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VARIETY

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PIX-B'CAST PAYROLL: $1.3 BILLION

Bird's Eye View of Global Com'l TV; 86,000,000 Sets in 39 Countries

By ERNIE PLAYER

London, Aug. 2

By the end of the year, there will be an estimated 86,000,000 tv sets in the 39 countries of the world where 132 commercial outfits are now operating. Which compares with 78,000,000 at the end of 1959, according to The Intam Commercial Television Data Book, which is issued at $35 by Intam Ltd., the international division of the London Press Exchange organization.

This second edition of the book—first was published May, 1959—is a voluminous volume of 272 pages. Between issues, it's stated, 10 new countries have started commercial tv services, the number of sets in Europe has almost doubled, those in Far East Asia and Australia quadrupled, while in the Middle East and Africa where little more than 2,000 receivers were available to the advertiser in '58, the total by the end of '60 is likely to reach 160,000. By comparison expansion in the Americas is relatively small, though the number of sets in South America has almost doubled in the year and the number in Central America and the Caribbean has upped by about 40%.

Intam reckons that the rationalization of rate structures is being helped by the convergence of more survey data on audience size, citing the first minute-by-minute metre system of and measurement to be installed outside the U.K. and

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'If'

Paris, Aug. 2

The American Embassy here, just off the Place de la Concorde, is matched on the other side of the Place by a twin building, exactly the same architecture. This twin building was purchased recently by W. Averell Harriman.

Local wordplay is to the effect that if the Democrats win the next election and if John F. Kennedy names Harriman to be next American Ambassador to France, the Yanks will have the Place de la Concorde surrounded. If, that is . . .

Roger L. Stevens Has 7 Projects For This Season

Although he expects to devote most of his time and energy this summer and fall to raising money for the Democratic campaign, producer-realtor Roger L. Stevens has six shows slated for Broadway presentation this season and one for off-Broadway. One of the Broadway items is slated for production as early as possible because of its urgent timeliness.

The initial present, which the producer wants to get on the boards before the Presidential election, is "White Alice" a suspense melodrama by British-born Hollywood writer James Casado. The title refers to a U.S. intercontinental missile base in the Arctic, and the play deals with

(Continued on page 17)

FTC Taps Out New Arthur Murray Beat In D.C. 'Bait' Decree

Washington, Aug. 2

Federal Trade Commission today (Tues.) closed its attack on deceptive advertising and promotional schemes of Arthur Murray Studios by approving a consent order with Arthur Murray Inc., the licensor.

Earlier, a FTC hearing examiner had held the charges were of such a "serious" nature that the case warranted stronger action than a consent order. But the commission overruled him.

Cited by FTC last March 25 as violating the Federal Trade Act were promotional schemes conducted on radio and tv broadcasts and in newspaper advertising and by other means. Among them were telephone quizzes, radio puzzles, Lucky Buck contests and the like.

FTC charged that they weren't bonafide contests but merely "bait" to find feet to train in the cha cha heat. In the consent order, Murray can't continue such practices, but the corporation made no admission of guilt of violating any law in the past.

IATSE Conclave In Chi Accents Double Threat Of 'Runaway' Pix, Pay-TV

By JACK PITMAN

Chicago, Aug. 2

Biennial convention of the International Alliance of Theatrical Stage Employes, meeting here at the Hilton (1,100-odd registrants) is not unlike the St. Louis convention of ten years ago. Emphasis again is upon "runaway" (from Hollywood) film production, against the perennial threat to IATSE of television and related technical developments, over which locals get videotape jurisdiction.

One arresting development is the tendency of the grips to convert arm William Hedden into a

(Continued on page 81)

FILMS' $754-MIL., TV-AM. $601-MIL.

Washington, Aug. 2

The working force of the combined motion picture and broadcasting industries are now pulling down a payroll of substantially over a billion dollars annually—$1,355,000,000 to be exact. Of this, the film industry, which is still off its peak in 1956, paid out $754,000,000 to 191,000 employees, while the radio-television broadcasters paid out the record-breaking sum of $601,000,000 to 79,000 employees. Both statistics are for 1959.

The average salary of broadcast personnel last year soared to $7,418 per employee, a figure only exceeded by stock and commodity brokers.

The motion picture industry's share of the national income rose to $821,000,000 during 1959. This was a healthy jump from the 1958 total of $783,000,000, but still below the $891,000,000 racked up in 1956 and the $841,000,000 in 1957.

U.S. Commerce Dept.'s annual survey of business also reported that average pay for motion picture workers, including theatre employes, climbed to $4,688 last year, but still remained under the national par of $4,553. Wages averaged $3,909 in 1956, $4,705 in 1957 and $4,209 in 1958.

The industry paid out $754,000,000 in total wages in 1959, com-

(Continued on page 18)

L.A. 'Worst Payola Town in the U.S.'

Hollywood, Aug. 2

Shortly after the Congressional subcommittee chaired by Rep. Oren Harris (D., Ark.) ended the initial phase of probing malpractices in broadcasting, it reported Los Angeles led the nation in disk jockey payola. At the time there was great public washing of hands and loud protestations that pay-for-pay had ceased. It's not so.

The practice of payola still exists in this town. In fact the gimmie guys and the cuties with outstretched hands kept up their "pay-for-pay" game even throughout the Harris probe. Whether the handmoney are stimulated by the reasoning that there is no Federal or local law prohibiting payola—as long as you declare it to Uncle Sam. Or any such reasoning. The fact remains that the distributors are still shelling out for the servicing of wax products.

Several disk dispens have naturally insisting on anonymity acknowledge they are still paying out coin to certain shellac spinners.

One local distrib, not wishing to cross swords with the Internal Rev-

(Continued on page 62)

Pic Deal Puts 'Birdie' In the Black; Bonanza for Authors and Composer

In a Nutshell

Now that all the Chi-L.A. tumult and shouting has died down, here's the final tally on the winnahs:

Kennedy-Johnson.

Nixon-Lodge.

Brinkley-Huntley.

NBC-TV Envisions Expanded Role For Huntley-Brinkley

Chet Huntley and David Brinkley are expected to play an expanded role in NBC's future. Naturally, if it happens, part of this extension will be more news and public affairs exposure for them. But there are also indirect commercial ramifications.

NBC will probably try to use their names (and the general news operation of the network) in promotion, advertising and an increasing flood of publicity to improve the network image and perhaps thereby improve NBC-TV's commercial prospects. This follows the supposed pattern of rival CBS, which is said to have built much of its empire on the Edward R. Murrow prestige.

Both Huntley and Brinkley, who clicked so big during the NBC convention on coverage, are said by network sources to have long term contracts, but conjecture upon which the web refuses to comment is that their present pa-

(Continued on page 61)

Streamlined Choochoo Again Transporting Ringling-B & B Circus

Sarasota, Aug. 2

After three years of road touring by boats and diesel-drawn cars, Ringling Bros.-Barnum & Bailey Circus again becomes a railroad-transported outfit. The special train, completed here at Sarasota, long the Ringling winter quarters, set forth Saturday (30) to Toledo where the show plays Aug. 4-6.

The 1960 circus train, 9-car but actually the silver-painted floor of cars had still be supplemented for transportation. The modern wagon is a light aluminum trailer pulled by a tractor just behind. Five of the wagons are an exact fit for one open-end baggage car.

Mngr. Charles Ringlander, local chief, will blow cars and personnel as they depart to pick up their brethren in Nebraska.

Broadway's potential as a goldmine for writers has again been demonstrated by the sale of "Bye Bye Birdie" to Columbia for $850,000 against 10% of the world-wide distributors' gross. Michael Stewart (book), Charles Strouse (music) and Lee Adams (lyrics), who are being represented on Broadway for the first time as authors of "Birdie," will share in $450,000 as their 60% cut, less 10% commissions, of the basic film income.

That's in addition to their combined 6% cut of the gross on the click musical, which is now in its 16th week at the Martin Beck Theatre, N.Y. Business at the house has usually been sellout at around $37,700 weekly, with the authors' royalty running around $3,500. On top of the gross percentage and film revenue, the authors have also been tagged to repeat their assignments for the picture version, which is scheduled to go into production in the fall of 1961.

Edward Padula, former stage manager who produced "Birdie" in association with Texas oilman L. Slade Brown, will also produce or co-produce the film. The show is Padula's debut as a producer. The aggregate to be paid by Columbia to the authors and Padula for their services is $110,000. Choreographer Gower Champion, who staged the musical, is also being sought by the studio to direct the picture.

Thus, if Champion takes on the directorial assignment, the overall

(Continued on page 60)

Nudity May Be Militating Against Las Vegas Biz; Danny Kaye's Boffo B.O.

By THOMAS M. PRYOR

Las Vegas, Aug. 2

With only about five weeks to go on the peak summer vacation season, this mecca of gaming and entertainment is hoping for a rush of big spenders. So far business has been spotty, but so much due to lack of buyers as to their willingness or ability to shell out. Traffic continues heavy along the Strip generally over weekends, but the crowds are too budget-conscious and they are congregating more than ever in a few spots. That, at least, is the complaint of the casino and hotel-casino operators.

The Desert Inn, Sands, Stardust and Riviera appear most confident. The Riviera has no problem renting its rooms but casino action is off. However, prexy Ben Goffstein expects the newly acquired (into Broadway) musicomedy, "Donny Robin Agnew," will draw that ever prospecting new creature, Gene Barry, and Monique Van Vooren to Strip trade.

Agreement is quite general that crowds are not spending with

(Continued on page 18)

Chronicle-Examiner Circulation War—And $1,500,000 Suit—In Frisco

San Francisco, Aug. 2.

An almost startling circulation war has broken out between Frisco's two morning dailies, climaxed by the independent Chronicle filing a $1,500,000 libel suit against Hearst's Examiner. Battle started a fortnight ago when the Examiner, for 96 years circulation leader of all northern California dailies, exposed the Chronicle's "Last Man on Earth" series.

Since then both papers have been going at it hammer and tongs. In a lengthy editorial February 28 Examiner charged that the Chronicle's series was "a publicity stunt."

Nevertheless, in the last few days (adjusted):

1) The Chronicle, that third-winner "Last Man" series launched off the racket, that for every paper sold that was against the Examiner, for $600,000.

2) The Examiner began publication of a first-time series entitled "The REAL Civil Defense Method."

3) The Examiner continued to print it on the Chronicle with "news" stories bearing such headlines as "New Kind of Bomb Cannot be Made and Hydrogen Bomb Is Little Toy."

4) The Chronicle continued to front-page the Reid series.

5) The Examiner issued two "trade" deals a prime-time half-hour to present a "documentary" on the case on KTVU. The TV station offered the Chronicle "available equal time under same conditions and comparable times" to offer the Chronicle evening KRON (sponsor).

But the size of it all was revelation.

For decades the Examiner has been the biggest daily in circulation.

(Continued on page 18)

News' Danton Walker 'Resting Comfortably'; Plans Off-B'way Prod.

Hyannis, Mass., Aug. 2.

N. Y. Daily News columnist Danton Walker is "resting comfortably" at the local Cape Cod Hospital with a second of his Monarch-old "The Pirates of Penzance" in doing SRO business but is unused work. A stretcher bearer is unusual.

Walker was stricken with a heart attack last Friday (29) while vacationing and also unofficially reviewing the 20th century performance of Gilbert & Sullivan which he originally coined "Cole's Own Country." Rushed from Provincetown to the local hospital, he has been receiving oxygen and is reported "resting comfortably" but still on the critical list. Complete

(Continued on page 18)

Navajos Wheel & Deal

Albuquerque, Aug. 2.

The white tourists bucks are moving into the Navajo Reservation in western New Mexico and northeastern Arizona at a rapidly-increasing pace. Area is now being surfaced with paved roads. Tribe has five projected tourist motels blueprinted for the reservation. Other plans include a convention area, Indian museum and visitor's center.

Tribe is giving permission—upon approval of an application and payment of a fee—to firms and businesses to erect buildings along the reservation highways.

Flight of Prod. Overseas Hypos H'wood: Logan

Paris, July 21

Editor, VARIETY:

Hollywood's abandonment of the position as the world's motion picture centre has been greeted with sorrow or satisfaction, depending on the views of the producer, for the last several years.

While the film industry bickers and gets about its business of making pictures in Hollywood, as well as all over the world, these doomsayers continue to shake their heads and announce that the walls are crumbling.

It is certainly true that motion pictures have become an international business, not only in respect to the fact that many other nations besides the U.S.A. are making excellent films, but also in the fact that Hollywood itself has ceased to regard the interiors of its vast studio stages as the sending barriers of its scope. There is certainly no place in the world that the American film industry hasn't ventured in order to provide new and exciting backgrounds for its product.

So in a geographical respect, at least, one can say that the importance of the Hollywood site has been diminished. Its monopoly for aspects too have been altered by strong competition from France, Italy, Great Britain and even Sweden. And then there's always the competitive threat of television, a matter, however, which has been pretty well sorted out with both films and tv finding their proper place in the world of entertainment.

So to say, or even hint, that Hollywood is faltering has no basis

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Looking Backwards

By TOM WEATHERLY

When I was going on twenty-five,
Broadway was my mother,
I loved the twenty hollyhow—
And all the chesty router.

I loved the crystal, phony folk,
With whom I used to chatter,
In other words, I thought it swell—
To live in Shubert Alley.

But now that I am full of years,
I also a life so tacky,
And wonder how the hell a guy
Could ever get so whacky.

Paris Tourists Run 30% Above 1959

Paris, Aug. 2.

Tourism, one of the important industries of France, looks to be on way over the 1959 mark during 1960 with an expected $500,000,000 worth of coin passing through Paris. This is 30% over last year's influx.

The Folies-Bergere, Lido and Crazy Horse Saloon seem to vie with the Eiffel Tower, Zoo, museums and other landmarks closely seconded by the Casino de Paris the Olympia show with Josephine Baker, the Moulin Rouge cabaret, Pigalle hotels, the Grand Guignol and some of the smaller offbeat hotels as well as cafe sitting at St. Germain Des Pres, the Opera and Champs-Elysees. Shopping tourist strip resorts also get tourists.

LEONIDE MASSINE'S FAMILY: ALL DANCERS

Nervi, Italy, July 26.

Without doubt the idea of creating a company of 60 odd dancers and ballerinas, for summer Festival and touring purposes and to call it "Balletto Europeo di Nervi" (European Ballet of Nervi) recalls former glorious and splendid days of a "Ballet Russe de Monte Carlo". It is far too early to say if anything of the kind will ever be achieved. There are not Diaghilev's times.

But Leonide Massine knows his job thoroughly and is dedicated to doing a kind of pure fanaticism which knows only limits of physical endurance, financial set-backs, letdown of collaborators and the like. Among the dancers he has assembled and rehearsed meritoriously for five months there are three members of his close family: 1) the wife Tatiana rehearsing, coaching ballets of the former repertoire, teaching, training 2) Tatiana Jr. a beauty of 18 who gave an excellent account of her potentialities in "Sinfonietta" and 3) Leonide Jr. aged 15 of whom it can be said that without being as yet an accomplished dancer and technically on the weak side (where classic roles are concerned) he is one of the most arresting and curiously stimulating personalities encountered in the field of ballet in a long time. In this company with excellent and accomplished dancers the lad holds his own, though the danger is looming that he might be pushed too hard and fast.

Morocco-Based GIs Aver They Lack Entertainment

Tangier, July 26.

Although the American Forces bases in Morocco are not due to close until 1963 the service men and their families are complaining that live talent, including dance orchestras as a rule imported from Germany, are a thing of the past. They also point out that whereas they used to get their films in line with Stateside release they now must be content with pix up to a year old.

The top brass have a different version. They claim that the bases have already lost a great deal of personnel to Spain and other bases thereby making it necessary to slash funds allowed for all types of off-duty entertainment.

On the other hand it is agreed that the men and their families in countries like Morocco have to live on the bases and that outside these bases there is no entertainment.

Photogs Won't Heil for Von Karajan; Threaten Salzburg With Boycott

Salzburg, July 28.

Tactics of conductor Herbert von Karajan started a photo and press war against the conductor when handling this year's Salzburg Festival. And at press time von Karajan appeared to be the loser in the struggle.

Von Karajan issued an edict that only two "official photographers," one Austrian and one German, would be permitted to cover the opening of this year's Salzburg Festival, when he conducted "Rosenkavalier." Then he said free copies of the approved pictures would be given to the papers.

But at a meeting of international press, wire service and top daily paper representatives, the group refused to accept this dictate and agreed to unfairly brought the event union. Union accredited representatives were given the right to take their own photos.

Von Karajan, who is both opera director at Vienna and chief of the Salzburg event, then said that he'd allow two Salzburg and two Vienna photographers in addition to take pictures at the final rehearsals, but only those pictures that he approved would be released.

The press representatives appealed to the Austrian ministry to prevent their guests the dictatorial treatment of the health czar to Von Karajan, pointing out that the new Festival House was built with millions of schillings of the tax money, and that it wouldn't be fair to the American public to let Von Karajan dictate his unfortunate will.

At last stand, Von Karajan agreed to let the press have its normal entre and picture taking privileges of the big event.

Boy-Strip Stunt Pays

Minneapolis, Aug. 2.

"Mr. Hercules" contests on the stages of the Twin Cities RKO Orpheum to play current day and date attraction, "Hercules Unchained" have the gals coming in to drooze to observe biceps trying to match the physique of the film's star, Steve Reeves.

Contests not only were a considerable boxoffice attraction for the night that they were held, but also garnered some valuable gratis newspaper publicity.

It was another instance of "new" paying off well for theatres, local exhibitions are pointing out. The contestants, of course, appeared on the stage with their physiques well exposed. Applause applause determined the winners.

'Bring Your Own TV Set,' Local Olympic Crack

By ROBERT F. HAWKINS

Rome, Aug. 2.

Tourists visiting Rome during the coming Olympic Games period should be prepared to spend somewhere between $1 and $13 for a night's lodging in the Eternal City. That's the official price range set by the Games Committee and which it will try to rigidly enforce. The $1 tab, incidentally, is the minimum per person rate at one of the more camping sites sprinkled around the edges of the city, while the $13 is the purported maximum per person at one of the "luxury" class hostelries in the city.

Actually, reports on availability of lodging during the "critical" Olympic period, Aug. 25-Sept. 15) differ greatly, depending on the source. Official spokesmen for the Tourist Ministry indicate that there'll be plenty of room for everyone, while certain hoteliers insist the situation is booked-up and desperate. Truth probably lies somewhere in between, though it's a fact that the top-class rooms, especially in the Via Veneto hotel favored by Americans are booked solid and will continue to be so. Also true, however, that the multi reports of crowded Olympic conditions have scared away many tourists as well as Romans who

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Catholic Spokesman Sez Adult Need to Be Guarded Vs. Sexy Pix

Vienna, July 26.

"Like the grown-ups need protection against bad and too sexy motion pictures," commented Monsignor Jean Bernard, delegate of Luxembourg, at the 13th OCIC (International Catholic Film Bureau) Congress here. He quoted a statement of the Pope, that, should the picture industry not be able to curb the demon of their producers, the state must intervene.

Simultaneously, Bishop Stephen Laszlo of the Burgenland province, came out with the known desire of the ministry of education to lower the admittance age for juveniles from 18 to 16 years. Meanwhile, no more attempts have been made to establish a form of "self censorship," but it is likely the producers will be again called to a meeting to discuss this question.

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13 FILMS ABOUT THREE WARS

Congress of Exhibs' Production Pool Seen Starting When $3,000,000 Up

The American Congress of Exhibitors is "well on its way" toward collecting an additional $1,000,000 for its film production fund. The new sum will give ACE Productions, tentative title of the exhib-backed production company, a total of $3,000,000. The company tied off with a $2,000,000 fund, representing the $400,000 contributions of each of the major circuits.

It is believed that when the $3,000,000 mark is reached it will be considered as the company's base capitalization. At this point, the exhibitor organization may consider a public issuance of stock. This, of course, would require the approval of the Securities & Exchange Commission, the complaisance of a prospectus, and the selection of an underwriting firm. With full capitalization as announced, ACE Productions then will be able to go to a bank to obtain a revolving fund for production purposes. According to a spokesman, a number of banks have already indicated they will inquire re lend the company money at favorable interest rates.

At the moment, the C of E is only accepting contributions of a minimum of $25,000. Cooper Foundation Theatres, for example, subscribed the minimum 250's last week. Previously, the Crescent Amusement Co. of Memphis contributed $50,000. Another independent chain turned in a surprising $100,000. The coin has been building and it is expected to hit $3,000,000 shortly. The exhibitor group is armed with many pledges, but is reluctant to reveal any of the contributions until all the money is in the bank. All the coin has been deposited in escrow until the time arrives for the actual formation of the production company.

Despite the hard road ahead in clearing all details necessary for the formation of a filmmaking firm, the exhibitor sponsors are extremely optimistic. They are being deluged with scripts and potential production packages. Moreover, many executives in production, distribution and finance have quietly submitted their applications to head the new firm.

UPGRADE ADRIAN AWAN

New 20th Exploitation Chief—Dick Richmond Moves In

Adrian Awan has been named exploitation manager of 20th-Fox, filling a job that has been vacant some earlier this year when Eddie Solomon left 20th to join Joe Levine's Embassy Pictures.

Awan has been with 20th for the last six years in a variety of capacities, including assignments as the company's regional ad-pub manager in the Cleveland, Detroit, Cincinnati and New York areas.

Replacing Awan as the N. Y. ad-pub manager is Dick Richmond, who joins 20th after tours of duty with Universal, RKO and Columbia.

Raoul Levy To Red China For 'Marco Polo' Pic

Paris Aug. 2.

Producer Raoul Levy and screen writer Jacques Remy have obtained the necessary visas and leave here Aug. 14 for one month's trip to Communist China to scout locations and get clearances for shooting part of Levy's upcoming "Marco Polo" there. The project, far from being abandoned as was reported last week, is scheduled to get underway next year on a $4,000,000 budget, Levy says following the start of his "The Longest Day" story of the Normandy invasion in World War II.

Levy said he has a crew working right now in the Far East shooting "animal stuff" for the "Polo" film, which will be made whether or not other companies, notably Allied Artists' producer W. Lee Wilder, goes through with their intention of making the "Polo" story.

Levy said he will shoot only in those countries touched by the 14th Century merchant in his trip to China, and has reached agreement with the governments of each for local shooting. Producer says he is confident that he'll be the first to reach the market with the "Polo" story. Distribution of the pic he adds, will be on a country-by-country basis, the same way he plans to sell "Longest Day."

Jack Garfein Asks: 'Why Fear Subsidy Of Film Artistry?'

Another call for a Government subsidy to help young filmmakers to develop new and provocative production projects was issued this week by Jack Garfein, the young director who is molding "Something Wild" in New York. A similar proposal was made recently by actor-producer Carl Foreman.

Garfein, directing his wife, Carroll Baker, in the United Artists release, deplored the fact that the motion film companies offered little opportunity for new creative filmmakers to break in. "There are many talented people waiting to make pictures," he said. "But there is no coordination. No place where these people can meet. If only some way could be found to help them, the American film industry would benefit enormously."

Garfein, a product of N.Y.'s Actors Studio, maintains that established stars will work with new writers and directors if they are satisfied with the merits of the project. The motives involved, Garfein contended, "don't have to serve the gods of art, but have to be geared to large audiences." He maintains that the mass audience is ready to accept films that "have something to say, reveal the truth, and are entertaining at the same time." To Garfein, there are no such things as commercial or art films. He sees only good or bad films as being "good" or "bad."

He feels Army authorities that

(Continued on page 20)

Wanger to Britain As 'Cleo' and 'Justine' Both May Shoot in Egypt

Walter Wanger, newly named "temporary" production head in Great Britain for 20th-Fox, planed out of New York for London yesterday (Tues.) after four days of talks with home office execs. Producer also met Friday (29) with Elizabeth Taylor, who'll star in his "Cleopatra," set to start shooting in London late this month.

Wanger said Monday (1) that decision on whether or not he'll shoot any part of "Cleo" on location in Egypt will be made later this week or next when he confers with 20th prexy Skouras in London. Wanger has also scouted Egyptian locales for "Justine," projected film adaptation of Lawrence Durrell's four Alexandrian novels. Considering emphasis which Durrell's works place on physical environment, Wanger said the Egyptian locales for "Justine" would be particularly important.

"Justine" is scheduled to follow "Cleo" on Wanger's production slate, but the exact date, he says, depends on Joseph Mankiewicz, director-writer, who is currently working on the "Justine" script.

BATTLE PICTS LATELY NOT B.O.

By VINCENT CANBY

World Wars One and Two, along with the Korean conflict, are about to be fought all over again on the nation's theatre screens. In addition to the three war dramas in current release, no less than 13 more are either finished shooting, in active production or preparation, or definitely set.

Interesting angle is that since Columbia's "Bridge on the River Kwai" and 20th-Fox's "Young Lions" (1958), no war drama has really hit it big at the box. Like two of the current war releases, United Artists' "The Gallant Hours" and 20th's "Sink the Bismarck," many of the upcoming pix will be demythologizing action and are in favor of what one major company exec has described as "characters and decisions." More along formula lines is the other current release, Paramount's "Five Branded Women," which has to do with the sex life of some Yugoslav partisans.

On the schedule for the immediate future are Allied Artists' "Hell to Eternity," Natpan Col's "All the Young Men," Korea; Para "Under Ten Flags," about a German sea raider of WW II, and Col's "The Enemy General." Also being readied for release in the not-too-distant future are three prize-winning foreign imports, Roberto Rossellini's "Il Generale Rovere," being handled this side by Continental Distributing and having to do with Italy in WW II; Dino De Laurentiis' "The Great War," Italy in WWI, a Lopert release, and the German pacifist document, "The Bridge," which AA will release.

Still a Red Staple

While western European countries have in recent years slowed down on war themes, such product is a staple of the Red bloc nations. Presumably, idea that war is hell is something all commissars can agree upon—with safety. One of the better Russian war pix, "The Cranes Are Flying," is now being released this side by Warners under the cultural exchange program.

Now shooting or scheduled to get underway shortly are three more World War II-backgrounded dramas. Carl Foreman's Col release, "The Guns of Navarone" commandos; Par's "The Counterfeit Traitor," Allied espionage, and Universal's "The Sixth Man," story of Ira Hayes, Iwo Jima hero.

Set for future production are Col's "The War Lover," Arthur Hornblow Jr. production based on John Hersey's novel of WW II; "The Longest Day," Raoul Levy's projected re-enactment of the Normandy landings, and AA's "Crashboat," about PT's in the Pacific.

BERNARD LEWIS SETS UP OWN PR SHOP

Publicist Bernard Lewis is forming his own Bernard Lewis Co. in New York to handle general promotion, advertising and publicity for indie producers and distrib.s, as commercial accounts. Lewis, most recently ad-pub director for Kingsley International, previously was pub-exploitation director for Italian Films Export.

Current clients include Kingsley, for whom Lewis is handling national advertising and promotion on "Come Dance with Me," and Columbia Corrugated Container Corp., of Hicksville, L.I.

AA Pfd. Paying 13¾c

Hollywood, Aug. 2.

Allied Artists has declared a quarterly dividend of 13¾c per share on 5½% cumulative preferred stock, payable Sept. 15 to stockholders of record Sept. 2.

In disclosing action, prexy Steve Broidy reported that company for last fiscal quarter ended July 2 will show a profit. Charles F. Emma of N. Y. has been elected assistant secretary of AA.

1960 Reasoning: Teach 'Appreciation,' Prepare Public for Single Features, Europe-Style Fixed Scheduling

By HY HOLLINGER

A new concept in motion picture presentation — building "appreciation" of the merchandise by the customers — is being undertaken by segments of the industry. The idea involves revolutionary changes in the presentation of films in theatres, with the industry engaging in a vast educational campaign to indoctrinate the public in the new mode of film-going.

Basically, the plan calls for the eventual elimination of the double feature and the starting of all programs at an advertised specified time. The time-honored grind method of presenting films is now considered "to cheapen" the picture and is believed to detract from the entertainment values, particularly of the type of product that is now being offered by the industry.

It's noted, for example, that a true appreciation of any piece of entertainment requires that the event be seen from the beginning. Paramount, which is investing on a "from-the-beginning-only" policy on "Psycho," is weighing a similar technique on future entries in the hope that the trend will catch on. Jerry Pickman, Par's pub-ad veep, maintains that the public must be taught to accept starting times. That way, he says, film presentations are regarded with more respect and the public appreciates the merchandise better.

Wait In Lobby?

Others in the industry are also convinced that theatres' insistence on a specific starting time would give the theatres a better standing in the community and would indicate to the public that exhibitors and producers have a feeling for the merchandise they are offering. There are a few significant signs that the public prefers to see pictures from the beginning. More and more theatres have noted that patrons are waiting in the lobby or in lounges until the feature begins. On N.Y.'s eastside, with theatres now playing both imports and Hollywood product, it's customary to see customers lined up outside the theatre waiting for the break rather than entering in the middle of the presentation. Moreover, more and more theatres are beginning to list starting times at the boxoffice.

For several decades, the majority of theatres, with the exception of art houses, resisted this practice on the theory that a potential customer noting that the feature

(Continued on page 17)

$60,000 INCENTIVE COIN

UA's 22-Week Drive In Name of Max Youngstein

A 22-week sales drive at United Artists will bear the name of Max E. Youngstein, its partner-veep. This is second time in his behalf the claim that Youngstein's name has drawn from the trade.

Youngstein drive started July 31. Campaigns are William J. Heimann, distribution v.p. and David V. Picker, exec assistant to prexy Arthur B. Krim.

More than $60,000 in cash prizes, believed a record sum, will be awarded to 33 competing branches in the U. S. and Canada. The drive is scheduled to end Dec. 31, but is broken down into three laps of nine-week, eight-week and five-week periods.

Deadline Deposit Clears Zeck's Buy Of 20th's Realty

Realtor William Zeckendorf, prexy of Webb & Knapp, met his Monday (Aug. 1) deadline by coming up with the second half of his $5,000,000 deposit towards the purchase of the 20th-Fox studio property. At same time Zeckendorf and Spyros Skouras, 20th prexy, publicly declared that they have reached agreement under which Webb & Knapp will buy the 20th studio property for $43,000,000 cash.

Agreement is subject to the approval of 20th directors at a meeting scheduled for later this month and a special meeting of 20th stockholders this fall. Oct. 17 is the tentative target date for the stockholders meeting.

If the agreement is approved, Webb & Knapp will pay an additional $38,000,000 cash upon taking title to the land anticipated sometime in the spring of 1961. This agreement would supersede one made in May 1959 under which Webb & Knapp contracted to buy the property over a 10-year period for approximately $56,000,000.

Terms of the new cash deal are similar in most major respects to those of the deal by which the Kratter Corp. planned earlier this summer to take over Webb & Knapp's contract to buy the 20th property. However, under the Kratter deal 20th's lease-back options on 75 acres of studio land came to a total of 75 years, whereas under the new agreement the lease-back can total 99 years. The Kratter deal collapsed in June when Kratter could not come up with the necessary financing. That three deal back to Webb & Knapp which now appears ready to follow through with its original intention of building a large commercial and residential complex called Century City on the 20th land.

Terms of the new agreement call for Webb & Knapp to buy the entire tract of studio land and lease back to 20th approximately 75 acres at $7,500,000 a year. On this parcel 20th has studios and related facilities.

Should stockholders not approve the cash deal, the present contract calling for $56,000,000 in payments over 10 years will be closed in the spring of 1961. Under this contract 20th has a 25-year lease with further options on its studio properties which it may cancel on one year's notice. Under the cash deal, 20th receives a lease on the studio portion of the acreage for 99 years, and renewal options total 150 years, along with the right to sublet the property.

Another Exhib, Mike Ripps, 33, Turns Producer

By JERRY GAGHAN

Philadelphia, Aug. 2.

M. S. "Mike" Ripps, 33-year-old Alabaman who owns drive-ins in four Gulf Coast states is the producer of "Maryuba Love," a voodoo yarn filmed in Brazil. Ripps is emulating Roman's Joe Levine by personally exploiting his picture and is helping along the promotion here with the wholesale distribution of shrunken heads.

"Maryuba Love" coupled with "The Last Days of Pompeii," which stars Levine's muscle-man discovery, Steve Reeves, clicked up the second highest opening day gross in the history of the Palace Theatre—$1,887, which was slightly under the figure racked up by the revival of "Samson and Delilah."

Ripps isn't much impressed with Hollywood for turning out low budget films. "I signed the initial contract with my writer and direc-

(Continued on page 20)

If Writers & Producers Pool Their Data Might Get Better Amortization Rule

Hollywood, Aug. 2.

Sam Newman of the Writers Guild of America is embarking the upcoming "fact-finding" sessions with producers as a chance to do more than develop a royalty formula. He sees a first opportunity for the industry to collect and collate specific pertinent information that can be used outside the area of contract negotiations.

"I hope," said Newman, "that Writers Guild representatives can work with management in drawing a brief based on a common study of the industry to be presented to the Treasury Department in the hope that the present tax and amortization schedule can be changed. It's not enough now that such a brief would revise Treasury attitudes and would change present tax rulings to make it possible for smaller production companies to stay in business. If this happens, the industry will be healthier, and we will all profit."

As an example, Newman said, "Lawrence of Arabia" was not made for $2,000,000 and will not gross $2,000,000. But you can't tell only the $2,000,000 profit. Instead, the government insists that the cost of the show be amortized over a period of years, complicity the result is that we get a yearly loss because production has all but ceased in Hollywood."

The fact-finding commission, as noted in an "independent" engineering firm to be hired by about Sept. 1, will collect all industry data on the amortization and depreciation schedules. By April 1, 1962 it must make its recommendations, or a simple formula which will partially written with a minimum of 40% of the allowable world gross on all pictures is mandatory.

It appears at this point that if WGA decides to form a fact-finding commission of its own, it will also ask about half of what Newman's engineering consultant is to do the Treasury Department.

Quote Newman: "I think this exercise is an opportunity not to bamboozle the Treasury, but to prove to others that I can play with as many aces as anybody. This concept has meaning if decisions are obligations on us that concern the craft is, to use it through to fruition."

Writer emphasis in the negotiations only has [illegible] on the producers and to the extent it is left to ignoring a [illegible] marketing which otherwise would remain closed because of the inadequate residual structure that now exists. "The function of the fact-finding commission," said Newman, "becomes a question not only of creating an equitable climate for the writer in his relationship to the producer but also, and importantly, a favorable climate for the director and the actor. It is hoped that a thorough and responsible job on the part of this commission will result in bringing both actor and director to an similar receptive concepts to the mutual benefit of all parties concerned."

ALLIED CHIEF IN NEW BLAST ON WITHHOLDING

Memphis, Aug. 2.

Al Myrick, president of the Allied States Assn. again blasted film distribs for withholding films from the average and new theatre owners. He was addressing the annual Mid-South Unit meeting at the Chase Hotel.

Myrick said "distributors release their films to first run houses and just withhold them from other theatres after the first run. People who can't get adequate attraction power at these first runs are deprived of seeing the pictures. These people just don't want to be second-rate citizens," he emphasized.

Myrick also told the group that the Dept. of Justice current decrees were expected to shield the smaller indie theatres from being discriminated against. The Schenk investigating committee has been urged for two years to investigate violations of these consent decrees.

But I want you theatre owners to know," he continued, "that the Senate committee has not seen fit to hold a hearing on the subject so I can't urge you enough to write your Congressmen and Senators on this important issue."

Thurman Rombauer of Independents also spoke at luncheon of Allied's emergency defense committee.

The Kid Did It

Locarno, Aug. 2.

After 13 years of operation, the Locarno Film Festival finally drew its first international star, namely Marlene Dietrich, who came here for two days at the end. It was jury president Josef Von Sternberg's 10-year-old Nora who really swung it.

Her called Miss Dietrich to Paris on a friend and suggested she come to see the family in Locarno and she consented. She flew in and a special showing of "The Blue Angel" was organized with her and director Von Sternberg attending.

U'S HANK MARTIN INTO BYRNE'S MPAA CHAIR

Henry H. Martin, General Pictures veepee, has been named chairman of the Motion Picture Assn. of America's national distributors committee. He succeeds Jack Byrne, Metro's recently resigned general sales manager.

Committee is composed of the general sales managers of all the member companies.

Joan Crawford Topper In Parade of Celebs Visiting Buenos Aires

Buenos Aires, July 28.

Joan Crawford, for many years a favorite of Argentine film fans, passed through this city, staying only 48 hours with her four adopted daughters on a holiday cruise aboard the Rissol. She saw little of Buenos Aires since it rained endlessly while she was here.

Nevertheless, Miss Crawford caused considerable with an unusual gift of newspapermen in the city's bar, treating them to Scotch and that soft Pepsi-Cola drink of which the purchased to the public relations director. Miss Crawford recommend this McCann-Erickson Agency, which handles her soft drink account here, visited the "Buen" page director for a personal prod, and got in some shopping without being recognized.

Small wonder that "partners" are becoming sophisticated about celebrities, as the week also found Frances Langford making a one-night tourist appearance at the Opera Theatre, and one on Channel 9 TV. He promised to come in for a real professional time next year.

Xavier Cugat and Abbe Lane have completed their fund and gone on to Europe. They did exceptional business at El Nacional Theatre on a percentage basis. But when they moved to the Gran Rex cinema, with a black crew, even at half admission, business was off, undoubtedly because a "Negro" appearance had been anticipated.

Ticket agencies report the biggest demand of all the name attractions, has been for the Sarita Montiel show at the Gran Avenida. Nevertheless, some feel the demand would have been even greater had the Spanish "sensation" been showcased in a Corrientes theatre and treated more as an entertainment celebrity than as the customary Avenida Hispano show. Notable patrons, for instance, though afraid to hear her, feared to rub shoulders with their domestic staff.

Sarita Montiel Scores at Arg. Sesqui Anni

Buenos Aires, July 28.

Arrived from Hollywood, Sarita Montiel's five performances at the Colon Theatre, the biggest show on the city's "sesquicentennial" Sarita Montiel of "The Last Couplet" (Metro) first "Lady Chatterley's Lover" (Paramount) and "The Sleepy Tiger" (Col) in Spanish and that soft Pepsi-Cola drink of which the purchased to the public relations director. Miss Crawford recommend this McCann-Erickson Agency, which handles her soft drink account here, visited the "Buen" page director for a personal prod, and got in some shopping without being recognized.

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Europe to U. S.

Jerry Beck
Martin S. Davis
Martin Field
Max Gordon
Morton Nathanson
James H. Nicholson
Arnold M. Picker
Marion H. Pull
William Rosen
Fritz Reiner
Oliver Revell
Helen Scott
Norman Twain
Peter Ustinov
Lou Weber

L. A. to N. Y.

Charles Brackett
Richard Brown
Gower Champion
Vivian Coleman
Vincent J. Donehue
Martin Goodman
Stewart Granger
Robert Ivers
Herbert Jacoby
Martin Jurow
Dina Merrill
Gord Oswald
Walter Pidgeon
Lillian Roth
Lester Welch
Meredith Willson

N. Y. to L. A.

Cyd Charisse
Delmar Daves
Hillard Elkins
Curt Gunther
Steve McQueen
Carl Norman
William Roy
Lew Schreiber
Robert K. Shapiro
Howard Stark
Art Woodstone

U. S. to Europe

Eve Berger
Billie Biederman
Rene Bond
Yolta Borjesta
Samuel Brenton
Ike Chase
Jane Connell
William Goetz
George A. Hamid
Irwin Porter
Norton V. Ritchey
Meredith Stevenson
Walter Wanger
Yuri Yakovlev

George Sidney on Tradepapers

Hollywood, Aug. 2.

George Sidney says he'd always thought the tradepapers were "some kind of necessary evil" until he took a trip around the country, then changed his mind.

"People here think the trades are just something to read in the mornings with their coffee then throw away—that no one else notices them," quoth Sidney.

The major critics and entertainment editors, exhibitors and key opinion makers everywhere to west, Sidney said, have copies of the trades on their desks each morning.

Too Much Handout

A principal reason for their popularity, opined Sidney, is that hom editors and columnists are swamped under by reams of news releases from studios etc. and, except for long-distance telephone calls to Hollywood there's no ready way to check out the stories. The trades, however, have built a reputation for reliability—thus they help newsmen in the general press to sort out fact from fancy.

Midst the roses Sidney hazed a thorn. "The trades don't label opinion as opinion as they might," he said. "We in Hollywood can recognize it for what it is but others, particularly people outside the country, haven't our bases for evaluation. I wonder how much the tradepapers realize that they are the voice of the industry like it or not."

Smart To Rap?

Sidney would have the trades taking up the cudgels against the crepe-hangers, pointing up minute and outright falsehoods, aspect the industry often found in the general press. It's gotten to that the fashionable and intellectually snobbish thing to do is to run down the movies.

Other ills which the producer thinks the trades should attack: reviewers who forget that they're reporters, news outlets which allow their news columns to be changed up at will by editors, disproportionate coverage of tv compared to pix in news. "And somehow," urged Sidney, "critics could learn to say it was great but the audience walked out or it was awful but the audience loved it."

Saved From Errol Flynn Version, Swiss Shoot Own 'William Tell'

Zurich, Aug. 2.

A film project that has long been attempted for production in Switzerland is at last being realized here. It is the story of Swiss national hero William Tell, especially shooting an apple off a youngster's head in Central Switzerland, in Eastman Color and widescreen. Produced by a newly formed company, Ura-Film, Rudolf Joseph Kaelin. It will be distributed locally by Bertia-Film A. G. Zurich. Release date is temporarily set for Sept.-Oct. 1960. Picture is expected to be in the can by August.

While film is being directed by a young Swiss newcomer, Michel Thiaker, an old era American Karl Hartl has been named "artistic supervisor." Screenplay is based partly on the Friedrich Schiller classical German drama, partly on historical research in old chronicles, period records et al.

Robert Freitag, Swiss thesp who has been active in German screen roles, is playing the lead. Remainder of the large cast includes Swiss talent such as Leopold Biberti, Maria Becker, Hannes Schmidhauser, Heinz Wenster, Zarly Carigiet, Alfred Rasser, Verena Peter, Karl Pistorius, Arnold Pitz, among others, plus an unusual for Switzerland) amount of extras, made up chiefly of townsfolk of the city of Altdorf, historical Swiss spot where important scenes are being filmed.

Some years ago, when the late Errol Flynn tried off his own William Tell film project, which was soon abandoned for lack of talent and never revived, a wave of sneers and outlandishly critic was registered in Swiss circles who feared that "their" hero would be treated cinematically à la Hollywood super-spectacle. They are now hopeful that a home-made version, done chiefly by Swiss talent, will be historically faithful and devoid of gross liberties and flaws in taste.

Tout D. H. Lawrence

20th Fox has prepared a three-minute short "Portrait of a Genius" which it will arrange free to exhibs to publicize "Sons and Lovers." Film deals with "Sons" and "Lady Chatterley's Lover" author D. H. Lawrence and was filmed in Nottinghamshire, where Lawrence grew up.

Also copies of the short will be shipped to 600 tv stations around the country next week for use in educational broadcasting and programs in which books are reviewed and discussed.

Kirk Douglas Outlines Plans for Mex Biopic On Montezuma's Life

Mexico City, July 28.

With "The Hot Eye of Heaven" completed except for trick shots to be made in Hollywood, actor-producer Kirk Douglas was full of plans for his ambitious Montezuma film. Before leaving here the actor said he may spend more than the $12,000,000, invested in "Spartacus," on the spectacle he plans on the Spanish Conquest centered around the tragic figure of the Aztec Emperor Montezuma.

Douglas said "the history of the nations of the Americas interests all U.S. picture fans because of their interest to know the idiosyncrasies, customs, heritage and life south of the border. All this is a fundamental base to intensify relations between America and Latin America." The actor pinpointed the lack of understanding between the U.S. and other nations of the Americas as stemming from ignorance of histories and popular misconceptions and ideas of each other far removed from the truth.

But there is also a great misapprehension and misunderstanding of Americans and the American way of life in Latin America, Douglas said. That's why he's so keen to do the Montezuma story, a theme that has personally interested him greatly. Now he wants to produce an authentic true and undistorted story of Mexico.

Douglas is serious in following a careful story line and trace to contract 10 major Mexican historians to do research. John Huston will arrive here next March to do first draft of the screenplay. Douglas still hopes to sign Marlon Brando for the title role. Mexican officers, however, are urging him to consider a Mexican actor.

He has seen scenes of Maria Felix in "La Cucaracha" and would like to sign her for Malinche, the Indian maid who betrayed her race. He will play the part of the Spaniard, Conqueror Cortez.

OUT OF MUSIC TRENCH, ON TO SALES FIRE-LINE

Albany, Aug. 2.

A former Loew Theatres orchestra leader and violinist is now manager of Metro's Albany branch. He is Ralph Ripps, a salesman here for 18 years who received the promotion after Edward R. Stone had been transferred to the larger Detroit office.

Ripps, once the youngest pit conductor on the Loew circuit, quit the musical field in 1957, and switched to the company's distribution operation. He had played the violin in the Loew's State orchestra for a year, after that house opened, later served for eight years as leader of the orchestra at the Loew's American at 42d and 8th Ave. longtime vaude showplace for Loew.

WHAT KINDA SPANISH U SPEAK?

National Boxoffice Survey

Biz Still Big; 'Hur' No. 1, 'Psycho' 2d, 'Terrace' 3d, 'Bells' 4th, 'World' 5th, 'Portrait' 6th

While the weather is credited with the strong boxoffice tone this season, exhibitors believe the unusually strong screen fare has much to do with the rosy tone of first-run biz this summer. A rainy Saturday (6) season obviously helped along the Atlantic seaboard but to numerous key cities covered by Variety exhibs admitted trade was strong despite lackluster or forced weather.

As it has for months now, "Ben-Hur" (M-G) again this week is finishing in first place. This lengthy opus currently is playing in some 24 keys. "Psycho" (Par), with a week ago is searching to second position in dint of several additional playdates.

"From the Terrace" (20th) is pushing on to third. It was fourth last week. "Bells Are Ringing" (M-G), a big uptrend around the country, has vaulted in winding up fourth. It was second last week.

"Last World" (20th) is climbing to fifth position as compared with fifth last week. "Portrait in Black" (U), eighth last frame, is taking sixth spot.

"Bellboy Par" (2d) last week, is knocking seventh. "Apartment" (UA), high on the list for several weeks, is vaulting eighth spot. "Cand Bo" (20th) for many sessions up near the top is slipping to ninth position, with some quality returns.

"Strangers When We Meet" (Col), ninth last round, will be 10th. "Guns Gamble" (UA), just getting started around the country, will be 11th while "Hercules Unchained" (WB) rounds out the Top 12 this session.

"Pollyanna" (BV), seventh last week, is top runner-up pic by a wide margin. Other runner-up films are "I'm All Right Jack" (Col), "Rat Race" (Par), which has been much higher and "Carry On Nurse" (Ger), in much the same category.

"Satans Eve" (T.L.), fairly new, is big in NY and good in L.A. "Stop, Look and Listen" (Col), another newie, is rated good in Portland. "The Idiot" (20th) okay in Washington, shapes sock in L.A. and fine in N.Y.

"13 Ghosts" (Col), which arrives at the NY Forum this week, is fast in Chi. "Expresso Bongo" (Cont), hep in Boston, looms okay in Buffalo.

"Oscar Wilde" (Films Around World), fair to L.A., shapes good in NY and okay in L.A. "School For Scoundrels" (Cont), still is great in NY on longrun.

"House of Usher" (AI), shapes fair in L.A. on moveover after landing a smash total playing some 28 hardtops and answers to the L.A. area last stanza. Pic is doing bigger biz than "Goliath and Barbarians" (AI) in many spots.

"Rosemary" (FAW), big in Rallto, looms nice in Toronto and lofty in Phily. "Curse of Hurrors" (AI), good in Detroit, is solid in Cinci.

(Complete Boxoffice Reports on Pages 18-21)

George V. Allen: 'Ours Not to Cancel'

U.S. Made Film Swap Deal in Good Faith and Will Continue Its Part

Washington, Aug. 2.

The United States will not cause any disruption to the film exchange program because of heightening tensions with Russia, U.S. Information Agency Director George V. Allen has pledged.

Allen, speaking at the Washington premiere of "The Idiot" at the Apex Theatre, said there might be some who would question the appropriateness of the exchange program in light of the present international situation.

In answer to those doubts, Allen declared: "It is sufficient to recall that at a period when it seemed possible that a relaxation of tensions between the two countries might be attained, the agreement on films was reached in good faith. We do not propose to be the ones to violate it.

"I may add that it would not be to our interests to do so."

Allen also said that the continuing popularity of American films in Russia seems to belie the antagonistic barrier shown by Soviet officialdom. During his first week in Italy, he said, U.S. films were being shown on 45 of Moscow's 100 theatres. Referring to the veto cast recently by Soviet U.N. delegate Kuznetsov, he said: "Perhaps the Russian people by their enjoyment of these American films are rebuking Mr. Kuznetsov's veto.

"Certainly there is somebody artistical somewhere. I prefer to trust the judgment of the people and am glad the Soviet Government is giving them an opportunity to view their pictures by things American."

Allen introduced actress Julia Borisova and Yuri Yakovlev, leading performers in "The Idiot" and the film's director, Ivan Pyriev.

Form Exodus Corp.

Albany, Aug. 2.

Exodus Motion Picture Corp. has been authorized to conduct a film sales and leasing business, with capital stock of 200 shares, no par value.

Sidney H. Asch of Manhattan was filing attorney here.

George M. Josephs Exits

George M. Josephs, a veteran Columbia sales executive, has resigned from the company after a 32-year association. His most recent post was that of director of domestic sales for Samuel Goldwyn's "Porgy and Bess."

Abe Montague, Col exec v.p. and chief, Josephs' resignation "was accepted with reluctance because of the valuable service he has rendered Columbia through the years and the high personal esteem in which we all regard him." Josephs spent his entire film industry career with Col. He had been assistant to Montague when the latter was general sales manager and was circuit sales exec before assuming the "Porgy" post.

Plain Talks For Publishers Echo Lazarus' Line

Now that Paul N. Lazarus Jr., v.p. of Columbia, has brought out into the open the industry's difficulties with daily newspapers, the publicity advertising committee of the Motion Picture Assn. of America is taking steps to follow through on the matters raised by Lazarus in a recent speech before the Newspaper Advertising Assn. Therefore Lazarus blasted the "discriminatory" ad rates, the censorship of ads and the failure of editors to give adequate coverage of film news.

Attending to Sy Seidler, chairman of the MPAA public-relations committee, will be a meeting of the committee today (Wed.) will explore further the charges by Lazarus and will seek methods that will result in "fair shake to the industry" from the newspapers. The Lazarus remarks

(Continued on page 15)

HOPE TV CAN PREP LATINS FOR DUB

Execs in the New York foreign departments of American film companies are wondering these days whether the increasing use of Spanish-dubbed U.S. television films in Mexico and other Latin American countries might condition the south-of-the-border patrons to Spanish-dubbed U.S. theatrical films.

Experiments along this line earlier have almost all ended in financial failure. Just why is somewhat difficult to reason in light of fact that there are great areas of Latin America where "underdeveloped" audiences, which might not be able to read subtitles, might logically be expected to appreciate Spanish dubbing.

In 1946, Metro, 20th-Fox, Selznick International and other U.S. companies tried the Spanish dubbing idea and found it with one or two exceptions, consistently unrewarding. After one hit, the Spanish dubbed version of "Gaslight," Metro went whole hog on dubbing a whole wheelbile of features and lost a sizable amount of loot when the Latin American patrons stayed away in droves.

Interesting angle is that dubbing situation in Europe and even to some extent, in the States, is just the reverse of that in Latin America. The major portion of all film monies earned by U.S. films in Europe is from the dubbed rather than subtitled versions of the films.

One foreign-department exec declared in New York last week, however, that the Europeans tastes for dubbed U.S. pix is strictly "government-made" since all the major European countries have laws requiring that imported films be dubbed into the native languages, and he agree actors usually limiting the subtitled versions to just a few first run engagements.

That may well be true, but it's also true that in the U.S., which has no laws requiring dubbing of foreign product, that major grosses can be won by non-English speaking films only after the films have gotten the huge number of general playdates available exclusively to English-speaking films, native or dubbed.

1946 Failure

Failure of the 1946 Spanish dubbing experiment is generally laid to (1) the indiscriminate dubbing of all pictures, whether or not they might be thought to have mass appeal south of the border and (2) poor dubbing, often with Spanish voices that used strange or at least "different" accents from say the Mexican. It's understood that 20th-Fox just recently experimented with showing of dubbed-in-Spain prints in Venezuela and "didn't get to first base."

Film execs, nevertheless, are watching the success of Spanish dubbed U.S. tv films in Latin America with great interest. It's argued, however, that situation is not quite comparable to theatrical films. For one thing, while the cost of dubbing a half-hour tv show is high (about $1,000 a pro-

Continued on page 13

GOP & 'Lost World'

Minneapolis, Aug. 2.

This, we still laughing here, especially the Democrats over the manner in which Life-Time's WTCN-TV to newspaper ads linked its ABC network Republican convention telecasts and announcements which it will carry for the film "The Lost World," underwritten for the RKO Highway.

Ads asked the public to watch the Republican convention, telecasts on WTCN-TV and "to see announcements of 'The Lost World.'"

Republicans felt the linking of the two unrelated things to a couple of was misleading and confusing to say the least. But the Democrats got a big kick out of the ads.

New Two-Head Rule at Par Studio; Martin Rackin With Jack Karp In Echo of Hartman-Freeman Regime

Hollywood, Aug. 2.

Martin Rackin is the new supervisory head of production on all theatrical films at Paramount effective Aug. 15. He'll work in tandem with studio chief Jack Karp, under a setup similar to when the late Don Hartman headed production for studio topper Y. Frank Freeman several years ago.

Appointment comes on heels of NBC releasing Rackin and his partner of several years, John La Motta, last week from their contracts. Team was packed last October to develop, write and produce a series of vidpix, and they had completed pilots of "The Barbarians," filmed in Italy, "Renegade" and "Postal Inspector," none of which was sold or shedded for next season.

Rackin's initial chore will be to study Paramount's slate of features and develop a production schedule. Studio will expand its program and will make more features than have been turned out during the past few years, according to new exec who emphasized, however, that Paramount will not make pix "just to make pictures." He explained: "If we find 40 stories that should be made, we'll make 40. If we find 10, we'll make 10."

Key to studio's future, Rackin said, is the world market. "Paramount is going to think internationally. Some 56% of the gross on all pictures comes from abroad," he noted. "We are going to make pictures that appeal to the international market. I think the basis of running a successful studio today is that we cater to the world."

Want New Stars

Second major undertaking for Paramount, under Rackin's creative supervision, will be the building of new stars. Executive declared he doesn't believe in studio schools for actors but instead feels that the discovery of an exciting personality should lead immediately to putting the personality into a picture and before the public.

Under new Paramount setup, Rackin will make the creative decisions regarding feature films. He'll additionally supervise all story purchases, also working with Karp on the economic aspect of each story buy.

Rackin's appointment follows hard on the decision that vet production exec D. A. Doran will exit Paramount, although Rackin's position is a more encompassing one. Rackin, following their winding at NBC, and Mahin dissolved their association that, prior to their network labors, had included the writing and producing of "The Horse Soldiers" for The Mirisch Co. and writing of "Go North to Alaska." Mahin hasn't yet set future plans.

In Italy, Rackin and Mahin not only turned out the vidfilm pilot on "Barbarians" for NBC but also a 100-minute feature bearing same title in Technicolor, both starring Jack Palance and Milly Vitale. Feature is being sold for theatrical release abroad via a Swiss firm, with former partners and NBC to share in profits.

Rackin, a former NY newspaperman, has been a Hollywood writer for 20 years and for a time was a writer-producer at Warner Bros.

Metro Band Visits Studio

Contingent of Metro executives, including press Joseph R. Vogel, sales chief Robert H. Mochrie and eastern publicity director Dan Terrell have planned to the Coast to see complete pictures and to confer with studio topper Sol C. Siegel on sales and promotional plans.

This is Mochrie's first visit to the studio since he succeeded Jack Byrne as sales chief here.

20th's Max Stein to WB

Max Stein, creative advertising manager for 20th-Fox, has resigned, effective the end of this week, to join Warners as ad manager. He'll assume his new duties early next month after a vacation.

Stein has been with 20th since 1943, serving as a copywriter and ad copy chief before taking on the additional creative responsibilities in 1955.

No Ripped Pants, 'Jack the Ripper' Yank Gross Okay

Far from being the boxoffice bugaboo which has been rumored in some circles, Joe Levine's British pic, "Jack The Ripper," released through Paramount with much hoopla in the U.S. earlier this year, has already earned $1,000,000 in the States so far and will probably go on to about $1,300,000. This revelation comes from Michael Green, head of Regal Films of London, exec producers of "Jack."

In New York on a 10-day business trip, Green said that he understood Levine had spent between $600,000 and $700,000 promoting and selling "Jack" and that the showman, as well as Regal, would realize "substantial" profits from the picture.

Green is here to make deals on five other Regal pix and to set two coproduction deals with American interests, one with a major company and one with an indie distrib. In addition, he's marketing six British B pix to U.S. interests. None of the six has had U.S. theatrical release.

Regal, which was formed by Green and Joe Vegoda in January, 1959, using as its nucleus the old RKO British organization, finances indies in much the same manner as United Artists does here.

20th's Chicago Meeting Points Up Roadshow

Chicago, Aug. 2.

20th-Fox will have three hard-ticket pictures going for it next year. The entries, all in Todd-AO, include the "State Fair" remake with new Rodgers & Hammerstein score, "Greatest Story Ever Told," and "Cleopatra."

Plans for these and other films were discussed here last Friday (29) at the first of a series of regional meetings of company ad-publicists. Meeting was chaired by Charles Einfeld, 20th ad-pub veep.

First of the hard-ticket product to be made available will be "Cleopatra." Elizabeth Taylor starrer due to start filming in London Aug. 14. It's to get a simultaneous premiere in New York, Paris, London, Rome and Cairo around the middle of next February.

Fourth quarter 20th slate, meanwhile, leads off with "Let's Make Love," Marilyn Monroe-Yves Montand musicoverer slated for world premiere in Rome Aug. 14. It's here a staggered release slated. Overall, other fall product figures to include "High Time," baptizing Bing Crosby, "North to Alaska" with John Wayne starred, "The Millionairess," Sophia Loren vehicle, and the biblical "Esther and the King," pairing Joan Collins and Richard Egan, and set for Christmas release.

One Foot in Hell
(CINESCOPE—COLOR)

An above-average western, sponsored in television about a galoot with a long-cured grudge. Has some serious shortcomings, but should be popular with the somewhat neglected followers of the oatrical westerns.

Hollywood, July 29

[illegible]

"One Foot in Hell" began in television two-and-a-half years ago as "The Last Man" a Playhouse 90" collaboration of Martin Manulis, John Frankenheimer and Aaron Spelling. In its transfer to the theatre screen it remains a gripping, powerful piece of western storytelling but one still hindered by a few small, but disproportionately serious flaws. With major motion picture westerns the scarce commodity they have become since it began its steady saturation of the field, the 20th-Fox release figures to be a welcome arrival in situations where long-seven sagebrushers are promoted. On the whole, it is an above-average western.

Spelling, who penned the 90 version which concerned the wife (Cynthia Jones) and brothers (Brandon deWilde, Sydney Boehm, on the screenplay. Alan Ladd has taken on the pivotal role enacted formerly by Hayden and Richard Mathews plays the part rendered on tv by Mike Jeffers.

Drama is based on an old-fashioned grudge harbored by Ladd against the people of a small town, one home in which his pregnant wife perished as a result of his backing $1.87 to pay for a vital medicine. Accepting a job as deputy sheriff in the town, he devotedly plans revenge. Gathering around him a band of unsavoriles types he proceeds to set the machinery in motion for the slaying of those who envelopated in the wife's untimely demise.

The plot, which includes subterfuge of $100,000 to plunge the town into economic depression, works beautifully until Ladd unexpectedly begins remorse on the members of his own organization. A final, drag-line affair between two of them, Don Murray and Mike Mazurki, ends smart for dramatic intensities and puts the fellow out of his misery. It is in these final scenes that the picture stumbles. There is no sound motivation for Ladd's decision to wipe out those who assisted him in his foul scheme. Apparently the reason is a lofty one—something of the nature that there are not fit to continue living in this world. It's an unlikely reason for premeditated quintuple homicide.

Ladd's delineation of the deranged central character is an intense, simmering one, hampered only by the perpetual and rather disconcerting four-inch smile he wears. It is Murray whose work catches the eye in this film. His portrayal of the proud, alcoholic rebel artist swept into the desperado scheme by bitterness over personal loss in the Civil War is virile and colorful. Mike Mazurki is a bit reserved when events demand a more unusual reaction, but on the whole performs competently. Dan O'Herlihy creates an absorbing figure as a greedy, unsavory Frenchman, and Byron Foulger, in an abrupt change of pace, evokes a typical western fast-talker, to lively fashion. Rounding up the rest of the cast effectively are Larry Gates, Karl Swenson, Jason Alexander, Rachel Stephens, Henry Norell, Harry Carter and Ann Morrison.

James B. Clark's direction keeps the 89-minute film fast-paced. Without resorting to cinematic trickery, he gets the story told with considerable tension and pictorial variety. One of the chief contributions to the picture is Dominic Frontiere's music, underlining the action with a deliciously sinister note. Other capable assists are those of cameraman William C. Mellor, editor Ella Wolcott and art directors Duncan Cramer and Leland Fuller.

Tube.

The Entertainer
(BRITISH)

Uneven, raw, but vital and holding version of the John Osborne play; recent controversy could hoist this as a b.o. bet, but it will need shrewd exploitation.

London, July 26

British Lion release in association with Woodfall (Henry Kelly) of a Woodfall production. Stars Laurence Olivier; features Brenda De Banzie, Roger Livesey, Daniel Massey. Directed by Tony Richardson. Screenplay, John Osborne, Nigel Kneale, from John Osborne's play. Lens, Oswald Morris; editor, Alan Osbiston; music, John Addison. At Odeon, Marble Arch, July 25, '60. Running time, 97 mins.

Archie Rice	Laurence Olivier
Phoebe Rice	Brenda De Banzie
Frank	Joan Plowright
Billy	Roger Livesey
Frank	Alan Bates
Graham	Daniel Massey
Mick Rice	Albert Finney
Jimmy	Alison Leggatt
Jean	Shirley Anne Field
Jean Taylford	Thora Hird
Mr. Laurence	Tony Britton
Mr. Mac	Wilfrid Brambell
Frankie	Charles Gray
Hubbard	Geoffrey Toone
Member Bill	Gilbert Davis
Interviewer	Anthony Oliver

There's been a lot of a hassle over "The Entertainer" what with arguments with the censor, the film having to be re-dubbed and cut from 104 to 96 minutes, held over for three months before its West End showing, and sentimings of West End showplace and general release cancel. But all this controversy could add up to considerable public interest. With shrewd exploitation this version of John Osborne's play could click. It's raw, but vital stuff which habitueers will either like or loathe.

The yarn is mainly a seedy character study of a broken-down, disillusioned vaude artiste with more optimism than talent, and of the various members of his family and their reactions to his problems. So it depends mainly on the thesping and the direction.

Tony Richardson, the director, is still a fledgling film director and he makes several mistakes. But he has a sharp perception of camera angles, stimulates some good performances and particularly, whips up an excellent atmosphere of a smalltalk British seaside resort. In all Richardson has done a fair job, backed up by Oswald Morris's fine cameramanship. The main problem was that of sound. Lawrence Olivier originally muffed some of the dialog's clarity, but this has been removed. Editing also has been a second-thought problem, but nothing that has been taken out harms the flow of the simple story.

Mainly, the interest is held by the acting and here there is a lot to praise, if some that may be condemned. The stage sequences in which the third-rate comedian Archie Rice (Laurence Olivier) has to put over some tatty material in a broken down show, does not come over as effectively as it did on the stage.

Olivier cannot be blamed. He goes into substandard song, dance and patter with tremendous insight. But he is far happier in other sequences. The man he allows his weary facade to slip by a twist of the mouth, a throwaway line or a look in the eyes is quite brilliant. He is supported excellently, too.

Joan Plowright brings warmth and intelligence to the role of the loyal daughter while Roger Livesey, as Olivier's father, is sympathetic and completely believable. Brenda De Banzie's role as Olivier's wife, is at times irritating, as the shrieking vaude comedian. She is made to be too gabby, but nevertheless handles both comedy and pathos with assured touch. As the young beauty queen for whom Olivier falls, Shirley Anne Field is no more than adequate. Thora Hird, Albert Finney, Alan Bates and Miriam Karlin are others who turn in worthwhile supporting performances.

"The Entertainer" summed up is a pic that lacks warmth often disappoints but is well worth seeing. It is a film that will be talked about by those who do see it, but also it's one that could have been infinitely better if it had been handled by people apparently less in awe of the big names involved.

Rich.

For the Love of Mike
(CINESCOPE—COLOR)

Sugary but marketable item about a boy and his horse and building a church. Not for sophisticated audiences.

Hollywood, July 27

Twentieth-Fox release of George Sherman production. Stars Richard Basehart; introduces Dennis Prince; features Will Rogers, Arthur Shields, Rex Allen, with Armando Silvestre, Elisa Cardenas, Herbert Rawlinson. Directed by Sherman. Screenplay, Ben Hecht; based on story by Philip Rock; editor, Frederick Y. Smith; art director, Roberto Silva; music, Raul La Vista; sound, Harry Mills; cameraman, Henry Wong. Reviewed at the studio, July 27, '60. Running time, 87 mins.

Father Phelan	Richard Basehart
Doctor Mike	Dennis Prince
Father Walsh	Arthur Shields
Tony Lopez	Armando Silvestre
Mrs. Fogle	Elisa Cardenas
Dr. Carlton	Michael Sieckler
Rex Allen	As himself
Mitchell	Denis Brown

An overdose of sweetness and light cloys an otherwise entertaining initial production effort by Sherman Corp. in "For The Love Of Mike." The new company, formed by exhibitors Ted R. Gamble and F. H. Ricketson Jr. in partnership with the films producer-director George Sherman, obviously has set out to produce a picture for the "family" audience, but in so doing has burdened its product with an assortment of two-good-to-be-true stereotypes. Easily predictable dramatic situations result in loss of tension in scenes that need it.

Nevertheless, it is a film to be reckoned with commercially, particularly in that "small" area of the United States between the extremes of N.Y. and L.A. Also, it should be a picture of considerable appeal for children. Although it will not be a popular with those sophisticated urban audiences, the 20th-Fox release ought to prove profitable without their support. Its relatively brief length makes it potentially versatile—able to carry a bill in rural areas or bring up the rear effectively in city playdates.

D. D. Beauchamp is responsible for the screenplay, a slight yarn about a 12-year-old Indian lad (Dennis Brown) who buys a quarter horse while, naturally, to eventual victory in the local sweepstakes, paving the way for construction of a new church for his friends, mostly sweet old Father Walsh (Arthur Shields) and likeable young Father Phelan (Richard Basehart). Only heavy in the proceedings is a rather cooperative mountain lion who stalks Master Bryan in the film's final pursuits, but keeps a respectable distance until help arrives in the nick of time. The dialog has some meth of the aren't-we-cute-for-men-of-the-cloth variety.

Young Brown, making his screen debut after several tv appearances, does nicely. Sig Ruman is superfluous as a local doctor. Shields does a first-rate job, as does Basehart. There is competent support from Armando Silvestre, Elisa Cardenas, Michael Sieckler and particularly Rex Allen, who plays himself and renders an effective vocal on the tune, "Charro Brown."

Sherman's direction is a bit repetitious in spots, but generally sustains a light, gentle tone to the production, for which Mexican backgrounds were utilized. A straightforward, uncluttered cinematic approach marks the efficient work of lensman Alex Philips, editor Frederick Y. Smith and art director Roberto Silva. Raul La Vista's music has a wide-open-spaces charm.

Tube.

Nijushi No Hitomi
(24 Eyes)
(JAPANESE)

Paris, July 19

Shochiku production and release. With Hideko Takamine, Yoshei Tachibana, Tadakiro Tomura, Tsukiko Kiyozumi. Directed by Keisuke Kinoshita. Screenplay, Kinoshita from a novel by Sakae Tsuboi; cameraman, Hirenobu Inagaki; editor, Chiaki Ai. Studio De L'Etoile, Paris. Running time, 110 mins.

Hideko	Hideko Takamine
Rachiko	Yoshei Tachibana
Kiji	Tadakiro Tomura

This slowly unfolds the tale of a teacher on a small island who at first looked down on because of her modern ways, but finally is accepted. In the background are the various colonial wars and then second World War. Film has perception and displays a feeling for youth and changing outlooks of the times. It is a limited, fragile film but has the understanding of human nature which could make it possible art house bet.

Direction is fluid and fine in its revelation of character. Nothing much happens directly but world events are aptly mirrored in the growing students and times. The teacher is expertly played by Hideko Takamine, and emerges a figure of stature. The expressly language progression makes it a highly specialized item for foreign spots but worth personal handling on its true presentation of basic human qualities. Technical credits are fine with an eye-catching pictorial style in evidence.

Duvi.

All the Young Men

Superficial study of Korean War conflicts within a small unit of unwonted integrated U.S. troops. Marquee value of cast will help in spots, but b.o. stature uncertain.

Hollywood, July 19

Columbia Pictures release of Hall Bartlett production. Stars Alan Ladd, Sidney Poitier, Mort Sahl; introduces Dwayne Hickman, Glenn Corbett, Mark Damon; also in Clay Tucker, Joanne Johnson, with Paul Richards, Dick Davalos, Lee Kinsolving, Joe Gallison, Paul Baxley, Charles Gray, Urban Michael Davis, Marvin Absolon, Wang Yuen. Directed and screenplay by Hall Bartlett; camera, Daniel Fapp; editor, Al Clark; art directors, Carl Anderson, Sidney George; sound, James Flaster; assistant director, Lee Lukather. Reviewed at Studio Screening Room, Hollywood, July 19, '60. Running time, 86 mins.

Maxwell	Alan Ladd
Parker	Sidney Poitier
Clark	James Darren
Wade	Glenn Corbett
Crane	Mort Sahl
Wing	Ann M. Clay
Hickey	Paul Richards
Cook	Dick Davalos
Dave	Lee Kinsolving
Tatum	Joe Gallison
Laddish	Paul Baxley
Lieutenant	Charles Gray
Clay	Michael Davis
Hooker	Marvin Absolon
Korean Woman	Wang Yuen
Turgid	Ingemar Johansson

Racial prejudice at the front during the Korean War is explored in the Hall Bartlett production of "All The Young Men." The examination is neither dramatically plausible nor philosophically stimulating, at least one of which it ought to be. As such, the picture's commercial appeal rests massively on the marquee calibre of its cast headed by Alan Ladd and including the exchamp Ingemar Johansson. Its boxoffice is debatable.

Bartlett's screenplay plants a handful of Marines in the unenviable position of defending a strategic Korean farmhouse against the recurring attacks of a superior enemy. Fortunately, the enemy's numerals is solely numerical—not an ounce of military sense seems to guide its feeble maneuvers. Marines have much more difficulty hoeing out their own, in actual emotional instability.

Dissension within the ranks flares up when the last lieutenant dies, leaving a Negro sergeant (Sidney Poitier) in command. Although it strains credulity to assume that race prejudice would be so strong and open a factor in a bitter battlefield struggle for survival, the bickering continues until, rather unconvincingly, it is snuffed out by a simple blood transfusion in which Poitier's blood keeps chief antagonist Alan Ladd alive. Just about this time Allied aid arrives with predictable pinkish-tinge precision.

Of all the players, Poitier is the most convincing, but even he is not at his best under the circumstances. Ladd's performance is rather mechanical. Mort Sahl, the only one of the bunch who does not look as if he has just showed and showered rattles off a couple of monologs. Crescendo-style Darren and Corbett are good at hitting the and fire among the orienting lines of Sahl's compatriots for spot reaction shots. Dennel Fapp's camera capers smack and alert in battle scenes. Illustrate the two-dimensional tone of Bartlett's character direction. The pace of war is rarely captured by the expressions of these men.

Others who meet noticeably have the front line pressures are Jimmy Darren, Glenn Corbett, Ann St. Clair, Paul Richards and Ingemar Johansson. Latter, who as subsequent events proved, should have been training for the second Patterson fight about the time he included in this enterprise, proves that acting is not his line.

The Korean farmhouse designed by art director Carl Anderson and furnished by set decorator Bill Calvert is not a convincing central site for the action, resembling a delicate Japanese tearoom more than a strategic rural abode smack dab in the midst of the Korean chaos. Glacier National Park, site of the exterior locationing, is a passable replica of the rugged terra-firma near the 38th parallel sore spot.

James Flaster's sound conveys the ferocity of war. Editing by Al Clark is at its best in battle scenes. An easily-forgettable title song by George Duning (music) and Stanley Styne (lyrics) is incorporated into the story.

Tube.

Der Jugendrichter
(The Judge For the Young)
(GERMAN)

Berlin, July 28

UFA release of Kurt Ulrich production. Stars Hans Henny Buchmann, Hansjoerg Felmy, Karin Baal, Lola Muthel, Hans Nielsen, Ruth Hellberg, Walter Gothner, Dr. Lothar B. Frank. Directed by Paul Julius; screenplay, Hans Jacobi and Julius Eckardt; camera, Erich Claunigk; music, Raimund Rosenberger; editor, Hermann Haller. At Gloria Palast, Berlin. Running time, 98 mins.

Dr. Traubmann	Hans Henny Buchmann
Hans Schlegel	Karin Baal
Friedrich Wieber	Lola Muthel
Schneider	Hans Nielsen
Kurt	Ruth Hellberg
Bill	Walter Gothner
Fred	Michael Gothner
Frank Ruf	Lola Muthel
Police Sergeant	Hans Nielsen
Vogel	Erich Fiedler

Another contribution to the juve delinquency theme. Another sure-fire vehicle for Hans Buchmann whose portrayal of the title role is an acting masterpiece. He name means plenty in Germany, so there's no worry about this film's commercial outcome locally. It should do well also in some foreign areas.

As usual with a Buchmann starrer, realism isn't the big thing in this. It's sacrificed for the sake of heart-warming sentiment and entertainment. In a way, this UFA release comes close to a modern fairy tale since Buchmann is actually more a "dear good uncle" than a true-to-life judge here. But this was intended by film makers and one may add that they did a skillful job. Film has considerable entertainment values, some suspense, and also a serious message that comes off.

Buchmann has the role of a judge who believes that for psychological reasons one shouldn't punish the juve delinquents too severely but to give them a chance to mend. Here, action concentrates on a teenage girl who's been used as a decoy by a gang of juvenile racketeers. Buchmann gets the girl a job as housemaid and manages to lead her back to the path of decency.

Of course, this is Buchmann's film and his acting is again a fine mixture of pleasant humor, some tongue-in-cheek, lovable wit and real heart-warming thesping. Karin Baal plays the young girl, this being her top role to date. Fine support is supplied by Hans Nielsen, Lola Muethel and Walt Rilla and a handful of promising youngsters of whom Michael Verhoeven, son of Paul Verhoeven, who directed this with much knowhow is a standout.

Technical credits are good. It's a film that belongs to the better productions turned out by the Germans in recent past months.

Hans.

Cuando
(ARGENTINE)

Buenos Aires, July 28

Argentina production and release. Stars Hugo del Carril, Susanna Roberts, Rodolfo Bilia, Cabanas, Malvino de Lagarde, Maria Aurelia Bisutti, Eduardo Rivera, Daniel Tagore. Written by Hugo del Carril, Eduardo Borras from del Carril's play. Camera, Humberto Peruzzi; music, Raimundo Rodriguez Arias. Reviewed at Cine Ocean, Buenos Aires. Running time, 90 mins.

The Screen Institute tried to give this plain, humorless melodrama a benefice lift via several awards, but this caused no rush to the benefice. Del Carril, customarily a skilled player, seems to communicate this weariness to the entire cast.

At the start the impression is gained about a good whodunit, but this branches off into melodramatics which only reveal confused thinking. It shows Del Carril's customary stand against "injustices," though with twists which may point a return from fellow-travelling. The yarn tries to show that the gangster who blames his crimes on his status as a fatherless, nameless foundling, when given a second chance with advantages of wealth and education, inevitably turns to crime. So the moral of this story appears to be that man alone is master of his own destiny.

Though the psychology and characterization are confused, this is commendable striving at higher things in film production here.

This probably will do well in the domestic provinces and some Latin American markets. Praise is due cameraman Americo Hoss.

Kid.

Locarno Film Festival Reviews

Mein Schulfreund
(My School Chum)
(WEST GERMAN)

Locarno, Aug. 2.

Gloria release of Sudwestfunk (Heinz Ungureit) production. Stars Heinz Rühmann, Stefanie Schroter, Gerd Baltus, Peter Bauer, Werner Schroder, Mario Adorf. Louis Van Prinsler. Directed by Robert Stodmak. Screenplay by H. Simoleit, R. A. Stemmle from play by Simoleit. Camera, Helmuth Ashley; editor, Walter Boos. At Locarno Film Fest. Running time, 90 MINS.

Fritz	Heinz Rühmann
Rico	Louis Van Prinsler
Peter	Werner Schroder
Sandro	Alessandro Rose
Stockmann	Mario Adorf
Stockbach	Hans Leibelt

Robert Stodmak has deftly put this contrived tale on film but it still retains a theatrical air despite the well interpolated ironic looks at a devastated Germany with Hitler's booming promises on the sound track. Its anti-Nazi theme is stated verbally but rarely worked into a deeper look at the times. But this film has some hope factors for chances abroad and is a definite foreign language entry.

Heinz Ruhmann plays a little resigned postman who finally gets angry near the end of the last war in Germany when he feels that it is now killing children. He writes a letter to an old school friend who happens to be Field Marshall Hermann Goering himself. Subordinates intercept the letter and he is thrown into prison but orders are given to find him insane and get him exempt from any possible execution because he has stated in the letter that the war is lost.

Petty cowardices of the Nazis at the time are shown as the film traces this man's troubles. His madness certificate keeps him from working and going to America with his daughter. The film may have important overtones in Germany but may seem somewhat familiar for foreign spots where many of the illusions may be too sectional. The tirade against Nazism is gotten in while the hero simulates madness. While this may be symbolically meaningful, it is dramatically weak.

Ruhmann cleverly ambles through the pic and etches a personal portrait even if the motivations are somewhat vague. Stodmak has given this a good mounting and presented some telling scenes about the postwar repercussions of Nazism plus the lack of conscientiousness of their errors by ex-Nazis.

Well hyped and handled on this aspect it might be okay for special foreign spots. But since many films on the grisly side of Nazism have been made, this might seem a little tame and the few attempts at humor in the Nazi setup do not quite keep in line with the broader theme of the pic. Production quality is excellent and supporting players good. *Mosk.*

Vyssi Princip
(Mr. Superior Principle)
(CZECHOSLAVAKIAN)

Locarno, Aug. 2.

Czech State Film production and release. With Jana Brejchova, Frantisek Smolik, Jiri Holik, Marie Vasary, Ivan Mistrik. Directed by Jiri Krejcik. Screenplay, Ivo Dolda, Krejcik; camera, Jaroslav Tavac; editor, Josef Dalechodec. At Locarno Film Fest. Running time, 100 MINS.

Malik	Frantisek Smolik
Marie	Hermine Krejcova
Daughter	Jana Brejchova
Vlasik	Ivan Mistrik
Mother	Marie Vasary
Workers	Hanja Hanke

This film story is laid in a small town of Czechoslovakia during the occupation and brutal Nazi reprisals after the assassination of the hangman of Prague, R. Heydrich. It concerns an old professor's realization that tyranny must be fought with violence and concerns the arrest and execution of three students. Pic is extremely well mounted and handled and looms worthy of specialized chances abroad. However, it is limited on its classic form and progression which shows only one side of the affair in a measured manner.

The students jokingly put a beard on a picture of the dead Heydrich in a newspaper but an informer turns it in for money. This leads to the arrest and execution of the three boys despite the old professor's pleading with the local Gestapo head. He believes that even Nazis have a certain moral base but finds out differently. Pic is a moving denunciation of Fascist violence and morals.

Film is starkly made, director Jiri Krejcik slowly building a tragic pattern. Lensing is appropriately sharp while the editing, pacing and acting all help to make this a sombre if compelling tale of the coming of consciousness and men's heroism as well as cowardice in the face of danger. *Mosk.*

Der Herr Mit Der Schwarzen Melone
(The Man In the Black Derby)
(SWISS)

Locarno, Aug. 2.

Prisma release of Urania production. With Willy Birgel, Walter Roderer, Therese Giehse, Hubert Marischka, Charles Regnier. Directed by Karl Suter. Screenplay, Alfred Bruggmann, Hans Gmur, Suter; camera, Rudolf Sandmeier; editor, Erich Mantzel. At Locarno Film Fest. Running time, 90 MINS.

Christine	Sylvia Brunemann
Dixie	Walter Roderer
Dixie's father	George Rauch
Dixie's mother	Hubert Marischka
Gerlsberg	Charles Regnier

Stylishly made Swiss comedy this is about a little man who pulls off a daring robbery to win a rich girl. But all this is telegraphed. It lacks the flair and pacing to make it more than a local net.

Swiss serenity is lampooned as well as international groups, nobility and other things. But this all adds up to a comedy sans edge. Lensing is flat and direction does not punch up the progression enough. This looks like an okay entry for the Germanic market too. Acting is adequate. *Mosk.*

Kolybjelnaja
(Lullabye)
(RUSSIAN)

Locarno, Aug. 2.

Mosfilm release of Mosfilm production. With Lyudmila Tchernova, Nikolai Timoshov, Vladimir Rutkevich. Directed by Mikhail Romm. Screenplay, Arseny Zak; camera, Rostislav Pomerantsev; editor, Vadim Dubrovin. At Locarno Film Fest. Running time, 93 MINS.

Annushka	Lyudmila Tchernova
Lenyor	Nikolai Timoshov
Shoemaker	Vladimir Rutkevich

After the war a father searches for his daughter when he hears that many children were saved in his old home town, supposedly razed by the war. Pic details his quest with flashbacks showing how his daughter was saved and grew up before they finally meet.

Pic is sentimental but well mounted. It emerges mainly a programmer since conventional in treatment. Film looms only for dualers abroad.

It is technically good and well played with some touching scenes concerning a group of babies saved during the war. The children are exceptionally good. *Mosk.*

Hagringen
(The Mirage)
(SWEDISH)

Locarno, Aug. 2.

Wrea Mandel release of Bengt Ekerot production and release. With Gunnel Lindblom, Gunilla Palmstierna. Directed by Peter Weiss. Screenplay, Helge Ryland, Weiss. Lens, Lennart Wallmark; editor, Gustav Mandel; editor, Weiss. At Locarno Film Fest. Running time, 79 MINS.

Ber	Gunnel Lindblom
Birgit	Gunilla Palmstierna

Avant-garde entry takes a young man into the city looking for work and being followed by the mirage of a young girl. There are a flood of city images and some striking effects, but this also is repetitive. This is only for film clubs or specialized showings abroad.

Director Peter Weiss has some flair for imagery but this personalized, tenuous pic seems somewhat old fashioned today. Sometimes the illusions of the non-conformist idealistic man are there but there is also too much padding and unclear episodes. Imagery is good as is editing with some successful concrete music and sound background. *Mosk.*

Wspolny Pokoj
(The Boarders)
(POLISH)

Locarno, Aug. 2.

Polski Film release of Kamera production. With Wieczyslaw Gizela, Gustaw Holoubek, Adam Pawlikowski, Anna Lo-Sowska, Beata Tyszkiewicz, Irena Netto. Written and directed by Wojciech J. Has. Based on novel by Zygmunt Usatowski. Camera, Marian Malyszkiewicz; editor, S. Fabisiak. At Locarno Film Fest. Running time, 90 MINS.

Sulla	Wieczyslaw Gizela
Dziadzio	Gustaw Holoubek
Tymoszuk	Adam Pawlikowski
Leopard	Anna Lo-Sowska
Teodozja	Beata Tyszkiewicz
Mukomolowa	Irena Netto

This depicts a group of boarders living in a cluttered flat in the poor section of Warsaw before the last war. They are mostly poet failures, students, etc. They drift around aimlessly trying to find a meaning to the emptiness of their own lives and the things about them. The only hope seems to be in a young Communist who is arrested. Though this is pessimistic and bleak, it has an insight into the people and a flair for narrative. However, the export chances look limited and for special situations primarily.

Director Wojciech J. Has has a talent for revealing character and recreating the past even if he shows only one side of it. Expert lensing, acting and editing also help give this dense, literary story balance and clear progression. It is an interesting look at the "sweet life" of the drifters of pre-war Poland. But it is a limited film for Western consumption. *Mosk.*

Hell to Eternity

Overlong, but frank and exciting war film based on true story of Japanese-reared U.S. Marine hero who went to war against Japan. Strong male pull indicated, and b.o. prospects encouraging.

Hollywood, July 25.

Allied Artists release of Irving H. Levin production. Features Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens, Richard Eyer, John Larch, Mickey Tuka, Sessue Hayakawa. Directed by Phil Karlson. Screenplay, Ted Sherdeman, Walter Reuther Schmidt, from story by Gil Doud; camera, Burnett Guffey; editors, George White, Roy V. Livingston; music, Leith Stevens; asst. director, Chuck Pigdon. Trade showing at Academy Award Theatre, July 25, '60. Running time, 103 MINS.

Guy Gabaldon	Jeffrey Hunter
Dave	David Janssen
Pete	Vic Damone
Sheila	Patricia Owens
Gus (as boy)	Richard Eyer
Gus (Gabaldon)	John Larch
Eddie	Mickey Tuka
General Mutsui	Sessue Hayakawa
Leonard	Bill Williams
Mother Uno	Tsuru Aoki Hayakawa
Sano	Michi Kobi
Rae	George Shibata
Fumiko	Reiko Sato
Sergt. O	Richard Gardner
Papa Uno	Bob Okazaki
George (as boy)	George Matsui
Sergeant	Nicky Blair
George	George Tabori

Allied Artists has some pretty salable merchandise in "Hell To Eternity," a war picture with an unusual point-of-view. In constructing this film out of the true experiences of Marine hero Guy Gabaldon, it appears that certain concessions were made for the sake of commercialism, reducing its overall artistic stature, but the end product is one that is bound to please and excite the average filmgoer, particularly the average male. With the additional impetus of some attractive and promising young players to go along with its sex-and-war exploitation values, the ambitious Atlantic Pictures production should pay off solidly at the boxoffice.

The screenplay by Ted Sherdeman and Walter Reuther Schmidt from a story by Gil Doud is one of sharp contrasts—almost three separate stories loosely assembled into one package. Lacking a flowing tempo and complete dramatic unity, the 132-minute film may seem overlong to many spectators.

The first phase of the picture relates the experiences of Gabaldon as a virtually homeless boy, sensitively played by Richard Eyer "adopted" and reared by a Japanese family. The second major passages begins with Pearl Harbor and its impact upon the hero (now grown-up into Jeffrey Hunter) and the Coast Japanese community in which he has been raised. These scenes, although rather awkwardly illustrated in spots, do bring to modern audiences a deeper understanding of the war's ironical impart upon this country's Nisei residents. This middle passage culminates in a raucous but not wholly convincing, drunken orgy scene in which Hunter and his Marine buddies David Janssen and Vic Damone successfully seduce (or are seduced by) Patricia Owens, Michi Kobi and Reiko Sato.

The third and major section of the film is the "war" part, the description of Gabaldon's exploits on Saipan in which, via his acquired knowledge of their native tongue, he causes a staggering number (as much as 800 at a clip) of defeated but holdout Japanese to surrender peacefully. Was this not based on fact, it would be difficult to swallow.

Hunter delivers a thoroughly believable characterization of Gabaldon, playing the role with sincerity and conviction. Unquestionably one of the standout portrayals in this picture is that of Janssen as Hunter's hard-bitten, war-time Marine buddy. The prime quality of his success in the actually commonplace, almost stereotyped, role is the fact that he virtually flings himself at the character, giving it zest and life and color.

A somewhat less enthralling but equaly likeable character is created by Damone as another "buddy." Miss Owens' physical endowments certainly complement her thespic abilities in tackling the brief, but torrid sequence in which she joins Miss Sato in a modified version of a living room strip (choreographed by Roland Dupree) enroute to more serious sexual pursuits in other rooms. The picture is quite frank, both in this area and in its colorful language (which includes an appropriate front-line inspired "bonus bastard").

Very convincing in important roles are John Larch, Bill Williams, Sessue Hayakawa (making a virtual career of his "Kwai" typecasting), George Shibata and George Matsui. Competent support is contributed by George Takai, Richard Gardner, Bob Okazaki, Miss Sato and Nicky Blair. Hayakawa's wife, Tsuru Aoki, gives a warm portrayal of Gabaldon's "mother." Mitko Taka and Miss Kobi are attractive in support.

Phil Karlson's direction is vigorous, most notably in the extremely realistic battle sequences (a pulsating beachhead and stimulating close contact shots). Much of this footage was shot on Okinawa, with military cooperation. It shows.

Vital production assists are Burnett Guffey's camera dexterly, David Milton's accurate art direction, the neat editing by George White and Roy V. Livingston and the sensitive sound by Ralph E. Butler and John Burry Jr. Leith Stevens' music brings added dramatic emphasis to the action. Augie Lohman's special effects are yet another convincing facet of Irving H. Levin's hard-hitting major production. *Tube.*

Foma Gordeev
(RUSSIAN)

Locarno, Aug. 2.

Mosfilm release of Gorky Studio production. With Georgiy Epitashvili, Sergei Lukianov, Pavel Tarasov, Marina Stepanova, Alla Lebedeva. Directed by Mark Donskoi. Screenplay, Boris Bunin, Donskoi, from novel by Maxim Gorky. Camera, Margarita Pilikina; editor, S. Donskoi. At Locarno Film Fest. Running time, 91 MINS.

Foma	Georgiy Epitashvili
Ignat	Sergei Lukianov
Pavlusha	Pavel Tarasov
Anna	Marina Stepanova
Gali	Alla Lebedeva

Turn-of-the-century Russia is well depicted in this didactic tale of the merchant class of the times and one man's revolt against it. Somewhat academic, this has brilliant mounting. However, it rarely breathes true life into the yarn which makes it somewhat cold. This looms only for some arty spots as well as Russo language houses.

Foma Gordeev is the son of a dynamic merchant who begins to choke in this closed world. His attempt to fell off the rapacious merchants ends in his being tied up like a dog, his spirit broken. Woven in this are some telling bits that are expertly handled by director Marc Donskoi, aided by outstanding solid production dress and fine acting.

Death of the hero's father in a nightclub where the floor is spun by men underneath it, wild parties, and the solid characters are all plus factors. Camera work is also good. But there is a tendency to make each character a symbol. The fine technique sometimes falls into sheer bravura making this a polished pic with only specialized chances in the West. *Mosk.*

Sons and Lovers

20th-Fox release of Jerry Wald's "Sons and Lovers." Filmed in England, was reviewed in Variety on May 25, 1960. Myro, writing from the Cannes film festival, opined "a conscientious adaptation of D. H. Lawrence's famous novel that needs careful promotion for maximum results."

Further quote: "Against the background of a grimy mining village is unfolded the story of a miner's son with promising artistic talents who is caught up in continual conflict between his forthright father and possessive mother." In central roles, Trevor Howard as father was called "powerful." Wendy Hiller as mother "flawless" and Dean Stockwell as the son was credited with a "good showing," making a "valiant try to cope with the accent." Mary Ure and Heather Sears were commended for performances as the girls in Stockwell's life.

Subsequent to Myro's review, 20th shot another love scene for the pic which added four minutes to the running time, bringing it up to 103 mins. from the original 99. Film was the official British entry at Cannes fest.

The High-Powered Rifle

Private-eye fare efficiently filmed. Passable lower-berth crime melter.

Hollywood, July 25.

Twentieth-Fox release of Mirisch Theatre production. Stars Willard Parker, Allison Hayes; with Don Simmons, John Holland, Shirley O'Hara, Terrea Lea, Lennie Geer, Clark Howat, A. G. Vitanza. Directed by Doctor Gregorio. Joseph Fritz; camera, Floyd Crosby; editor, Edward Dutko; assistant director, Robert Stewart. Willard Rickham, screened at the studio, July 25, '60. Running time, 81 MINS.

Hansen	Willard Parker
Sharon Hill	Allison Hayes
Lt. "Mac" McDonald	Don Simmons
D.A.	John Holland
Jane Brewster	Shirley O'Hara
Terrea Lee	Terrea Lee
Gus Alpert	Lennie Geer
George Marsh	Clark Howat
Little Charlie Ross	A. G. Vitanza

That seemingly inexhaustible source of modern melodramatics, the private-eye, is the center of attention once again in this swift, efficient, but uninspired program item out of 20th by Capri Productions. In many ways, it's no more and no less than an extension of the sort of super-sleuthing that can be found all over the network airwaves, but there are several areas in which it is a cut above the average for a film of its genre. As lower-half fare, "The High-Powered Rifle" is just about on target.

Willard Parker stars as the gumshoe who survives a brace of attempts on his life by thugs hired by an unknown killer. His investigations lead him into an affair with the lady friend of the principal suspect. The lady (Allison Hayes) turns out to be the would-be killer.

The film benefits from Parker's crisp, professional portrayal of the sleuth, and from producer Maury Dexter's restrained, economical direction, an approach abandoned only in a ludicrous shoot-'em-up climax. Another aid is the occasionally glib dialog of the screenplay by Joseph Fritz.

In addition to the decorative Miss Hayes, others who emote satisfactorily are Don Simmons, John Holland, Shirley O'Hara, Lennie Geer, Clark Howat and A. G. Vitanza. The plot takes breathers twice to permit Terrea Lea to sing a pair of lengthy folk songs. She renders them well, but one swift chorus of each would have been a sufficient change of pace.

Floyd Crosby's camera work is mobile and skillful, and Edward Dutko's editing is sharp. *Tube.*

Yves Montand Chante
(Yves Montand Sings)
(FRENCH-RUSSIAN)
(Songs)

Paris, July 28.

Sovexport Film release of Dauphine production. Newsreel footage of Yves Montand's 1956 trip to Russia, edited in France by Jean Ducomble and Jean Lefort; by Montand, Simone Signoret. At the Clichy, Paris. Running time, 70 MINS.

Footage from some Soviet newsreels on Yves Montand's singing trip around Russia in 1956 as part of the cultural exchanges between France and the USSR forms the bulk of this pic. It is thus fragmentary with clips of Montand and his wife, Oscar-winning actress Simone Signoret, visiting cities or being entertained. But mostly it is concerned with Montand's own singing. It is the latter that makes this of possible video interest in the U.S. since his clark there or cut down for supporting fare.

Montand's numbers are well lensed before workers or in sports stadiums or theatres. His impressive songsing, range mime, thespian and even acting ability all come through in spite of being pegged in different surroundings. Miss Signoret makes some pointed comments and emerges the faithful companion, coach and aid of her husband though a known actress in her own right. Photographic quality is acceptable. *Mosk.*

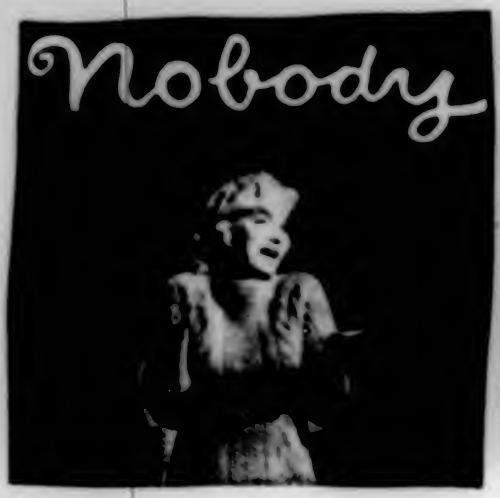
'Pepe' for Roadshow

Hollywood, Aug. 2.

Columbia Pictures toppers, at their two-day summit meeting on George Sidney's "Pepe" last week, decided to send release out on a roadshow basis with world premes to be held in N.Y. and L.A. this Christmas.

Every screened the multi-million-dollar film in a four-hour rough-cut version.

Those attending conclave included Abe Schneider, Samuel J. Briskin, Sidney A. Montague, Leo Jaffe, Paul Lazarus Jr., Billy Jackter, Mo Rothman, Robert S. Ferguson and M. J. Frankovich.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YVES MC

Chi Biz Perks; 'World' Boffo $33,000, 'Ghosts' Lively 22G; 'Terrace' Lush 34G, 3d, 'Portrait' Smash 18G, 6th

Chicago, Aug. 2.

A couple of adventure pix are on the stretches this week to lighten generally nice totals, as clears continue steadily. Weatherman turned on the heat, and OKO is helping too. "Last World" sights a boffo $33,000 at the Woods on opening week. "13 Ghosts" expects a smash $22,000 on holiday at the Chicago. Richard Gilmer Miller Story" and "Thousand Week" are content at the Shoreline.

"Four Terrace" looks tall in Oriental third round. "Bells Are Ringing" continues lovely in third week. "Portrait in Black" also in sixth, is rated socko at Roosevelt. Seventh stanza of "The Apartment" shapes solid at United Artists.

Fourplex "I'm All Right Jack" is fine in 6th stanza. "Carry On Nurse" is lively in 10th Surf conto.

On hard-ticket front, "Can-Can" posted a nice 15th Palace round while "Ben-Hur" churned up another brilliant take in 32d session at Todd Theatre.

Estimates for This Week

Carnegie (Telem'ts) (400) $1.50-$1.80 — "Three Strange Loves" (Janus) 2d wk. Socko $6,000. Last week $6,500.

Chicago (B&K) (3,900) 90-$1.80 — "13 Ghosts" (Col) Lively $22,000. Last week "Murder Inc" (20th) 2d wk. $13,000.

Cinestage (Todd) (1,039) 90-$1.80 — "Fur or Die" (AA) 5th wk. Fair $6,000. Last week $6,800.

Esquire (H&E Balaban) (1,350) $1.25-$1.80 — "I'm All Right Jack" (Col) 5th wk. Big $8,000. Last week $8,500.

Monroe (Jovan) (1,000) 65-90 — "Glenn Miller Story" (U) and "Horizons West" (U) (reissues) Fair $4,500. Last week, "Prisoner of Volga" (Par) and "Wake of Strangers" (Par) $4,200.

Oriental (Indie) (3,400) 90-$1.80 — "Four Terrace" (20th) 2d wk. Sturdy $14,000. Last week $25,500.

Palace (Indie) (1,474) $1.50-$3.50 — "Can-Can" (20th) 15th wk. Good $20,500. Last week $20,200.

Roosevelt (B&K) (1,400) 90-$1.80 — "Portrait in Black" (U) 6th wk. Fancy $18,000 or close. Last week, $18,200.

State Lake (B&K) (2,400) 90-$1.80 — "Bells Are Ringing" (M-G) 6th wk. Sweet $15,500. Last week $19,000.

Surf (H&E Balaban) (600) $1.00 — "Carry On Nurse" (Gov'nor) (UMC) 4th wk. Trim $4,500. Last week, $4,200.

Todd (Todd) (1,000) $1.75-$3.50 — "Ben-Hur" (M-G) 32d wk. Great $29,000 or over. Last week, $29,200.

United Artists (B&K) (1,700) 90-$1.80 — "The Apartment" (UA) 7th wk. Sock $19,000. Last week $18,500.

Woods (Essaness) (1,200) 90-$1.80 — "Last World" (20th) Boff $33,000. Last week, "Psycho" (Par) 4th wk. $27,000.

World (Indep) (600) 90-$1.50 — "Bribes and Rackets" (Indep) 2d wk. Fair $4,400. Last week $5,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i.e., without usual tax. Distributors share on net take when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'World' Bright $15,000, Cleve.; 'Strangers' Big 16G, 'Bellboy' 14G, 2d

Cleveland, Aug. 2.

For a mid-summer period with muddled weather conditions hitting everybody, Cleveland's first-runs are doing far better than expected. "Last World" is pulling enough weight for Allen to be true currently and rate holdover. "Bellboy" also shapes sharp in second at State doing nearly as well as second lap of "Strangers When We Meet" at Hippodrome, also excellent.

"I'm All Right Jack" has turned out to be a bonanza for the Heights Art. "Can-Can" at Palace slowed some but its still okay. "Apartment" continues great in seventh at Stillman.

Estimates for This Week

Allen (SW) (3,800) 85-$1.50 — "Last World" (20th) Bright $15,000. Last week, "Pollyanna" (BV) 2d wk., $8,000 in five days.

Continental Art (Art Theatre Guild) (950) $1.25 — "Oscar Wilde" (FAW). Satisfactory $1,900. Last week, "Lesson in Love" (Indie) 2d wk. $2,000.

Heights Art (Art Theatre Guild) (950) $1.25 — "I'm All Right Jack" (Col) 2d wk. Great $6,000, best take of house's season so far, after $9,000 opener.

Hippodrome (Eastern Hippo) (2,700) 85-$1.50 — "Strangers When We Meet" (Col) 2d wk. Excellent $16,000 after $24,000 in first.

Ohio (Loew) (2,700) $1-$2.75 — "Ben-Hur" (M-G) 22th wk. Solid $13,000 after $12,500 last week.

Palace (Silk & Helpern) (2,350) $1.25-$2.75 — "Can-Can" (20th) 15th wk. Okay $7,200 after $7,300 last round.

State (Loew) (2,700) 85-$1.50 — "Bellboy" (Par) 2d wk. Smart $14,000, one of Jerry Lewis' best grosses here, after brisk $18,000 on initial session.

Stillman (Loew) (2,700) 85-$1.50 — "Apartment" (UA) 7th wk. Great $9,000 after ditto last week.

'Hercules' Hot $12,000, Mpls.; 'Psycho' Rousing 26G, 'Bellboy' 5G, Both 2d

Minneapolis, Aug. 2.

Holdovers continue to demonstrate such great box strength that finding current room for newcomers at only two Loew theatres. One of these, "Hercules Unchained" shapes hefty at Orpheum. The RKO Pan with "Tarzan the Magnificent" looms healthy. Biz generally is ahead of last week.

Holdovers constitute one of heftiest array of pix in recent months to be on tap here simultaneously. It's the 23d and seventh weeks respectively for "Ben-Hur" and the fading "Can-Can," hard-ticket films. "The Apartment" is solid at World and "Pollyanna" looms sturdy, both in fourth weeks. "The Bellboy" in third, looks stout. "Psycho" shapes great in second at State.

Estimates for This Week

Academy (Minn) (947) $1.75-$2.65 — "Ben-Hur" (M-G) 23d wk. Big $13,000. Last week, $12,500.

Century (Cinerama Inc.) (1,150) $1.75-$2.65 — "Can-Can" (20th) 7th wk. Last two weeks. Fair $8,500. Last week, $8,000.

Gopher (Berger) (1,000) 85-$1 — "Bellboy" (Par) 2d wk. Stout $5,000. Last week $6,500.

Lyric (Par) (1,000) $1-$1.25 — "Strangers When We Meet" (Col) 2d wk. Good $9,000. Last week $9,000.

RKO Orpheum (RKO) (2,800) $1-$1.25 — "Hercules Unchained" (WB). Hefty $12,000. Last week "Hannibal" (WB) 2d wk. $5,000.

RKO Pan (RKO) (1,800) 85-$1 — "Tarzan Magnificent" (Par) and "Walk Like a Dragon" (Par). Kids flocking here. Healthy $3,000. Last week "Rat Race" (Par) 4th wk. $4,500 at $1-$1.25 scale.

St. Louis Park (Field) (1,000) $1-$1.25 — "Pollyanna" (BV) 4th wk. Sturdy $5,500. Last week $6,000.

Suburban World (Mann) (800) $1 — "North by Northwest" (M-G) 2d run. Modest $1,400 in 4 days. Last week "Sins of Youth" (Jonas) split with "Third Voice" (20th) 2d run, $1,100.

State (Par) (2,200) $1-$1.25 — "Psycho" (Par) 2d wk. Sensational boxoffice performer. Wow $26,000. Last week $24,000.

Uptown (Field) (1,000) $1-$1.25 — "I'm All Right Jack" (Col) 2d wk. Robust $6,000. Last week $7,000.

World (Mann) (400) 85-$1.45 — "Apartment" (UA) 4th wk. Tall $7,200. Last week, $7,000.

'APARTMENT' HOT 12G, L'VILLE; 'HERCULES' 7G

Louisville, Aug. 2.

Holdovers are the rule this week and nearly all shape nice. The Kentucky decided to hold "Portrait in Black" for a 6th stanza and is sturdy. "Apartment" in third at United Artists is continuing to enjoy bonger biz. Rialto with "Pollyanna" is only four. "Hercules Unchained" at the Mary Anderson is only four, in second week. "Ben-Hur" in 11th at the Brown is okay.

Estimates for This Week

Brown (Fourth Avenue) (1,200) — "Ben-Hur" (M-G) 11th wk. Okay $8,000, down from 10th week's $9,000.

Kentucky (Switow) (900) 75-$1.25 — "Portrait in Black" (U) 5th wk. Still sturdy at $5,000, some as fourth.

Mary Anderson (People's) (900) 75-$1 — "Hercules Unchained" (WB) 2d wk. Nice $7,000 after last week's $8,000.

Rialto (Fourth Avenue) (3,000) 75-$1.25 — "Pollyanna" (BV) 3d wk. Fair $8,000 after second week's $9,000.

United Artists (UA) (3,000) 75-$1.25 — "Apartment" (UA) 3d wk. Bright $12,000 after last week's $14,000, way over expectations.

'Bellboy' Big 16G, Pitt; 'Bells' 14G

Pittsburgh, Aug. 2.

Pitt film biz is bouncing this week. Heading the list of newcomers is "Bellboy" which looms socko at the Stanley. Another new entry "Bells Are Ringing" is nice at Penn. "Last World" at Fulton shapes loud. "Strangers When We Meet" continues swash in second at Harris. "Ben-Hur" continues big in 28th round at Warner.

Estimates for This Week

Fulton (Shea) (1,635) $1-$1.50 — "Last World" (20th) Loud $7,000. Last week, "Portrait in Black" (U) 4th wk., $4,600.

Harris (Associated) (2,100) $1-$1.50 — "Strangers When We Meet" (Col) 2d wk. Smash $16,000. Last week $11,500.

Nixon (Rubin) (1,760) $1.50-$2.75 — "Can-Can" (20th) 15th wk. Okay $4,200. Last week $4,500.

Penn (LATC) (3,300) $1-$1.50 — "Bells Are Ringing" (M-G). Nice $14,000. Last week, "Rat Race" (Par) $15,000.

Squirrel Hill (SW) (834) $1.25 — "Conspirator of Hearts" (Par) 2d wk. Excellent $5,000. Last week $3,500.

Stanley (SW) (2,700) $1-$1.50 — "Bellboy" (Par) Big $16,000. Last week, "Pollyanna" (BV) 2d wk. 6 days, $9,500.

Warner (SW) (1,518) $1.50-$2.75 — "Ben-Hur" (M-G) 28th wk. Wow $16,000. Last week, $16,000.

'Psycho' Sockeroo $35,000, Det. Ace; 'Murder' 15G, 'Circus' Bangup 14G, 'Race' Fast 14G, 2d; 'Polly' 11G, 4

Detroit, Aug. 2.

"Psycho" looks like a blockbuster at the Palms to pace the downtowners in another lively week. "Murder, Inc" is good at the Fox. "Circus of Horrors" shapes stout at the Broadway-Capitol.

Among the holdovers, "Rat Race" stays fast at the Michigan in second lap. "Pollyanna" is strong as fourth session at the Mercury. "Bells Are Ringing" looms less lusty in fourth at the Adams.

Meanwhile, the long-runners continue strong. "Ben-Hur" curves into its 24th week at the United Artists with undiminished strength. "Windjammer" steps on course in 19th round at the Music Hall. "Can-Can" is hotsy in ninth Madison frame.

Estimates for This Week

Fox (Fox-Mich) (5,000) $1.25-$1.49 — "Murder, Inc" (20th) and "Ma Baker's Killer Brood" (Ind). Good $15,000. Last week "Last World" (20th) and "Robbbbbbbe" (20th) 2d wk., $11,000.

Michigan (United Detroit) (4,000) $1.25-$1.49 — "Rat Race" (Par) and "Chance Meeting" (Par) 2d wk. Fine $14,000. Last week $17,000.

Palms (UD) (2,961) $1.25-$1.49 — "Psycho" (Par). Wham $35,000. Last week "Portrait in Black" (U) and "Too Soon to Love" (U) 3d wk., $15,000.

Madison (UD) (1,400) $1.50-$3 — "Can-Can" (20th) 9th wk. Torrid $16,000. Last week $18,500.

Broadway-Capitol (UD) (3,500) $1.25-$1.49 — "Circus of Horrors" (AI) and "Date with Death" (AI). Sturdy $14,000 or over. Last week, "Hercules Unchained" (WB) and "Walk Like Dragon" (WB) 2d wk., $13,000.

Adams (Balaban) (1,700) $1.25-$1.50 — "Bells Are Ringing" (M-G) 4th wk. Okay $7,000. Last week, $7,500.

United Artists (UA) (1,667) $1.25-$3 — "Ben-Hur" (M-G) 24th wk. Solid $19,000. Last week $19,400.

Music Hall (Cinerama Inc.) (1,700) $1.35-$2.65 — "Windjammer" (NT) 19th wk. Great $18,500. Last week $18,000.

Trans-Lux Krim (Trans-Lux) (1,000) $1.49-$1.65 — "Carry On Nurse" (Gov'nor) 7th wk. Good $3,000 in five days. Last week $3,200.

Mercury (UM) (1,470) $1-$1.49 — "Pollyanna" (BV) 4th wk. Strong $11,000. Last week $14,000.

'Psycho' Capacity 18G, Prov.; 'Portrait' 9G, 2d

Providence, Aug. 2.

Tremendous is the word for "Psycho" as Strand leads a resurgently healthy mainstream. Also on the hot side are State's "Bells Are Ringing" and Albee's "Portrait In Black," latter in second round. Majestic is fair with "Operation Petticoat" out on reverse.

Estimates for This Week

Albee (RKO) (2,200) 65-90 — "Portrait in Black" (U) and "Too Soon To Love" (U) 2d wk. Big $9,000 or near. Last week was peppy $10,500.

Elmwood (Snyder) (724) $1.50-$2.50 — "Ben-Hur" (M-G) 6th wk. Sellout $11,000. Last week, same.

Majestic (SW) (2,200) 65-90 — "Operation Petticoat" (U) (reissue) and "This Earth Is Mine" (Indie). Mild $5,000. Last week "Last World" (20th) 2d wk., $8,000.

State (Loew) (3,200) 75-$1 — "Bells Are Ringing" (M-G) Snappy $11,000. Last week, "Rosemary" (Films Around World) and "Music Box Kid" (Indie), $4,500.

Strand (National) (2,200) 85-$1 — "Psycho" (Par) Capacity $18,000. Last week, "Bellboy" (Par) and "Noose For A Gunman" (Par), $4,000.

'Psycho' Record 22G, Cincy; 'Hercules' 15G, 'World' Wham $10,500

Cincinnati, Aug. 2.

Pix biz here this week is better than the mid-summer temperature. Wave of tall takes is fronted by "Psycho," shattering records at the Grand, smallest downtowner. "Hercules Unchained" looms big at the Palace while Keith's "Last World" shapes smash. "Apartment" bids as a boff third-worker at Albee.

Holdovers "Windjammer" and dualed "Circus of Horrors" and "Amazing Transparent Man" continue as heavy traffic lures on both sides of Twin Drive-In. Longrunners "Ben-Hur" and "Can-Can" continue firmly. Film surge contrasts with thinning attendance for River Downs racing and home games of Cincy Reds.

Estimates for This Week

Albee (RKO) (3,100) 90-$1.50 — "Apartment" (UA) 3d wk. Boff $11,000 after $13,500 in second.

Capitol (SW-Cinerama) (1,400) $1.25-$2.75) — "Ben-Hur" (M-G) 20th wk. Solid $18,000. Last week, $18,500.

Esquire Art (Shor) (500) $1 — "Bottle of Sexes" (Cont) 2d wk. Big $2,400. Last week $3,200.

Grand (RKO) (1,400) $1-$1.50 — "Psycho" (Par). Atomic $22,000 for new house record and Cincy tops in months at pop prices. Last week "Portrait in Black" (U) 4th wk., $6,000.

Guild (Vance) (300) $1 — "Wild Strawberries" (Indie) 6th wk.—5 days. Mild $1,000. Last week, $1,100.

Hyde Park Art (Shor) (500) $1 — "400 Blows" (Indie). Fair $1,200. Last week "Seventh Seal" (Indie) 4th wk.—5 days, $1,100.

Keith's (Shor) (1,500) 90-$1.25 — "Last World" (20th). Smash $10,500. Last week, "Pollyanna" (BV) 3d wk., $7,000.

Palace (RKO) (2,600) 90-$1.25 — "Hercules Unchained" (WB). Big $15,000. Hefty exploitation on tv and in dailies. Last week, "Murder, Inc" (20th), $7,500.

Twin Drive-In (Shor) (1,200 cars each side) 90 — West side, "Windjammer" (NTA) 2d wk., at $1.25-$1.50 scale. Strong $11,000 following $15,500 box. Had 19-week hard-ticket run downtown. East side "Circus of Horrors" (AI) and "Amazing Transparent Man" (AI) 2d wk. Solid $10,000. Last week $17,000.

Valley (Wiethe) (1,200) $1.50-$2.50 — "Can-Can" (20th) 6th wk. Perking to hotsy $12,000 after $11,000 last week.

'Psycho' Wow 11G, Balto; 'World' 10G

Baltimore, Aug. 2.

"Psycho" is still the big news here, doing giant biz at the Auburn where in second week. Close behind are "Last World," tall in first week at Century. "I'm All Right, Jack," nice in fourth frame at Little. "Ben-Hur" holding firm at the Town in 18th week, and "Can-Can" pleasing in ninth week at Mayfair.

"Rosemary" is big in second at the Five West and "Conspiracy of Hearts" is good in first at the Playhouse. "Elmer Gantry" is rated okay on initial Stanton week. "Portrait in Black" looks good in fourth round at the New.

Estimates for This Week

Auburn (Rappaport) (367) 50-$1.49 — "Psycho" (Par) 2d wk. Giant $16,000 after $11,500 opener.

Century (Fruchtman) (3,200) 50-$1.25 — "Last World" (20th) Happy $10,000. Last week, "Hercules Unchained" (WB), same.

Charles (Fruchtman) (500) 50-$1.25 — "Nude in White Car" (T.I.) 2d wk. Nice $2,000 after $3,500 in second.

Cinema (Schwaber) (460) 90-$1.50 — "Rosita" (Kew) and "Demonter" (UMPA) (reissues) 2d wk. Okay $2,200 after $3,000 in first.

Five West (Schwaber) (460) 90-$1.50 — "Rosemary" (Films Around World) (2d wk). Sock $4,500 after $4,000 opener.

Hippodrome (Rappaport) (2,200) 50-$1.25 — "Pollyanna" (BV) (4th

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'Bells' Loud 26G, Hub; 'Psycho' 24G

Boston, Aug. 2.

Hurricane Brenda's antics will help trade this round, with outdoor spots ruined out last Saturday. Brightest this frame is the new arrival "Bells Are Ringing" teamed at the Orpheum. "Pay Me Back Cash" sizzle pix is record at the Beacon Hill.

"Bellboy" is okay in second round at the Met. "Last World" is hotsy in second at the Orpheum. Hippodrome Boogie is whom at the Gary, also in second. "Pollyanna" is holding nice at Memorial in third. "From The Terrace" shapes fotsy in third at the Capri. "Psycho" is big here in grand holdover with a wham take in 16th week. For-

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B'WAY BEATS BRENDA BLOW

Philly Soars; 'Gantry' Boff $26,000, 'Strangers' Wow 23G; 'Psycho' 16G, 6

Philadelphia, Aug. 2.

Weather here is rated as favoring the film business. Some theatres seemed to be enjoying New Year's Eve trade last Saturday night as cops were needed to keep crowds from overflowing into the street. Standout in current round is "Elmer Gantry" with a wow take at the Stanton.

"Strangers When We Meet" shapes mighty in second round at the Fox. "Hercules Unchained" still is sturdy in second at Goldman while "Psycho" is rated boffo in sixth at Arcadia.

Estimates for This Week

Arcadia (S&S) (536, 99-$1.50)—"Psycho" (Par) (6th wk). Boffo $16,000. Last week, $13,000.

Boyd (SW) (1,562, $1.40-$2.75)—"Ben-Hur" (M-G) (36th wk). Sock $25,000. Last week, $22,000.

Fox (Milgram) (2,000, 99-$1.50)—"Strangers When We Meet" (Col) (2d wk). Wow $23,000. Last week, $20,000.

Goldman (Goldman) (1,200, 99-$1.50)—"Hercules Unchained" (WB) (2d wk). Stout $12,000. Last week, $20,000.

Midtown (Goldman) (1,000, $2-$2.75)—"Can-Can" (20th) (14th wk). Robust $11,000. Last week, $10,000.

Randolph (Goldman) (2,500, 94-$1.50)—"Apartment" (UA) (7th wk). Neat $9,000. Last week, $10,000.

Stanley (SW) (2,250, 99-$1.50)—"Bells Are Ringing" (M-G) (5th wk). Okay $7,000. Last week, $9,000.

Stanton (SW) (1,483, 99-$1.50)—"Elmer Gantry" (UA). Smash $26,000 or over. Last week, "Bellboy" (Par) (2d wk), $9,000.

Studio (Goldberg) (453, 99-$1.50)—"Oscar Wilde" "Pillow Around World" (2d wk). Lofty $4,200. Last week, $3,500.

Trans-Lux (T-L) (560, 99-$1.50)—"Pollyanna" (BV) (4th wk). Good $8,000. Last week, $11,000.

Viktor (Sky) (1,000, 99-$1.50)—"Lost World" (20th) (2d wk). Solid $10,000. Last week, $14,000.

World (R&B-Paths) (410, 99-$1.50)—"Man in Corked Hat" (Indie). Nice $2,700. Last week, "Virtuous Bigamist" (Indie) and "Up Creek" (Indie), $2,800.

'Gantry' Giant $12,000 In K.C.; 'Hercules' Heo 8G 'Strangers' Sound 10G

Kansas City, Aug. 2.

A nice array of new films is giving the management a brighter tone than the weather currently. "Elmer Gantry" at the Roxy shapes smash. "Strangers When We Meet" at Midland looks good. "Hercules Unchained" at Paramount looks sturdy. "Pollyanna" at Uptown and Granada is dandy in second. "Bellboy" at the Missouri is hefty in first holdover round. "Apartment" at Plaza is big in fifth round.

Estimates for This Week

Brookside (NT) (800, $1.50-$2)—"Can-Can" (20th) (7th wk). Hearty $6,500 holds. Last week, $7,500.

Capri (Durwood) (1,200, $1.50-$2.50)—"Ben-Hur" (M-G) (27th wk). Pleasant $12,500; stays on. Last week, $13,000.

Fairway (NT) (700, $1)—"Carry on Nurse" (Gov) (4th wk). Hep $3,000. Last week, $3,300.

Kimo (Durkinson) (594, 90-$1.25)—"Broth of Boy" (Indie). Lively $2,000. Last week, "Jazz on Summer's Day" (Union) (4th wk), $1,000.

Midland (Loew) (3,500, 90-$1.25)—"Strangers When We Meet" (Col) and "13 Fighting Men" (20th). Good $10,000 holds. Last week, "Bells Are Ringing" (M-G) (4th wk), $3,500.

Missouri (RKO) (2,389, $1-$1.25)—"Bellboy" (Par) (2d wk). Hefty $7,000. Last week, $11,000.

Paramount (UP) (1,900, 75-$1)—"Hercules Unchained" (WB), in

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Key City Grosses

Estimated Total Gross

This Week $2,935,700
(Based on 24 cities and 250 theatres, chiefly first runs, including N. Y.)

Last Year $2,687,600
(Based on 21 cities and 229 theatres.)

'Psycho' Huge 30G, D.C.; 'Terrace' 24G

Washington, Aug. 2.

"Psycho" is running away with top honors this round despite some formidable competition. It is rated wow at 800-seat Town. Two other initiators are in much the same category. "The Bellboy" at Capitol looks socko while "From the Terrace" at Palace shapes smash.

"Hercules Unchained," day-date twin Stanley Warner houses, looms robust. "Strangers When We Meet" and "Apartment" are going along nicely in holdover sessions.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400, 1,000, 90-$1.49)—"Hercules Unchained" (WB). Robust $16,000 or near. Last week, "Lost World" (20th) (2d wk), $11,500.

Apex (K-B) (940, 60-$1)—"The Id of" (20th). Okay $4,000. Last week, reissue.

Capitol (Loew) (3,428, $1-$1.49)—"The Bellboy" (Par). Sock $21,000. Last week, "Bells Are Ringing" (M-G) (4th wk), $11,000.

Keith's (RKO) (1,850, $1-$1.49)—"Apartment" (UA) (7th wk). Stout $13,000, same as last.

MacArthur (K-B) (900, $1.10)—"I'm All Right, Jack" (BL) (3d wk). Tall $9,000. Last week, $9,200.

Ontario (K-B) (1,240, 90-$1.49)—"Portrait in Black" (U) (3d wk). Nice $5,000. Last week, $6,300.

Palace (Loew) (2,300, 90-$1.25)—"From Terrace" (20th). Smash $24,000. Last week, "Pollyanna" (BV) (3d wk), $11,000.

Playhouse (T-L) (456, $1-$1.80)—"Sapphire" (U) and "Pillow Talk" (U) (reissues). Mild $3,000. Last week, $3,400.

Plaza (T-L) (276, $1.25-$1.80)—"For Members Only" (Union) (3d wk). Hefty $3,200. Last week, $6,000.

Town (King) (800, $1-$1.49)—"Psycho" (Par). Wow $30,000. Last week, "39 Steps" (20th) (3d wk), $3,000 for last five days.

Trans-Lux (T-L) (600, $1.25-$2)—"Strangers When We Meet" (Col) (4th wk). Hotsy $9,000. Last week, $9,500.

Uptown (SW) (1,300, $1.49-$2.75)—"Can-Can" (20th) (10th wk). Good $6,500. Last week, $7,000.

Warner (SW) (1,440, $1.49-$2.75)—"Ben-Hur" (M-G) (20th wk). Great $18,000. Last week, $18,500.

'Terrace' Tight 13G, Buff; 'Hercules' 9G

Buffalo, Aug. 2.

Trade at first-runs is tapering off somewhat this stanza, but there are some good spots despite a surplus of holdovers. "From the Terrace" looms fancy at Center. "Strangers When We Meet" shapes brisk in second at Century. "Pollyanna" looks somewhat disappointing on opener at Lafayette. "Hercules Unchained" still is strong in abbreviated second week at Paramount.

Estimates for This Week

Buffalo (Loew) (3,300, 70-$1.25)—"Bells Are Ringing" (M-G) (2d wk). Okay $9,000. Last week, $10,500.

Center (AB-PT) (2,000, 70-$1)—"From Terrace" (20th). Fancy $13,000. Last week, "Lost World" (20th) (2d wk), $6,500.

Century (UATC) (2,700, 70-$1)

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'PORTRAIT' HUGE, 'PSYCHO' MIGHTY

Despite having the early matinee on Saturday (30) washed out by the downpour and gales stemming from the Atlantic seaboard storm, Brenda, Broadway film biz still is very strong in the current session. In fact, the booming trade late Saturday afternoon and night plus an unusually big Sunday enabled some theatres to hold close to last week's totals or to top them.

Lone important newcomer, "Portrait in Black" is soaring to a mighty $44,000 for first week at the Palace and an amazing $15,000 at 550-seat arty Trans-Lux 85th Street. Only other new entrant, "Nature's Paradise," shapes to hit a new alltime high of $20,000 at the arty World.

Most sensational of the long-runs is "Psycho," with a wham $38,000 likely for seventh session at the DeMille and a giant $17,000 at the arty Baronet where day-dating. The DeMille total is the same as last week while the figure at the Baronet is very close to the sixth stanza.

Still getting the top coin total, of course, is "Bells Are Ringing," with stageshow, which looks to hold with a big $145,000 in current (6th) round at the Music Hall.

"From the Terrace" continues socko with $37,000 likely at the Paramount in third frame and $13,000 at the arty Murray Hill, where it's day-dating. "Elmer Gantry" shapes good $27,000 in fourth week at the Capitol.

"Lost World" is heading for a big $23,500 in present (3d) week at the Warner. "Strangers When We Meet" still is boff with $28,000 for fifth session, just concluded, at the Criterion. It stays on.

"Apartment" still is lively with $24,000 or close for seventh round at the Astor and $15,000 or thereabouts at the arty Plaza where it's day-dating.

Both hard-ticket pix are holding almost even with the last week's totals. "Ben-Hur" is heading for a wham $55,000 for 37th session at the State while "Can-Can" looks lofty $26,500 or over for 21st round at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094, 75-$2.50)—"Apartment" (UA) (8th wk). Seventh round ended last night (Tues.) was big $24,000 or near after $26,500 for sixth week.

Capitol (Loew) (4,820, $1-$2.50)—"Elmer Gantry" (UA) (4th wk). This frame ending today (Wed.) is heading for a good $27,000 after $31,000 for third week. Stays one week longer.

Criterion (Moss) (1,671, 90-$2.40)—"Strangers When We Meet" (Col) (6th wk). Fifth session completed last night (Tues.) was great $28,000 or close after $31,000 for fourth week.

DeMille (Reade) (1,658, 90-$1.80)—"Psycho" (Par) (7th wk). Current round ending today (Wed.) is heading for a wham $38,000 after the same sixth week. Continues on. Saturday's business was greatest for such day on run.

Palace (RKO) (1,642, 90-$2)—"Portrait in Black" (U) (2d wk). Initial stanza ended last night (Tues.) was whopping $44,000 or thereabouts. Hit new opening day record here on Wednesday.

Forum (Moss) (813, 90-$1.80)—"Battle in Outer Space" (4th-final wk). Looks to hit light $8,000 or less after $9,200 for third stanza. "13 Ghosts" (Col) opens Friday (5).

Paramount (AB-PT) (3,665, $1-$2)—"From Terrace" (20th) (4th wk). This round winding up tomorrow (Thurs.) is heading for a great $37,000. Second was $41,000. Stays a fourth.

Radio City Music Hall (Rockefeller) (6,200, 90-$2.75)—"Bells Are Ringing" (M-G) and stageshow (6th wk). This session ending today (Wed.) looks to hit big $145,000. Holds another. Fifth was $155,000. "Song Without End" (Col) is due in Aug. 11.

Rivoli (UAT) (1,545, $1.50-$3.50)—"Can-Can" (20th) (22d wk). The 21st stanza ended last night (Tues.)

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L.A. Brisk; 'Palace' Fine at $23,000, 'Pollyanna' Bangup 20G, 'Idiot' 6G, 'Terrace' Smash 33G, 'Gantry' 17G

Los Angeles, Aug. 2.

With cooler weather currently in L. A. first-runs are stepping up their torrid pace over last week. "Pollyanna" is hitting a big $20,000 at the Chinese. "From the Terrace" is racking up a smash $33,000 or over in four theatres.

"The Palace" looms fine $23,000 in four spots opening round. "Elmer Gantry" is rated strong $17,000 in fifth Hollywood Par week. "The Apartment" is pushing up to a big $16,000 on moveover to Fox Wilshire. "The Idiot" looms boffo $6,000 in opener at Fine Arts.

"I'm All Right, Jack" looks big at $9,000 in second at Music Hall. Hardticket pix are holding well, with "Ben-Hur" standout with another smash take in 36th session at Egyptian.

Estimates for This Week

Downtown Paramount, Wiltern, Iris, Baldwin (ARPT-SW-FWC-Elect) (3,300, 2,344, 825, 1,800, 90-$1.50)—"Ice Palace" (WB) and "Breakout" (Indie). Downpour. Iris, Baldwin: "Kidnapped" (BV) (M-D). Wiltern: Fine $23,000 or near. Last week, Downtown Paramount, "Hideout in Sun" (Man), "Love Island" (Man) (2d wk), $6,700. Wiltern with Downtown, Hollywood, "Rat Race" (Par), "Conspiracy of Hearts" (Par) (1st general release), $21,500. Iris with Los Angeles, "Lost World" (20th) (3d wk), "Journey to Center of Earth" (20th) (reissue), $7,400. Baldwin, "Hercules Unchained" (WB) (M-G) (1st wk), "Kidnapped" (BV) (2d wk), $4,500.

Chinese (FWC) (1,408, $2-$2.40)—"Pollyanna" (BV). Big $20,000. Last week, "Apartment" (UA) (5th wk), $16,800.

Fine Arts (FWC) (631, 90-$1.50)—"Idiot" (20th). Sock $6,000. Last week, "Captain's Table" (Rank) (4th wk—6 days), $2,200.

State (UATC) (2,404, 99-$1.50)—"Dinosaurus" (U) and "Head of Tyrant" (U). Weak $5,500. Last

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Broadway Grosses

Estimated Total Gross

This Week $567,200
(Based on 27 theatres)

Last Year $558,300
(Based on 22 theatres)

'Terrace' Big 19G, Frisco; Lewis 28G

San Francisco, Aug. 2.

First-run trade here shapes potent currently. "From the Terrace" looms big at the vast Fox while "Lost World" is rated socko at Warfield. "The Bellboy" shapes smash at Paramount, being one of best grosses here for a Jerry Lewis comedy in recent months. "Rat Race" looms good in second at the Golden Gate. "Last Days of Pompeii" shapes slow at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,858, $1.25)—"Rat Race" (Par) and "Music Box Kid" (Par) (2d wk). Good $11,000 or over. Last week, $20,000.

Fox (FWC) (4,651, $1.25-$1.50)—"From Terrace" (20th). Powerful $19,000 or close. Last week, "Pollyanna" (BV) (3d wk), $8,500.

Warfield (Loew) (2,656, $1.25-$1.50)—"Lost World" (20th) and Bobbikins" (Indie). Socko $19,000. Last week, "Bells Are Ringing" (M-G) (4th wk), $8,000.

Paramount (Par) (2,646, $1.25-$1.50)—"Bellboy" (Par) and "Tarzan The Magnificent" (Par). Smash $28,000 for Jerry Lewis comedy. Last week, "13 Ghosts" (Col) and "Electronic Monster" (Col) (2d wk), $14,000.

St. Francis (Par) (1,400, $1-$1.50)—"Strangers When We Meet" (Col) (5th wk). Okay $8,000. Last week, $9,000.

Orpheum (Cinerama) (1,456, $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (5th wk). Down to $13,500. Last week, $20,000.

United Artists (No. Coast) (1,151, $1.25-$1.50)—"Last Days Of Pompeii" (UA) and "Boy and Pirates" (UA). Slow $7,000. Last week, "Apartment" (UA) (6th wk), $9,200.

Stagedoor (A-R) (440, $1.25-$1.50)—"Subterraneans" (M-G) (6th wk). Fair $2,000. Last week, $3,000.

Vogue (S.F. Theatres) (384, $1.50)—"Sunset Boulevard" (Par) (reissue) (5th wk). Good $1,800. Last week, $2,000.

Coronet (United California) (1,250, $1.80-$3.50)—"Ben-Hur" (M-G) (32d wk). Fine $21,000. Last week, $22,000.

Alexandria (United California) (1,610, $2.20-$2.75)—"Can-Can" (20th) (10th wk). Okay $13,000. Last week, $13,500.

'Terrace' Okay $7,000, Seattle; 'Gantry' 7G, 2

Seattle, Aug. 2.

Not much at the boxoffice here this round with most of newcomers disappointing. Even "From the Terrace" looms only fair at Fifth Avenue while "Private Property" is almost as slow at Music Hall. "Bellboy" looks solid in second at Coliseum. "Elmer Gantry" looms big in second at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739, $1.50-$3)—"Ben-Hur" (M-G) (26th wk). Great $10,500. Last week, $10,000.

Coliseum (Fox-Evergreen) (1,070, $1-$1.50)—"Bellboy" (Par) (2d wk). Swell $7,000. Last week, $9,700.

Fifth Avenue (Fox-Evergreen) (2,500, $1-$1.50)—"From Terrace"

(Continued on page 24)

'Polly' Potent $13,000, St. Loo; 'Portrait' 12G, 'Bellboy' 15G, Both 2d

St. Louis, Aug. 2.

Only one new bill here currently but it shapes fine. This is "Pollyanna" which is playing at the State. "Can-Can," which had a rousing run at the Ambassador recently, looms good at the 1,000-seat Pageant playing a lower scale.

"The Bellboy" looks fast in second at the St. Louis while "Portrait in Black" looms solid at the Fox also in second round. "From the Terrace" shapes great in second at Ambassador. "Apartment" continues hotsy in fifth stanza at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970, 60-90)—"From Terrace" (20th) (2d wk). Great $11,000. Last week, $12,000.

Apollo Art (Grace) (700, 90-$1.25)—"Swan Lake" (Indie) (2d wk). Nice $2,500. Last week, $3,000.

Esquire (Schuchart-Levin) (1,800, 90-$1.25)—"Apartment" (UA) (5th wk). Big $8,000. Last week, $10,000.

Fox (Arthur) (5,000, 60-90)—"Portrait in Black" (U) and "S.O.S. Pacific" (Col) (2d wk). Solid $12,000. Last week, $13,000.

Loew's Mid-City (Loew) (1,160, $1.50-$2.50)—"Ben-Hur" (M-G) (10th wk). Fancy $13,000. Last week, same.

State (Loew) (3,600, 60-90)—"Pollyanna" (BV). Fine $13,000 or near. Last week, "Bells Are Ringing" (M-G) (4th wk), $8,500.

Pageant (Arthur) (1,000, 60-90)—"Can-Can" (20th). Good $6,000 or near. Last week, "Conspiracy of Hearts" (Par) (2d wk), $2,000.

St. Louis (Arthur) (3,800, 60-90)—"Bellboy" (Par) (2d wk). Fast $15,000. Last week, $18,000.

Shady Oak (Atherr) (760, 60-90)—"Carry on Nurse" (Gov) (10th wk). Big $1,000. Last week, $1,200.

RACE-TENSE WHITES STAY HOME

Film Producers in Spain Protect Location Sites With Armed Guards

Madrid, Aug. 2.

Film producers here are protecting location sites with armed guards. Charles H. Schneer discovered this when his "Mysterious Island" company arrived at Manzanares some 50 miles from Madrid to start shooting on a site chosen weeks previously by production manager Luis Roberts. The entrance was blocked by two Spanish guards, armed with carbines.

They told the producer they were guarding the site for director Nicholas Ray and his "King of Kings" troupe and were told to admit no one into the rocky area. No amount of arguing would budge the guards, who handled the carbines as if they meant business.

Schneer had to find a telephone, at a town some five miles away, and by the time he had contacted Ray to call off his guards, he had lost three hours of production time and sunlight.

Because of this unusual situation, one huge and very photogenic rock outcropping is now famous, far against one side Schneer filmed scenes for "Mysterious Island," while against the other Ray plans to do sequences for "King of Kings." This proves according to Schneer, that a rock is not always just a rock, especially in Spain, despite the old saying attributed to Sam Goldwyn. Spanish crew members now refer to the incident as "The Battle of Manzanares," though the only shots fired were verbal.

"Mysterious Island" is a Columbia release in Technicolor.

Big Group of U.S. Pix At Venice Documentary Fest; Also Moppet Show

Venice, July 28.

A large contingent of Yank pictures are entered in the 11th Annual Documentary Film Festival at Venice as well as the 12th Venice Fest of Children's Films. Donald Baruch is the official U.S. delegate to the events being held this week at the Lido Venice Film Palace, while Frances Savage of the Rome USIS office and Paul Ballard of the Academy of Motion Picture Arts and Sciences are among the other Americans in attendance in various representative capacities.

American pics competing in the moppet event are: "Frontier State," "Amazing Family of Fireworks Makers," "Minute and a Half Man," "Hashimura-San," "Little Bo Bopped" and "Hunted Fox."

In the running for the U.S. in the various divisions of the documentary festival are: "Survey of Astronautics" (U.S. Air Force), "Nuclear Ship Savannah" (S. P. Orlando for U.S. Navy), "Experimental Weather Satellite" (Reid Ray), "Man with a Flute" (Tom Craven), "Wonderful World" (Samuel Benatte), "Wonders of Ontario" (Coll), "State of 20th Beyond Silence" (Milton Fitzwilli) and "Day of Painter" (Dale).

Sidney Meyers is the American member of the international jury judging the documentary event.

Assoc. Brit. to Convert 2 Cinemas to Bowling

London, Aug. 2.

Associated British Cinemas is to spend upwards of $700,000 in converting two theatres in Birmingham and Liverpool into Tenpin Bowling centres. The new centres will be equipped by AMF Ltd. with whom ABC pioneered Tenpin Bowling in Britain at Stamford Hill, North London.

ABC's second Bowling centre at Dagenham is sledded to open in October while the Birmingham project will be ready by the end of 1961. The Liverpool centre will be operating early in next year.

'Rose Marie' Brit. Revival

London, July 28.

A revival of "Rose Marie" opens at the Victoria Palace Aug. 22 under the banner of Tom Arnold and Leslie A. Macdonnell. Rehearsals start Aug. 1 with David Whitfield, Stephanie Voss, Ronnie Stevens, Maggie Fitzgibbon and Gillian Lynne in the leads.

An entirely new production, Freddie Carpenter has been named to direct. Ross Taylor will be responsible for the choreography. "Rose Marie" was first staged at Drury Lane in 1925.

145 W. German Cinemas Close

Frankfurt, July 28.

For the first time since the end of the last world war, the number of German theatres going out of business has been a high one. During 1959 in West Germany, including Berlin, 145 houses folded, according to info just released to the German film industry (through SPIO). Some houses were turned into supermarkets, one was converted into a bowling alley, and one in Frankfurt became a furniture store.

However, during the year 240 cinemas were reopened or newly built so that the year wound up with a total of 6,884 houses and 1,843,903 seats to be filled, including Germany's first drive-in.

While statistics have revealed that the biggest boxoffice decline has been in theatres in the largest spots, fewest of the new cinemas have been opened in cities with over 100,000 population.

Of the total of 6,884 houses, the year's end saw 4,655 equipped for CinemaScope. About a quarter of the houses play only four times a week or weekends only while 443 of them are of the roadshow variety.

'DOCTOR' TOPPED BY 'HAVANA' IN PATRONS

London, Aug. 2.

Though the opening week take of "Doctor in Love" at the Odeon, Leicester Square at $26,700 represented a new all-time record for the theatre, it is not a new high so far as attributions are concerned. According to the Rank Organization, 20,049 patrons checked through the gate, but earlier this year there were more than 31,000 customers for the opening week of "Our Man in Havana."

First week gross for that picture was just over $30,000—but that was before the abolition of the admission tax. With present day scales, the "Havana" gross likely would have topped $28,000.

Third Mex Film Fest Gets Official Okay

Mexico City, July 28.

There is no doubt about it now. Contrary to reports that it might be scuttled this year, organizers have received official approval to run the third World Review of Film Festivals, with twin celebrations at the National Auditorium here and the San Diego Fortress in Acapulco. A tight budget, to cover expenses and paying for transportation, housing, feeding etc. of foreign delegations visiting Acapulco, is held down to $240,000.

In an about face and reversing his decision to quit, Miguel Alemán Jr. is again major coordinator of the event. He is top man on the board including Jorge Ferretis of the Film Bureau, Federico Heuer of the Film Bank and Giacomo Barabino. Event only about five months away, runs from Nov. 18 to Dec. 6.

DAFF: SO. AFRICA POOR FILM MART

Hollywood, Aug. 2.

Alfred E. Daff, former Universal Pictures exec veeper, yesterday took a long — and rather bleak—look at one of the future's most important motion picture markets: Africa.

Here for two weeks en route to New York, Daff said he had spent a fortnight two months ago in Southern Africa (Mozambique, Southern Rhodesia, Union of South Africa) and noted a considerable fall-off in such boxoffice as there is in that area.

"The fans are predominately the whites and the educated Negroes, a very small minority of the total population. I'd hazard the guess that 70% of the people who live around the equator have never seen a movie and most wouldn't know what you were talking about if you tried to describe one.

"The whites have been staying away from any activities outside their homes because, in many places, they're afraid to go out—because of the uprisings. Theatres in Mozambique are doing well, however.

"I think the film industry has an obligation to censor itself on the type of picture sent to natives. They're mostly illiterate and some they have no common language. Their way of life is so different that only pictures of the action type can move them—and they're overresponsive to action. It can stir them up too much.

"No one has ever been able to take an accurate census of these people, the Negro Africans, but there must be a couple of hundred million of them. It'll be a long time before they are in a position to buy the products of the outside world, but a start is being made. Unfortunately, until there's some form of political stability, the business in Africa will move backwards."

London's Aldwych Will Be Part of Shakespeare Memorial Theatre Plan

London, July 26.

Having confirmed the deal whereby the Aldwych Theatre will become a West End branch of the Shakespeare Memorial Theatre, Stratford-on-Avon, the Memorial Theatre management is now arranging a special contract to offer actors and actresses a three-year engagement with the opportunity to work elsewhere if they wish.

To help meet the high cost of this contract, the governors have received a grant of $14,000 a year for three years from the Calouste Gulbenkian Foundation.

The Aldwych Theatre deal was signed last week between the Memorial Theatre and Prince Littler, Chairman and Managing Director of Associated Theatre Properties. The agreement is for a minimum of three years.

At its new London venue Stratford will present an all-the-year-round program mainly of new plays and non-Shakespearean classics. The Stratford Shakespeare season will continue as heretofore from April to November each year.

India's 23 in Brazil

Rio De Janeiro, Aug. 2.

For the first time South Americans will see an Indian ballet company. In four-to-a-week presentation is India's Little Ballet Troupe which arrived after a long trip in Europe. Troupe will dance in Sao Paulo too and then will proceed to Montevideo, Buenos Aires, Santiago and Caracas. After Latin dates troupe will attend the Edinburgh Festival and Dublin Festival before going back home.

There are 23 dancers and musicians in ancient repertoire.

West End Biz Big; 'Doctor in Love' Wow $22,000 in 2d; 'Apartment' Sock 19G, 'Sons' 7G; 'Brides' Hep 9G, 3d

London, July 28.

A new all-time house record made by the British comedy, "Doctor in Love," at the Odeon Leicester Square, of $26,700 on opening week, highlighted the first-run situation here. It looks now $22,000 on second. Biz is notable for its all-around performance. Another outstanding entry is "The Apartment" which heads for a sock $19,000 or over in first frame at Leicester Square.

"Ben-Hur," with over $25,500 in its 31st Empire week, "South Pacific," with a great $19,700 in 119th session at the Dominion, and "South Seas Adventure," with a smash $20,000 in 38th Casino round maintained the pace for the long-running blockbusters.

Major disappointment among the new entries is "Ice Palace" which looks only mild at $8,500 in first Warner week.

"Inherit the Wind" holds in sturdy style with over $11,000 in its third week at the Astoria, "The Brides of Dracula" shapes solid $9,000 in third stanza at the Odeon Marble Arch. "Sons and Lovers" is neat $7,200 or near on opener.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) "Inherit the Wind" (UA) (3d wk). Sturdy $11,000. Last week, $11,700.

Carlton (20th) (1,128; 70-$1.75)—"Story of Ruth" (20th) (2d wk). Fair $7,500. First was $10,000. "From Terrace" (20th) precedes July 28.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (38th wk). Great $20,000.

Columbia (Col) (740; $1.05-$2.50)—"Suddenly Last Summer" (Col) (11th wk). Down slightly to fine $9,000.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (119th wk). Smash $19,700.

Empire (MGM) (1,200; $1.05-$2.80)—"Ben-Hur" (MGM) (31st wk). Capacity $25,500 for nine performances and one students' matinee.

Leicester Square Theatre (CMA) (1,474; $0.85-$1.75)—"Apartment" (UA). Heading for great $19,000 or close.

London Pavilion (UA) (1,217; 70-$1.75)—"Gallant Hours" (UA) (3 wk). Average $7,000. Second, $7,500. "Last Days of Pompeii" (UA) opens July 29.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (18th wk). Sturdy $9,200.

Odeon Leicester Square (CMA) (2,200; 70-$1.75)—"Doctor in Love" (Rank) (2d wk). Heading for mighty $22,000 or more. Opening round hit a new house record of $26,700. Stays until Aug. 4 when "Last World" (20th) bows.

Odeon Marble Arch (CMA) (2,200; 70-$1.75)—"Brides of Dracula" (Rank) (3rd wk). Solid $9,000 or more. Second was $9,700. "Entertainer" (B-L) opens July 28.

Plaza (Par) (1,002; 70-$2.10)—"Tartan the Magnificent" (Par) and "Bellboy" (Par). Nifty $14,000 or near. "Psycho" (Par) opens Aug. 4.

Rialto (20th) (592; 70-$1.25)—"Sons and Lovers" (20th). Neat $7,000 or close.

Ritz (M-G) (437; 70-$1.75)—"Village of Damned" (M-G) (6th wk). Steady $4,200.

Studio One (Indie) (534; 75-$1.20)—"Kidnapped" (Disney) (5th wk). Fine $3,000, better than previous round. "Peyrouna" (Disney) precedes July 29.

Warner (WB) (1,785; 70-$1.75)—"Ice Palace" (WB). Mild at about $8,500. "Nun's Story" (WB) remains as the next film.

U.S. Singer for German Pic

Frankfurt, July 28.

American singer Connie Francis has been signed to play the lead in Melodie Film's "Hit Parade," which goes before the cameras in August.

She will co-star with German platter star Peter Kraus and bring out two numbers from the film on the German Polydor label.

Old Vic Would Go Into Sticks

London, Aug. 2.

The acting strength at the Old Vic for the new season will be upped to more than 60, to enable two companies of equal calibre to operate, one in London and one in the sticks. This will carry out a longfelt desire by the Arts Council that the Old Vic should go out into the provinces. The London season opens Sept. 1 and will consist of seven plays including the first Old Vic production of "The Seagull." Other entries will be "She Stoops to Conquer," "Romeo and Juliet," "Mary Stuart," "Midsummer Night's Dream," "Henry IV, Part One" and "Twelfth Night."

Judith Anderson in "Seagull," Tommy Steele and Peggy Mount making their Old Vic debut, Alec McGowen, Gwen Watford, Robert Harris, Tony Britton and Judi Dench are prominent members of the London company.

The tourers will go to Dublin and 12 provincial cities, with "Macbeth," "Saint Joan" and "Importance of Being Earnest" and a cast headed by Paul Rogers, Barbara Jefford, Valerie Taylor, Walter Hudd, George Baker and Joss Ackland.

MEX PRODUCER HEAD GLOOMY OVER FUTURE

Mexico City, Aug. 2.

The dismal reality facing the Mexican picture industry was painted by Raul de Anda, Mexican Assn. of Film Producers head, in a recent gloomy interview. Today's high production costs, still soaring, have killed off the industry as a "profitable business," de Anda stated. The good old days of enormous profits are dead, he avers.

Average cost of producing a picture in Mexico is $80,000 as compared with $32,000 eight years ago.

With costs up more than 100% in eight years, first-run maximum admish prices remain a static 32c. While de Anda did not expressly say so, other members of the association unofficially admitted that the high production cost factor, part of the industry problem memorandum to be presented to President Adolfo Lopez Mateos, may be used as a talking point to obtain outright federal subsidies.

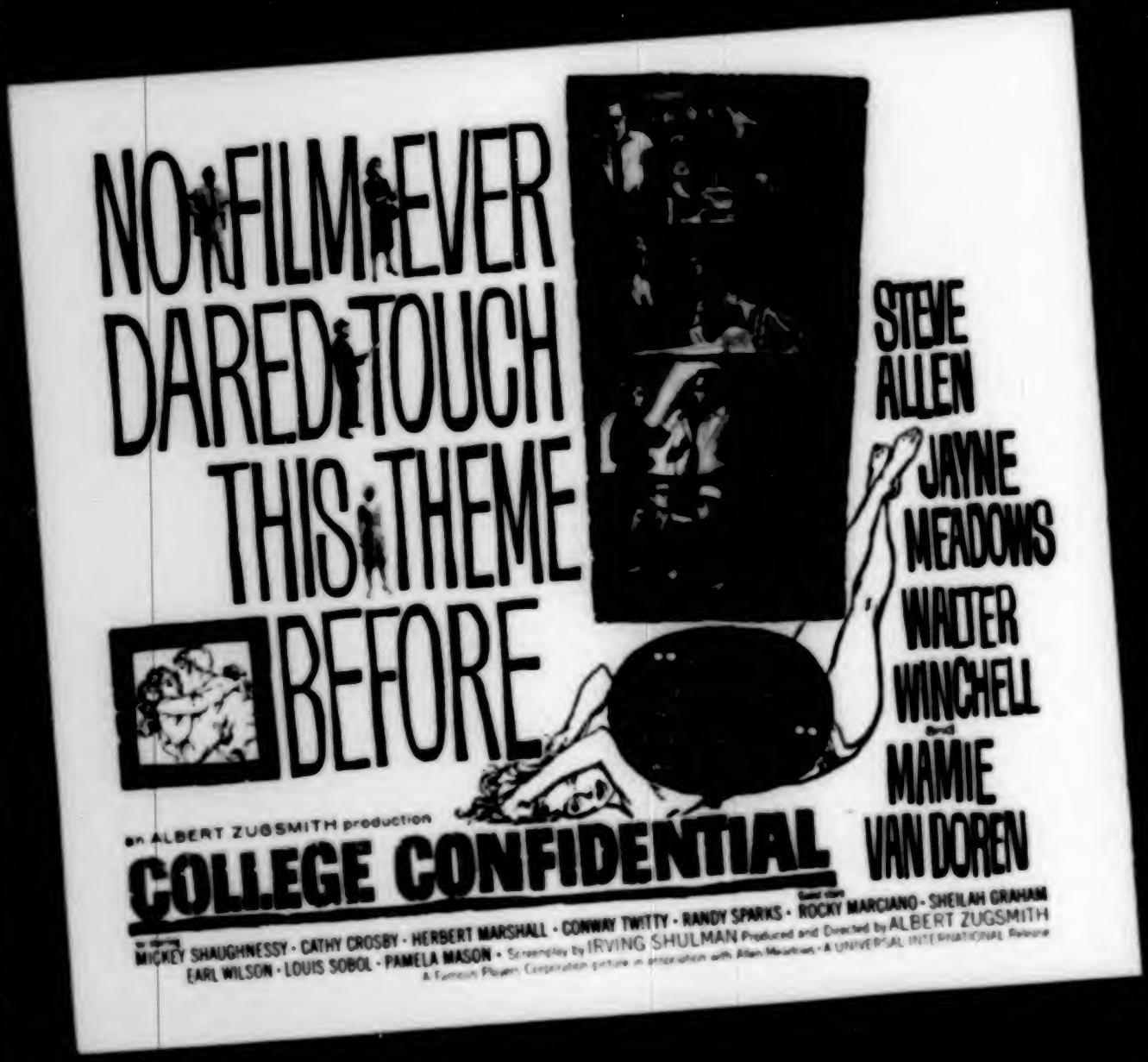
Union Still Opposing Riefenstahl for Film

London, July 28.

The general council of the Assn. of Cinematograph, Television and Allied Technicians has reaffirmed its opposition to a work permit for Leni Riefenstahl to remake "The Blue Light" for Adventure Films in Britain.

The union also instructed its general secretary to advise the Ministry of Labor that it wished to be consulted if it received any application in respect of Miss Riefenstahl.

LAUNCHED WITH AN ALL-OUT UNIVERSAL SHOWMANSHIP SATURATION CAMPAIGN!



NOT HOW GOOD, BUT HOW LONG

Shorts as Talent Source?

Best source of new production talent must inevitably come from the short subjects field, rather than from television or the stage, according to indie distributor Ed Kingsley, proxy of Kingsley International. Since the organized film industry has virtually abandoned the field, which used to serve as training ground for feature talent, Kingsley suggests the majors give serious consideration to those now working in the one and two-reel territory.

Exec points out that it already has produced such talents as Joe Brick, Shirley Clarke, Lionel Rogosin as well as Francois Truffaut, whose short (27-minute) "Mischief Makers" is a current Kingsley release. In France, he says, where the shorts are subsidized by the government, there is a continuing flow of new talent coming to the fore, as witness the success of the "new wave."

In the States at present, says Kingsley shorts field has been more or less turned over to adventurous kids, who manage one way and another to scrape together the cash necessary to work with film, and to commercial and industrial filmmakers, some of whom are doing extremely good stuff even though carrying public relations and "institutional" messages.

San Francisco May Join Parade Of Areas Breaking Old Trading Policies

San Francisco, Aug. 2.

Both exhibitors and distributors are wondering if the traditional San Francisco exhibition structure is beginning to crack up, and whether this may lead to bidding for first-runs.

It is, of course, clear that neither exhibs nor distribs particularly favor bidding and no bidding has ever occurred here, though it was narrowly averted some years ago when Howard Hughes, who at the time still controlled the 2,859-seat Golden Gate, wanted a certain UA picture.

In recent months, however, there have been omens—none conclusive—of restiveness both among the exhibs and distribs. Among the signs were:

(1) 20th-Fox sold off "A Crack in the Mirror" to a combination of four neighborhood theatres for first-run because it felt that it would (and did) gross considerably more than it could playing the 4,651-seat downtown Fox, where 20th-Fox product usually plays.

(2) Seven nabes combined to move the second-run clearance on Warner's "Ice Palace" from 21 for in some cases, 28 days to 14 days.

(3) The Hardy Circuit's 850-seat Marina, a nabe which has never been first-run, has booked "Sunrise at Campobello" on a hard-ticket basis for October.

(4) The 340-seat Crest, a downtown Ackerman-Rosener theatre which has always been considered simply a grind house, has booked "Sons and Lovers" for first-run, Friday.

(5) When Sherrill Corwin got wind of the fact that UA had booked its "Last Days of Pompeii" at a number of Oakland houses ahead of his 1,151-seat downtown United Artists, he pulled "The Apartment" after its sixth week (even though it was still doing nicely), and took on "Pompeii".

(6) The second-run, 1,100-seat, downtown Embassy which only a few months ago had switched to a policy of one change a week, instituted a new policy of three changes weekly — a Wednesday-through-Saturday double feature, a Sunday-Monday double feature and a Tuesday "all request" program.

Clouding the picture even further is the question of what will happen in the next few months when such big films as "The Alamo" and "Exodus" are ready for release.

These, and other hard-ticket films, evidently will be up for grabs, and the traditional relationships of the downtown first-run theatres with certain distributors may suffer. It is possible that other neighborhood houses may go first-run, especially those controlled by important circuits like the Naify or Nasser chains which have no downtown first-runs. This would result in further blurring of old-time distinctions—and could lead to bidding, though no one seems to want it.

All of this, of course, is sheer speculation at this point, but it is on the minds of numerous theatre men at both ends of the business and may reflect a groping for new methods to help solve their particular problems.

Stanley Paying 30c

Board of directors of Stanley Warner declared a dividend of 30c per share last week on the company's common stock.

Melon is payable Aug. 25 to stockholders of record Aug. 10.

Spanish Dub

Continued from page 5

grant), that cost is included in price of show which the distrib is guaranteed. Cost of dubbing a theatrical film is a great deal more, and there's no guarantee of recoupment. It's also argued that while most U.S. tv actors are unknown to Latin American audiences, who will accept the actors speaking Spanish, same is not true when a theatre suddenly turns up with a Marilyn Monroe making with the espanol. Audiences who know the Monroe voice as well as her wiggle, giggle.

Angles Aplenty

There are several other considerations which make the Spanish dubbing situation difficult, the way the Latin American market is currently set up, most of the money earned by U.S. pix in any one country comes from two or three major population centers, which are "sophisticated" enough to go for subtitles, and in some territories, notably Mexico, the organized industry, fearful that Spanish dubbed U.S. product might cut into the revenues of domestic product, threaten reprisals of one sort or another to U.S. film imports generally. And more restrictions in the Latin American market is just what the U.S. industry does not need.

However, if dubbed U.S. telefilms continue to mop up in those territories, U.S. theatrical distribs are bound to seek means by which they can get some of the dubbed loot for themselves.

Lazarus Line

Continued from page 5

be stressed, were made with the approval of the entire MPAA committee and that, as a result, Lazarus served as the spokesman for the film industry.

It's believed that the first approach of the industry will involve an attempt to eliminate the discriminatory ad rates. In many cities, theatres pay premium rates as a result of a practice instituted in the carnival days of show business. In some instances, the film biz has convinced newspapers to charge film houses the same rates as they do department stores, but for the most part newspapers maintain special hiked amusement rates for theatres.

As a result of today's meeting, it's understood that a complete survey will be authorized of the practices of newspapers. This will include the ad rates, the amount of space films receive as compared with television, and the handling of the advertising by the papers.

THREE FRESHMEN GET INTO SHORTS

With the American film industry becoming more and more decentralized, both in terms of geography and structure, there no longer is a steady stream of major company-trained, behind-the-camera talent to replace the elders who must, inevitably, pass on to the Great Back Lot in The Sky. While a number of the companies today are once again devoting time and money to build up acting talent, little or nothing is being done to train directors, writers and even producers.

What's to be done?

According to one trio of admittedly biased filmmakers, the industry ("if it can honestly be called that") should look to the short subjects field. The trio—Robert P. Davis, Duard Slattery and Ezra Baker, who are incorporated as "Little Movies"—has just entered the theatrical field with a 15-minute color subject called "The Day of The Painter." Latter, a wild spoof of abstract expressionism now on view at the Trans-Lux 52nd Street in New York, has been called "a grand and important film" by the Herald Tribune's art critic and "bright, witty . . . good fun" by Cue Magazine.

On a Safari to Manhattan from their Mount Vernon (N. Y.) studio headquarters, the Little Movies execs sounded off on the state of the film industry with all the freshness and authority of guys who have newly arrived on the scene and can't quite believe what they see. Their experience making and selling "Painter" has convinced them that (1) the only way anybody can learn how to make movies is to actually make movies, and (2) that most exhibitors couldn't care less about quality of short subjects, only how long they are and how much they cost.

(Little Movies isn't exactly new to filmmaking. Company has been functioning two years doing film commercials for such clients as Lever Bros., RCA, Brillcream, Avis Rent-a-Car, etc. In addition, Davis and Slattery are veterans of such ad agencies as BBD & O and McCann-Erickson, while Baker was in commercial sales for Screen Gems.)

Exhibitors' 'So-What'

Their business dealings with exhibitors, though it hasn't dampened their enthusiasm to move into the theatrical feature field this fall, has amazed and occasionally dismayed them. For "Painter" (total cost, including three prints, $8,700) a first-run exhib in a town of 61,000 in a western state offered them $2.09 weekly rental. A first-run Los Angeles art house offered them $30 week, and was turned down. For the current Trans-Lux engagement in New York, they are getting $50 weekly, which they figure comes to something like $1.17 every time the theatre shows it.

These kind of returns for what was obviously a labor of love prompts them to make some pertinent general observations and to take specific action. Among the observations: exhibitors are doing themselves a disservice by not paying more for shorts, and thus giving some incentive to youngsters to get into the field and learn the business, and by not realizing that good shorts in a balanced program do as much to satisfy the patron as a well-promoted feature.

They are also doing a number of things along specific lines. For one, they are now actively engaged in promoting the short, via radio and tv interviews, just as if it were a feature. For another, though pic is going to be handled nationally by Kingsley International, they fully intend to okay all deals, especially in connection with the choice of feature with which "Painter" will be shown. Being new to the business, they don't quite understand that there are few precedents for this sort of thing.

Trio fully expects to get its money back from "Painter." (Observed Davis: "Who ever said 'Art

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Pennsy Censor Law, Inoperative, Invalidated by a County Judge; But Determined Fight Goes On

By NORMAN WEISER

Harrisburg, Aug. 2.

Enacted Sept. 17, 1959, but as yet inactive, Pennsylvania's Film Censorship Code has been declared unconstitutional and inoperable by the Dauphin County Court, a decision which was unanimous.

While the motion picture industry thus took the initial round in the court contest which has been going on for months, Attorney-General Anne X. Alpers, immediately after the decision was handed down, reported the ruling would be appealed to the state's appelate courts, and to the U.S. Supreme Court if necessary.

Judge Walter R. Sohn, who took some three months to write a decision which runs over 100 pages, tore the new law to pieces, finding the act defective throughout, even to its title. "It is so vague and indefinite as to be inoperable and therefore invalid" Judge Sohn commented.

From a constitutional view, the judge found the new law violated state and federal guarantees of freedom of expression and due process of law.

Highlights of the findings of Judge Sohn included:

(1) Citation of a series of federal court opinions that the question of obscenity is one for judicial proceedings, not the action of an administrative board.

(2) Questioning whether any three persons could actually determine "contemporary community standards throughout Pennsylvania or what would be a sympathetic presentation of crime in a child's mind.

(3) Found the code oppressive to the film industry in its procedures for registration and review of films, and to the newspaper and magazine publishing industry in its prohibition against carrying advertising of those films found objectionable by the board.

(4) Found the act did not give adequate judicial relief to distributors and exhibitors of films banned by the board.

(5) Objected that movies shown on television would be exempt from censorship, noting that noncommercial exhibitions for fraternal, business, charitable and professional organizations would be exempt, thus perhaps allowing groups to pass as charitable or fraternal organizations and to show obscene motion pictures for "stags."

On Its Face

Judge Sohn concluded his opinion by stating "the act is unconstitutional on its face because it deprives plaintiffs and motion picture exhibitors throughout Pennsylvania of their guaranteed freedom of expression and communication; it seriously inhibits freedom of expression; it establishes a prior restraint on all those pictures exhibited in Pennsylvania.

"It's standards are so vague as to provide no rational basis to guide members of the Motion Picture Control Board in their determination. It has no rational basis for distinguishing between what may be shown to persons above and below the age of 17. It is completely lacking in all the traditional and fundamental procedural safeguards and it singles out motion pictures for control from all other media of communication, at the same time exempting certain classes of films and films shown under certain auspices, without any rational basis for such classification."

The censorship act, which succeeded a previous Law which had been declared unconstitutional in 1955, created a three-man board with powers to rule on whether a film was obscene or unsuitable for children. While this Board has met, taken offices in Pittsburgh, and planned a staff, it has not

(Continued on page 18)

Pleases Film Trade

Eric Johnston, proxy of the Motion Picture Assn. of America, Monday (1) hailed the action of a Pennsylvania County court in striking down the state's new censorship law which, in effect, replaced prior censorship with "post"-censorship (see separate story).

Johnston called the court move "a most significant advance in the continuing fight to maintain freedom of the screen" and said that it "has reached Pennsylvania from its dubious position of being the first state in our history to reestablish a censorship board."

Charles E. McCarthy, exec secretary of COMPO, also praised the court's action, but warned that this is not the end of the case since the Pennsylvania attorney-general plans to appeal the decision. He added "In view of the court's sweeping rejection of the act, however, she may reconsider the advisability of such further expenditure of the taxpayer's money."

Olympics

Continued from page 9

have either come early or intend to come late.

This is especially notable in the inflation of available apartments vacant during the Games period. Large number of Romans expecting to make a killing of sorts by vacating their homes to visitors have found that too many others had the same idea, and the going rental rate is now comparatively low in this limited sector. Here again, it's mostly the Yank contingent which wants—and can afford—a home in Rome albeit for only a month's time.

Last-minute statistics released here by the Tourist Office reveal that in addition to the rooms available in hotels and accredited pensions, there are some 18,520 rooms with 32,000 beds in various institutes (religious and other); 24,000-odd persons can be accommodated in the various camping sites, another 41,000 beds have been made available in private homes. Total available beds per day: 117,000-120,000. More than enough, says the Ministry.

Also confirmed for the Olympic period is a series of folklore shows, bringing the "cream" of such national events to Rome for the indicated period. Among such sideline spectacles which visitors will be able to enjoy in Rome are the Gubbio Archers (Crossbow) Contest, "The Ancient Florentine Football Game", the "Game of the Bridge" from Pisa; and the "Tournoys of the Quintana" imported from both Ascoli Piceno and Foligno for the occasion, and others.

Admittedly, only major problem remaining to be licked is the traffic one, and this perhaps worries the most. Drastic moves are already contemplated and entire portions of central Rome may be shut off to all motorized traffic to avoid inevitable congestions and allow people to move around, at least, on foot. "Olympic Expressways" are still incomplete at this writing but completion has been "assured" in time for the Games. Policemen will find their number nearly doubled, and the Army is being called in to aid in traffic discipline and other policing tasks. Skeptical local crack, referring to the difficulties which visitors and Romans (who have been asked to leave their cars in their garages) are likely to experience is, "Bring Own TV Set." RAI-TV is sparing no expense on the coverage.

EXHIBS 'WORST RETAILERS'

Amusement Stock Quotations

Week Ended Tues. (2)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅝	23⅝	ABC Vending	256	39⅛	34⅛	37⅛	+2⅝
39½	25⅝	Am Br Par Th	213	38⅛	35⅛	37⅝	+⅜
42⅝	30½	Ampex	811	33⅛	32½	33	—1½
45⅛	36⅝	CBS	170	39	37⅝	37⅝	—1⅛
19⅛	14⅝	Col Pix	92	19½	17⅛	18⅛	—1
34⅝	17⅝	Decca	194	30⅛	28	29⅝	—⅝
49⅛	27⅝	Disney	50	29⅛	26⅛	26⅛	—2⅝
136⅛	94	Eastman Kdk	417	121⅛	115⅛	118½	+4
8½	6⅛	EMI	214	7	6½	6½	—⅛
23⅛	14⅛	Glen Alden	463	15⅛	14⅛	14⅛	—⅛
18⅛	14	Loew's Thea.	175	18⅛	15⅛	18⅛	+2⅛
38⅛	22⅛	MCA Inc.	90	36⅛	31⅛	36⅛	+4
33⅛	24⅛	Metro GM	333	33⅛	31⅛	32⅛	+⅛
66⅛	12⅛	NAPT Corp.	734	47⅛	41	45⅛	+⅛
13	6⅛	Nat. Thea.	84	7	6⅛	6⅛	
65⅛	39½	Paramount	136	58⅛	52⅛	53⅛	+⅛
38⅛	26⅛	Philco	323	26⅛	24⅛	24⅛	—⅛
236½	163⅛	Polaroid	313	248	225	232	+8
78⅛	59½	RCA	844	60⅛	58⅛	59	—1⅛
11⅛	7½	Republic	83	10⅛	10⅛	10⅛	+⅛
15	12⅛	Rep., pfd.	7	14⅛	14½	14⅛	—⅛
42⅛	24⅛	Stanley War.	54	25	24⅛	24½	+⅛
30⅛	26⅛	Storer	10	29½	28⅛	29	—⅛
39⅛	30	20th-Fox	163	37½	35⅛	36⅛	+⅛
28⅛	23⅛	United Artists	57	28	22	27⅛	
50⅛	37⅛	Warner Bros.	62	46½	44⅛	44⅛	—2⅛
127⅛	89⅛	Zenith	431	117	108⅛	112½	—⅛

American Stock Exchange

6⅛	4½	Allied Artists	51	6	5⅛	5⅛	..
7⅛	3⅛	Burkeye Corp.	63	5⅛	4⅛	4⅛	..
10	6	Cap. City Bdc.	21	9	8⅛	8⅛	..
5⅛	3⅛	Cinerama Inc.	144	4⅛	4⅛	4⅛	—⅛
14⅛	11	Desilu Prods.	52	11	10½	10⅛	+⅛
7½	4⅛	Filmways	16	5	4⅛	5	
2⅛	1⅛	Guild Films	52	1⅛	1⅛	1⅛	
8⅛	3⅛	Nat'l Telefilm	2	3⅛	3⅛	4	+⅛
9⅛	6⅛	Technicolor	73	8	7⅛	7⅛	
13	8⅛	Telepromptor	43	11	10⅛	10⅛	+⅛
4⅛	2	Tele Sndstr'n	22	2⅛	2⅛	2⅛	—⅛
13½	8½	Trans-Lux	75	13½	12	13	—½

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1⅛	1⅞	—⅛
Gen Anline & FA	645	665	
King Bros.	1⅛	1⅞	
Magna Theatre	2⅛	3	
Metropolitan Broadcasting	15⅛	16⅛	+⅝
Movielab	13½	14½	
Screenton Corp.	2⅛	3⅛	+⅝
Sterling Television	1⅛	1⅞	+⅛
U. A. Theatres	7⅛	7⅞	—⅛

* Week Ended Monday (1)

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

1960 Reasoning For New Biz

Continued from page 1

was already on would bypass the house. However the accumulation of evidence is convincing many of the old-fashioned theatre operators that the pattern of film-going is changing. Surveys have indicated that a large majority of the customers are buying their tickets at the starting time. The clerking of telephone calls to theatres requesting information on the starting time is another convincing argument.

Decision

The industry is beginning to believe what many have said for a number of years—that film-going now is based on a calculated decision to see a specific picture. The old concept of "let's go to a movie" appears to be falling completely by the wayside. And those who have made the decision "to go to a movie" want to see the complete film from the beginning. It's contended.

Once again the cry to eliminate the double feature is being raised. Although efforts have been made numerous times to dump the dual bill policy, it has failed because of the failure of all exhibitors in a specified area to go along with the idea. Experiments by the Loew's and RKO chains have indicated that the public, at least in the N.Y. area, prefers double features. However, a film executive maintains that if the dual bills were dumped the public wouldn't know the difference. It's pointed out, for example, that many of areas of the country, particularly the south, have never introduced the tandem bills. A Loew's spokesman contended, however, that the only way the dual bills could be eliminated in the N.Y. territory would be if all theatres agreed to do so so that a single-bill house would not find itself competing with a double feature outlet.

The elimination of the double bill may be brought about by a condition outside the control of exhibitors. The current drastic shortage of product has theatremen scraping the bottom of the barrel in an effort to come up with a suitable dual program. On some occasions, the theatres are actually "faking" it by listing as the "added attraction" a 30-minute short.

Theatremen agree that a single feature policy, opened with suitable shorts, would be better box-office in the long run since it would permit more frequent turnovers. For example, "Psycho" will be played on the circuit on a single policy. Thus theatres will be able to run five shows on weekdays and six on Saturdays as compared with three and four on a dual policy. "Everybody would be happy if double features were eliminated," said one theatre executive, "but it has to be done on an across-the-board basis."

M'w'kee Towne Re-Done

The Towne Theatre here, shuttered briefly for refurbishing, reopened last week with the premiere of 20th-Fox's "Can-Can."

The remodeling job, which cost about $150,000, included the installation of a new projection booth on the mezzanine, new curved screen, and a six-channel sound system. House is now capable of handling 70mm attractions.

"Can-Can" is in for a minimum run of 13 weeks at reserved seat prices ranging from $1.25 to $2.50.

AVERS LIPPERT, SPEAKING AS ONE

Hollywood, Aug. 2.

"Exhibitors are the world's worst retailers," Robert L. Lippert stated yesterday as he left for Manhattan. "And I say that while wearing my exhib's hat."

In addition to being board chairman of the 23-theatre circuit ElectroVision, Lippert also owns interests in other Coast houses and, of course, also produces films for 20th-Fox release. Lippert's Gotham hop is for the purpose of confabbing with Spyros Skouras on the next slate of pix his Associated Producers Inc., will make for 20th.

"In recent years only a handful of exhibs, as far as I can observe, really take a film and do something with it," he said. "The average theatre operator just keeps aimlessly decrying the product shortage. He keeps saying he needs more pictures, he hasn't even the imagination to say he needs more 'boxoffice' pictures.

"Until the bulk of exhibitors show more ingenuity in building up their end of the industry they cannot expect the production they to really pay any attention to their constant stream of complaints—never buttressed with any concrete suggestions as to what new trends of product appear shaping up best, what new faces look likeliest, what we all can do jointly to improve the state of the film industry as a whole."

Lippert's production unit made 16 films last year, and next year, he pointed out, "we will make 20, that much has been agreed upon. Also, the budgets will be higher, and 14 of the 20 will be in color."

In releasing two recent Lippert low-budgeters, "Freckles" and "Walk Tall" (both brought in for a total of $325,000, according to the producer), 20th will try a new playoff pattern, after striking off 150 prints of each. Pix will be dual-billed with all the prints allotted to seven exchanges (the six in the south, plus Milwaukee) on the theory these areas still are strong for family fare. After keeping the films strictly in those areas through September and October, pairing will be split and each pic will go on its own, as supporting fare.

San Quentin Guards Sue; Say 'Chessman' Picture Invaded Their Privacy

San Rafael, Cal., Aug. 2.

Two San Quentin Prison guards have asked $50,000 apiece for their appearances in the film, "Justice and Carol Chessman," in separate suits filed Friday (29) in Marin County Superior Court.

The guards are Paul Dobroff, who lives at the big state prison, and De Fayette Holloway, who lives in Berkeley.

Their joint lawyer, F. Marion O'Hara said the two were walking chessman across the prison exercise yard toward his Death Row cell when pictures were taken in January without their permission.

The film's distribution throughout the U. S., said the pair, tended to expose them to "public ridicule." O'Hara said the men had been bothered by phone calls and accosted on the street since the film's release.

Named as defendants in the suit were script writer-producer Jules Maitland, Edward Spiegel, David Schoor, Terrence Cooney and the Sherman Oaks (Cal.) Television Distributing Co.

State Dept. of Correction officials had approved the film, shot in a four-day period, as a documentary (i.e. not entertaining) but objected to its use in theatres for "entertainment" purposes. The film was made about three months before Chessman, a 12-year resident of Death Row, was executed. Subsequently, the film got wide theatrical distribution.

Allied of Jersey Urges Producers 'Individually' Sponsor Oscarcast

An exhibitor organization has suggested that producers "individually sponsor" the Academy Award telecast if the industry sticks to its decision to discontinue the sponsorship.

The idea was advanced by the Allied Theatre Owners of New Jersey at its convention last week at the Concord Hotel at Kiamesha Lake, N.Y. A resolution approved by the delegates asked the producers to use the Oscar tv time for "the advertising of current and future releases so that they do not miss a golden opportunity to reach the millions of people who watch this program." At the same time, the resolution requested the industry to reconsider its decision to dump sponsorship of the Oscarcast.

Allied of New Jersey also urged the Academy to alter the qualifications for Oscar awards so that only pictures in general release are eligible. The exhib org would have hardticket entries rated as ineligible.

The organization, at its two-day conclave, rapped the sale of post-'48 releases to television and urged the American Congress of Exhibitors to take action to discourage public belief that recent films will shortly be available on free tv. If more post-'48 sales are made, Allied of N.J. suggests that C. of E. meet with distribution toppers and receive written clearances of the films available on tv "so that the public will not hesitate to pay admissions to see current films."

Other Gripes

Trade actions figured prominently at the meetings and Jersey Allied rapped the following alleged practices of the distrib:

Illegally conditioning the sale one picture upon the sale of another.

Putting uniform terms on pictures regardless of run.

Holding back pictures for preferred playing time.

Encouraging bidding, attempting to increase terms regardless of gross.

Unrealistic classification of pictures as to price category.

Not providing an even flow of product, emphasizing road-show releases.

Failing to solicit accounts and losing millions of dollars because of policy of restricting the booking of pictures when an exhibitor wishes to bolster a weak show.

Withdrawing of authority from a local branch manager so that he can no longer sell his product properly.

Requiring extended playing time when not warranted.

O'Donnell Home Planned For Dallas' Blind Kids

Dallas, Aug. 2.

Variety Club of Dallas will build a new headquarters for the Dallas Services for Blind Children, James O. Cherry, president, reports (and purchased for $20,000).

Building will be named for the late R. J. O'Donnell, Interstate Theatre Circuit executive who died last year. He was founder of the local Variety Club.

10% of Spain's Pic Theatres Tied To Bishops' Group

Washington, Aug. 2.

Fides Federation, a grouping of Catholic theatres in Spain set up in 1956, now numbers 579 houses, or more than 10% of the country's exhibitors according to the National Catholic Welfare Conference.

The federation is under the Bishops' Committee for Motion Pictures, Radio and Television. It represents the theatres in dealing with film distributors to develop programs and obtain clearance for pictures. The present director is Father Juan Jose Garmendia.

Roger Stevens

Continued from page 1

the conflicting viewpoints and responsibilities of the scientists and military officers on duty.

Radio-film-legit author-director Norman Corwin will stage. Frederick Brisson, with whom Stevens has co-produced several other shows, will be partnered in the venture. No one is set for the cast and a theatre hasn't been booked, but as with the other projects on his list, Stevens expects to be able to obtain a suitable house.

Another previously unreported item on the Stevens production schedule for the season is "Far Country," a drama by Henry Denker, co-author of "Time Limit," a critical suspense play of 1955-56. Joseph Anthony, who staged Stevens' current Broadway hit, "The Best Man," and is set to tackle the similar chore with the Brisson-Stevens presentation of Lawrence Roman's "Under the Yum Yum Tree," may also direct the new Denker piece if he is available.

The remaining Stevens projects for the current season are "The Caretaker," Harold Pinter's current London hit, to be presented at Henry Miller's Theatre, N.Y., in partnership with Brisson and Gilbert Miller, who owns the house; "Judith," Christopher Fry's adaptation of the Jean Giraudoux comedy, to be staged by Harold Clurman, and "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," the Arthur L. Kauff play, which the producer says he doesn't intend to retitle.

In addition to the above Stevens plans to box as an off-Broadway producer with the presentation of a dual bill by Molly Kazan, wife of legit-film director Elia Kazan and author of "The Explosion," a Broadway failure of 1957-58. The two new short plays, "Rosemary" and "Paradise Hotel," previously presented in workshop form at the Actors Studio, will be staged by Gerald Freedman, with identical casts, probably headed by Piper Laurie and Bill Daniels.

As reported in VARIETY several weeks ago, Victor Samrock, general manager for various Stevens productions, previously intended to present the dual-bill on his own.

DISNEY'S 9-MONTH NET OFF SHARPLY TO 323G

Hollywood, Aug. 2.

Consolidated net earnings of Walt Disney Productions and associates for the nine months ended July 2, 1960 dropped abruptly to $323,161 or 20c a share on the common, from $2,366,497, or $1.50 a common share, for the 40-week period ended July 4, 1959.

The third quarter net was 26c a share compared with 93c a share for the third quarter of 1959. Company made provision of $525,000 for taxes in the nine-month period compared with $2,681,000 for the like period of last year.

Consolidated gross income for the nine 1960 months was $30,648,126, down $6,719,030 from last year's $39,367,156. Film revenues were off by $4,166,278 due to what prexy Ray O. Disney called "continuing disappointing theatrical earnings" on product. Television was down by $4,946,044. Disneyland Park increased $1,465,296, while other income including publications, character merchandising, non-theatrical film, music and records dropped $1,098,903.

Company's purchase of the former AB-PT interest of 34.48% of Disneyland Inc. stock is not reflected in the nine-month report, because the purchase was finalized as of July 6, 1960.

Internecine Warfare Seen Breaking Out Between 2 Brit. Major Circuits

London, Aug. 2.

Something resembling internecine warfare appears to have broken out between Britain's major picture theatre circuits. It first became evident a few months back when there was a scramble to get in first with the two rival Oscar Wilde films and it is now being repeated with the two current Steve Reeves releases.

In the case of the Wilde films, Associated British Cinemas beat the Rank circuit to the draw in getting a complete playoff to the Warwick-Fox release "Trials of Oscar Wilde." 20th-Fox entry, "Oscar Wilde," has only played selected situations on the Rank circuit, and has not been slated for complete release on the chain.

Second stage in the release battle (but to begin yesterday (Monday) when the Rank circuit began the general playoff of UA's "Last Days of Pompeii," just two days after it began its West End premiere at the London Pavilion.

As far back as last April when he was visiting London, Joseph Levine, the Embassy topper, announced that his "Hercules Unchained," which is being distributed by Warner-Pathe half-interest, set for a saturation playoff on the ABC circuit beginning Aug. 8. Not only is the Rank circuit a week ahead with the rival Steve Reeves vehicle, but it will undoubtedly benefit by the massive exploitation and advertising campaign which Levine has launched in support of his production.

However, as they are both holiday attractions, some industry observers feel that "Hercules" may have the edge over "Pompeii" because it has a "U" censor certificate which permits moppets to go unaccompanied by adults. "Pompeii" has an "A" cert and youngsters can only be admitted if with an adult.

Payroll

Continued from page 1

paced with $724,000,000 in 1958, $762,000,000 in 1957 and $770,000,000 in 1956. Last year, the industry had 191,000 employees of which 168,000 were full-time. This represented a steady drop from 1956 when the industry had 224,000 full and part-time workers. 1957 when there were 213,000, and 1958, 196,000.

Consumers spent $1,270,000,000 for motion picture admissions (this has been relegated monthly) compared with $1,162,000,000 in 1958, $1,120,000,000 in 1957 and $1,228,000,000 in 1956.

The latest figures for motion picture dividends, corporate sales and profits were 1957. Film companies showed losses of $26,000,000 in 1957 and $16,000,000 the year before.

Dividends in the industry dropped to $20,000,000 in 1957 from $27,000,000 in 1956. Corporate sales totaled $2,316,000,000 in 1957 and $2,447,000,000 in 1956.

Total wages in industry soared from $507,000,000 in 1956 to $539,000,000 in 1957 and $560,000,000 in 1958. Average full-time wages were $6,613 in 1956, $6,756 in 1957 and $7,128 in 1958. The number of full-time employees in the industry increased from 75,000 in 1956 to 79,000 last year.

Overall, broadcasting accounted for $790,000,000 of total national income last year compared with $756,000,000 in 1958, $716,000,000 in 1957 and $683,000,000 in 1956.

The Dept. report had no later figures than 1957 for corporate profits, dividends and sales.

Broadcasting corporate profits before taxes totalled $164,000,000 for 1957—a $5,000,000 decline from 1956. Dividends rose from $20,000,000 in 1956 to $27,000,000 in 1957. Corporate sales in the industry totalled $1,637,000,000 in 1957 and $1,340,000,000 the year before. Dividends by broadcasting corporations were pegged at $20,000,000 in 1956 and $27,000,000 the following year.

Consumer expenditures for radio and television sets as well as musical instruments and records totalled $3,497,000,000 in 1958. Same and to the tune amounted to another $3,500,000,000 in 1957.

LOEW'S HARRISBURG FLAGSHIP NO MORE

Harrisburg, Aug. 2.

Only a matter of details remained to be settled before Loew's flagship theatre in downtown Harrisburg will make way for a giant redevelopment program in the immediate area.

All basic details have been agreed upon by Loew execs and the real estate group headed by Baltimoreans, and that papery are now being prepared to seal the deal which would shutter the theatre late this month or early in September.

Closing of the Loew house would leave Harrisburg with only three downtown houses, the State, Strand and Colonial.

Las Vegas

Continued from page 1

hoped for abandon. A sampling of opinion as to other contributory causes resulted in as many different opinions, including the steel strike. One interesting observation which might be worth some serious consideration is that Vegas may have been oversold as a family vacation stopover point and or destination. "You can see families watching their budgets," a source said. "They skip the dinner show, go down the road to eat and come in for the late show at $4."

Some say emphasis on nude shows and vulgarity peddled by some comics and vocalists can't be overlooked as factors for loss biz in some spots. There is concern about word-of-mouth around the country that immorality is rampant.

"You can't go against the public tide all the time," was another comment. Already there is evidence of compromise. Nude ice show performers at the Thunderbird now don costumes for the dinner show, new Japanese review at the Frontier has only one leaver nude, on and off quickly as she keeps moving fitfully covering to avoid prolonged exposure.

That genuine entertainment, without any hint of the off-color etc., can pay big dividends is being demonstrated by Danny Kaye in his desert debut at the Dl Wh's nave. Kaye is pulling in the big spenders too. Doing two jampacked shows nightly, the heavy casino action makes Kaye a goldmine attraction.

Bid by Desert Inn owners to buy into Riviera would have interesting ramifications. Should deal it calls for 38% interest and now is up for official consideration in Carson City—go through chances are Kaye's next Vegas date would be in the Riv's big 800 seat Versailles Room, almost twice capacity of Dl's Painted Desert dinery-stage. Kaye likes the Riv's stage—a firetrate platform. Incidentally, its mechanical equipment gets a full workout in accommodating 11 scene changes without interruption in action required by current fastpaced "Destry" production.

But to get back to the Vegas "boxoffice," the weeks ahead are going to be mighty important ones. Scheduled start of jet flights this month is expected to bring influx of weekending big spenders from Chicago-New York. However, if they don't come and the remainder of the vacation crowd doesn't take the knot off the pursestrings a couple of big spots may have plenty reason to be moanin' low.

Logan

Continued from page 1

in fact. An industry as strong, as alive, as essential and as dedicated as filmmaking can survive and rise above almost any kind of reverses. It has done it in the past.

There are millions of dollars invested in Hollywood itself, in its incomparable studio facilities, its highly refined technical equipment and, above all, in its brilliant artists, its colorful showmanship and complete know-how.

Recently, I've been engaged in the making of "Fanny," a Mansfield production to be released by Warner Bros. This film, made in Marseilles and Paris, 6,000 miles from Hollywood, is still a Hollywood motion picture. Its financing, direction, writing, its principal technical credits and its distribution are essentially Hollywood. Only its atmosphere—its spirit—is French.

"Fanny" was filmed in France because it wouldn't have been "Fanny" otherwise. It is Marcel Pagnol's romantic trilogy, laid on the Marseilles waterfront, colored by its weather, its beats and its people. "Fanny" on Stage 15 at Warner Bros. would be like filming "Huckleberry Finn" at the Studios or Boulogne in Paris.

"Fanny" stars Leslie Caron, Maurice Chevalier, Charles Boyer, who are almost as American as they are French, plus young Horst Buchholz, the new European star.

But the point is that "Fanny," like many, many other films of today, went out of its way to capture a proper and necessary atmosphere. However, "Fanny" does not constitute a step toward the collapse of Hollywood. Quite the contrary. It it turns out the way we hope and expect, then it will help strengthen Hollywood's position in the eyes of the world. For we have every reason to believe that "Fanny" is very special entertainment of an international persuasion.

I think it highly improbable that Hollywood will ever cease to exist as the heart of the world motion picture business. Certainly not within our time.

But I think it extremely probable that the film industry will continue to operate, possibly as much as 50%, outside the Hollywood boundaries. I think, too, that we will continue to call on foreign personalities and foreign technicians to illuminate our product.

And I think that in the long run nobody will benefit more from Hollywood's divorcement from its own backyard than Hollywood itself.

Joshua Logan

Danton Walker

Continued from page 1

rent and no visitors have been devised for at least a week and perhaps several weeks convalescence will follow.

The muscle of Walker's heart was affected due to closing of blood vessels around the heart. An ambulance was dispatched from here to Frontenetown which is at the tip of the Cape.

Ed Thommen, collector of "Plates of Pimentetown," took over Walker's stint on the lectern for the prolog. The columnist, who wrote, starred in and co-directed the play, also did an epilog which has been omitted by Thommen.

Incidentally, this play was first premiered at the same Pimentetown Playhouse 30 years ago in its original location. The present theatre was rebuilt following the 1940 hurricane which destroyed the original PP.

Walker and Connie Sulayanis, his assistant at the News, plan to produce "Puff" off-Broadway this fall.

Pennsy Censer

Continued from page 1

actually functioned as an official body, awaiting the long-overdue ruling which was finally handed down by Judge Sohn.

The few State legislatures who were in the state capital when the Judge's ruling was handed down, and who were reached for comment on the finding, indicated that if the ruling was upheld in subsequent findings by the courts involved, and this could take years to determine, they would favor dropping the matter, that in this case, as one of the Republican leaders put it, "Two strikes are 'out' in this ball game."

But all agreed that there were powerful and numerically large bodies within the state who were determined to see some sort of censorship legislation in effect, and they predicted these groups would close ranks for the Appellate Court hearings when they occur, probably late this year.

Chronicle-Examiner War

Continued from page 1

tion, in Northern California. Only eight years ago the Chronicle was down around 185,000 daily, while the Examiner was averaging between 230,000 and 240,000.

Since then the Chronicle, under the energetic management of publisher Charles Thornton, has nearly closed the gap with promotions, new, chic columns and a lively display of news.

The latest publishers' official statements for the six months ending last March 31 show:

Examiner — daily average of 278,928.

Chronicle — daily average of 266,805.

Even more significant, possibly, are the last two official quarterly reports. Oct. 1 to Dec. 31, 1959: Examiner — 281,295. Chronicle — 263,366.

Jan. 1 to March 31, 1960: Examiner — 276,082. Chronicle — 270,295.

Expose Safari

The Bond family series, billed to run six weeks and renewed by the Chronicle as the ultimate boost to push Chronicle circulation ahead of the Examiner in the depths of the summer circulation slump, looked like a giant opportunity to the Examiner—if the Examiner could prove it was phoney.

To this end, the Examiner sent a Pulitzer Prize-winning reporter, Ed Montgomery, to the Trinity Alps in Northern California, where it soon became evident from Bond's daily pieces that the Bond family was concocted. Montgomery, followed later by reporters Walt Ruffin and George Murphy and photographer Fred Parslow, found the Bonds campsite on a dirt lake three or four miles from the nearest bush road.

Montgomery also found a 6-ind rifle cartridge, toilet paper, tin cans and other civilized impedimenta which Bond had widely advertised he and his family would do without. The Bonds, who were supposed to have carried on in the wilderness for six weeks, were nowhere to be found.

Therefore last Thursday (21) the Examiner banneriined, "Bud Boyd's Camping Jaunt Exposed." A four-column front-page picture showed Montgomery, Murphy and Ruffin examining the Bonds' tent, and other page one headlines proclaimed: "The Lost Man 'Not Quite'," "Hot Empty," "Survival Family Goes," "Strange Remnants of Food Unearthed." Twelve columns inside the paper were devoted to the "expose."

From The Sidelines

The afternoon News-Call Bulletin, editorially controlled by Scripps-Howard, was much amused and in a tongue-in-cheek story explained Boyd's wife and a child had become ill and left the campsite a week before, after 11 days in the wilderness. The News-Call Bulletin proclaimed under a 120-point banneline, "Lost Man Didn't Lost" and duly reported Newhall's statement.

The narrative of the Bud Boyd survival test will fully and satisfactorily answer any of the questions raised by the hysterical second morning newspaper of San Francisco." Newhall, however, admitted "The Examiner story is substantially correct, although it is full of innuendo."

It was the "innuendo" which struck in publisher Thornton's crew and late that day the Chronicle filed suit, asking $1,000,000 for injury to its business and another $500,000 as punitive damages "because of the malice involved." Hearst Publishing Co., the Examiner, its top execs, the reporters and photographer involved and "eight John Does" were named as defendants.

The Chronicle's story of the suit said:

"In fact, according to the suit, the Chronicle's hard-hit morning competitor was trying by its malicious reporting to woo a flood of subscribers and advertisers away from this newspaper."

From that point on all pretense of lightness disappeared in both dailies' handling of the "Lost Man" story. The gloves were off.

Examiner's Pronouncements

On Friday (22), for instance, the Examiner front-paged a "Statement of Managing Editor Linton Von Beroldingen," which said:

"Had the Chronicle advertised its 'Lost Man on Earth' feature as light summer reading we would have paid no attention to it. But the Chronicle offered it to the public as a serious Civilian Defense matter . . . we became convinced that a serious result of this kind of exploitation could frighten large numbers of people, weakening their will to resist . . . we stand in complete opposition to anything that would weaken that will to resist."

The Examiner also banneriined a story about a state legislator who "urged probe of Lost Man" while the Chronicle finally told its readers that "Bud Boyd and his family, ravaged by dysentery and malnutrition on the 12th day of their wilderness survival attempt, have been forced to return to civilization." It took close reading of the Chronicle story, however, to ascertain that the Bonds had been back in civilization nearly a fortnight and were, in fact, following their new adventures daily in the Chronicle.

See The Chronicle

A July 23 Chronicle editorial was headlined "The Bond Family And Its Ordeal" and declared:

"The San Francisco Examiner frantically dispatched a task force of camp followers to discover the site of this fascinating and so far-out highly significant experiment. With jacket-like success the task force found the smoldering remains of the last campfire after the Bonds had gone. It contained evidence of food and other amenities that their ancestors, Bond had walked to a nearby ranch for help and brought in after the survival test was over. In its frenzied expose . . . the Examiner implied fraud and fakery . . . we do not choose to let this pass."

The following day, however, the Examiner headlined its lead editorial, "The Lost Man—Curiosity Venture," called the whole thing "a stunt," and repeated its morning editor's structures about "inviting a public sense of futility and defeation."

Both papers, of course, devoted dozens of news columns to slugging it out, both on P. 1 and inside pages. A typical P. 1 Examiner headline was "SF Irked by Ordeal of Bond Kids." Typical of the Chronicle was this page one headline: "CD Official Assails Story By Examiner."

TV Station Overtones

And on Saturday (23) the Examiner began belting the Chronicle for its ownership of TV Channel 4, KRON. The night before Bond appeared on KRON with Newhall and gave his explanation of his test's failure. The Examiner referred to the tie between newspaper and KRON several times and, among other things, gumshoed:

"The Chronicle-owned station apparently felt that the Examiner's disclosure of the Bonds' development had stirred enough public interest to warrant the half-hour presentation."

KRON is a touchy subject at the Chronicle because NBC, its current affiliate, has purchased independent KTVU, Oakland. KRON is going to prevent completion of the deal, which would mean loss of its highly profitable NBC tie-up.

Each daily grabbed at every shred of evidence which might bolster its position—the Examiner for instance, delightedly reporting that the Herald Tribune had cancelled out the Bond series after the "expose," while the Chronicle, under the headline "Anonymous Call to Boyd Guide," reported:

"An anonymous caller offered J. D. Dan Proctor a 'tidy sum' if he would 'doctor' his testimony on his guide services to Bud Boyd and his family, the mountain guide revealed yesterday."

Meanwhile, the News-Call Bulletin, bemused by the whole tussle, sent a reporter into the "wilds" of Golden Gate Park, in the centre of Frisco, with a cocktail waitress and used this headline:

"SF's 'Lost Gourmet'—Trick or Treat?"

The story, complete with photos showing the pith-helmeted reporter and long-stemmed waitress stalking through the bushes, had these further headlines:

"Safari-So-Good . . . Dr. Livingstone, I Presume?" . . . Bold N-C-B Writer Survives With Brunettes and Blonds."

And the afternoon daily editorialized:

"We notice that there is a dispute between our esteemed contemporaries in the morning field.

100 STRINGS and JONI JAMES DRAWS L.A. RAVES!

"Joni James has come up with one of the most brilliant and exciting acts ever seen in a local supper club! They're still cheering!"

Jimmy Starr

"Joni James looked like a tiny doll and she sang as she always does, right from the heart. When you say Joni James, what more can you say?"

Louella Parsons

"An exciting sound — and an exciting sight for the Grove! On to Carnegie Hall!"

Army Archerd

"Joni James' great Grove opening — another swinger!"

Mike Connolly

"*Impressive* is the one word which comes to mind when considering the historic, unprecedented play-spot appearance being made by singer Joni James at the Cocoanut Grove!"

George Jackson

"Joni James is destined to become a most welcome fixture at the Ambassador Hotel's Cocoanut Grove!"

Wylie Williams

"Miss James has a pixieish charm that impresses instantly!"

Hank Grant

"If you're in the mood for an ear-pleasing evening don't miss Joni and her 100 strings led by Tony Acquaviva. They certainly make beautiful music together!"

Dean Gautschy

"It's like New Year's Eve every night! One of the most impressive and dynamic shows ever to play the Grove."
GUS LAMPE,
Executive Director,
Cocoanut Grove

AT THE COCOANUT GROVE

Carnegie Hall – October 7 and 9
Lehigh University – October 21
Academy of Music – September 12

Through August 4

MGM

Motion Picture Representative–KURT FRINGS

Universal: 'We'll Stick to Our Deal'; Spurns Writers' Terms Others Okayed

Hollywood, Aug. 2.

Universal has informed Writers Guild of America that it is sticking to the terms of the theatrical film contract negotiated with WGA on Feb. 24. Through a favored nation clause, studio could have offered its deal to encompass the terms of the agreement reached 15 weeks later between the Guild and the seven other major companies.

Universal's decision means that writers will get 2½ of the gross after a deduction of 40% for distribution on any and all post 48 pictures released to theatrical or supported television. This kind of payment can net 4½% income of the key demands for which WGA struck in the first place.

Strike also means that the Guild members will not share in benefits by the Guild's pension health welfare fund. Total dollar through a large one-shot arrangement or through a payment of $25 of writers' earnings up to $100,000 to cover pre-release. Latter two provisions are part of WGA's deal with the major companies of the Motion Picture Producers, 20th-Fox, Metro, Columbia, Paramount, Warner Bros., Allied Artists and Disney.

The Universal deal also includes a clause on pay television, giving WGA the first specific toehold into the budding medium. It will pay the 2% future tax on film produced for theatrical exhibition which were sold prior to three years after initial release. Immediate effect is that 2% would make the payment on pre-produced through 1953 and released by pay TV, next year payment would mean pre-1956 through 1958, etc.

On the matter of TV, Universal has the right to negotiate terms for pay tv after two years there remains from the Feb. 24 signing date.

Also the Universal agreement is for five years, compared with a three years six months deal with the AMPP companies. Within this five-year period, salary minimums are substantially higher than in the Motion AMPP part. For example, weekly minimums in the U agreement are raised from $250 to $275. In the AMPP agreement they're raised from $250 to $285 and then to $405 during the final year and a half. Overall U's increase is roughly 38% AMPP's is 10%, and an additional 5% compounded.

United Artists Independents, most of whom signed with WGA as long ago as last November have informed WGA that they'll follow the AMPP route via exercising of their favored nations clauses. All that remains to be settled—as to the view with the UA indep negotiations with Screen Actors Guild—is the amount to be paid into the pension-health-welfare fund by post-service credit.

The AMPP lump sum post-service credit, indirectly substituting for payment on post 48s, amounts to $600,000 to be paid in 10 equal yearly installments. Had U I participated in this plan, claims pay would have put up close to $100,000. It has been estimated that the 2% payment on 48 pre conceivably mean as much as $340,000 to be paid by U I. Difference, of course, is that the $100,000 is a bird in the hand for WGA, while Universal would only pay 2% if and when features are released to tv. U I's decision could mean there are no immediate plans to release its backlog to video.

Another factor which might have played a part in U I's decision is the switch in filming approach effected over the past year or so. Studio is in full swing on an extensive high-budgeted slate. A production schedule and expects to continue on this plane of production. The 5% payment on writers' salaries would be significant. U's feature slate from 1949 through 1959 are far less impressive than the company's current program.

Universal's deal was negotiated personally by prexy Milton R. Rackmil. In it, the 2% payment includes post-60 pix released to television as well as the parent of 48-60 features, reported to number 300. AMPP's agreement on post-50s similarly calls for a 2% of producer's net payment. Along with it, however, goes the pension-health-welfare fund pay-out.

Carl Sandburg Meets Press, Wide-Roaming Questons About Views on Cinema

By RON SILVERMAN

Hollywood, Aug. 2.

Carl Sandburg held what probably was the oddest press conference in Hollywood history. Not all his answers made trade news, but the beauty of the man, his wit and his perspicacity baffled through whether he was speaking of cows, milk or of George Stevens' "The Greatest Story Ever Told."

It is for the latter, a feature of Union Films which 20th-Fox will release, that Americana man, 82-year poet came to Hollywood. He'll work in creative association with Stevens on the film, which is expected to roll early next year.

The most obvious question put to Sandburg was: "Why, after a long career in letters, have you decided to go to work on a motion picture?" The noted writer had three answers—the subject matter is important to him, working with Stevens is even more important to him and "I'd like to have a hand in a production that will be of help to people who now must have Midwest family." Sandburg said he'd like to have a moment or seconds in the film.

Other producers have approached Sandburg over the years, he mentioned, but despite the amounts of money involved they held no interest for him. D. W. Griffith asked him to write the subtitles of "Abraham Lincoln," 1924 film starring Walter Huston which Stephen Benet ultimately wrote. "Why didn't you write it," someone asked. "I said $10,000 Benet said $10,000," was Sandburg's reply.

The poet-author was lavish in his praise for Stevens. "He is one of the four or five great spirits that have come out of the picture world. There's great dignity and worth in all the works Stevens has done. There is a solemnity and folly that is personal in our lives." Asked about the folly, Sandburg declared, "Well, he's been in the army. And he knows latrine jokes."

Sandburg noted he's not familiar enough with the actors of this period to make any strong suggestions on casting of "Greatest Story." That brought the question, "How would you have cast the picture in another period?" And Sandburg's reply: "I can't think of any place for Theda Bara."

In Sandburg's opinion, the motion picture medium faces an important barrier in relation to the medium of the printed word. "A reader," he said, "has the opportunity of re-reading passages, of going over parts of a book for a second and third time. You can't do that wit the motion picture." Writer explained he viewed Stevens' "A Place In The Sun" the previous night and wanted to pull down from the screen certain scenes he wished to treasure.

Sandburg, when asked if he sees many films, answered, "I've had six periods when I've had what you might call cinema drunks." He added that most of his film going today comes via television. Back to "Place in the Sun," Sandburg liked the idea of its "going on and on from scene to scene without a blankety commercial."

The poet-author appeared genuinely excited about working on "Greatest Story," but when asked if he'd stay in Hollywood to do another film after this one is finished answered, "I doubt if I'll move the family and goatherd out here."

Variety Club Regionals

Hollywood, Aug. 2.

Six regional reps of Variety Clubs International have been set by Chief Barker Edward Emanuel. Lineup includes Morton Gerber, Southeast; Joe Podoloff, Midwest; Robert Benick, Southwest and Mexico; Gene Murphy, West Coast; John J. Fitzgibbons, East, and Harry Kodinsky, Central States. C. J. Latta continues as Europe rep.

Mike Ripps

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for at the Miami International Airport on Jan. 4. By Feb. 21 we had a company in Sao Paulo, Brazil. I understand the regular procedure on the visas would require six months, but I guess I'm naive."

Ripps' company included Richard Widmark and Janet Leigh, actress Zina Rodiano, "We did all our major photography in exactly 24 days. The war at Hollywood studios demonstrates, I thought, Pennie now can stand comparison with the world, and for a good reason, the cross are low. I spent a lot of extra in Mexicali Lane that I never could have afforded at Film Ville prices.

"I was offered several million dollar pictures, who wanted my right arm." Ripps explained, "As an exhibitor I know that the audience of a second strong movie doesn't help sell a movie. Every dollar I put out in the urgent a guarantee of success. Anyone can sell a film once, but it's the second one that's important." Mike said, "and I get no critical praise, but we're giving the public honest sex appeal and more importantly of real shock. We're not old sights, the strength of the film's distribution in Detroit United Artists Theatres presented and took over the distribution, the media produced will

Not How Good

(continued from page 1)

Grabs Artist." Latter film is shaped by Ann Gwatkin Productions. Having already sold the film in France, Belgium and Switzerland for $1,000, they hope to finance the rest of the costs abroad following the Venice film fest where "Painter" is an entry. Domestic returns should be gravy.

Undeterred by fact that "Painter" was originally budgeted at $1,800 and designed as a twenty-minute subject but went up to $8,700 and 15 minutes, trio confidently expects to bring in its first feature, an original written by Davis, for between $60,000 and $70,000. This will be "Manhole," a suspense drama about an armored car robbery set to be done on New England and Canadian locations starting no later than Sept. 17. After that, they have hopes to shoot another Davis property, "Fish and Canon Quinn," on location in Ireland next year.

In order to keep complete control of their properties, they also have hopes of raising necessary coin for the ventures without seeking distribution money. They say that critical success of "Painter" so far and fact that they've shown that they can get something on the screen has made the financing situation relatively easy.

Before "Manhole" gets into production, Davis will be finishing up a book, "A Film Is Made," telling of the trio's experiences in making and selling "Painter." Included will be the reasons the satirical short was made, along with a blow-by-blow of all the expenses incurred. Among the latter items: $1,200 for purchase of raw stock from W. F. German Co., $625 to Revere Soundcraft for mixing soundtrack, and $20 for bread to tempt swans to come into camera range.

Locarno Unfurls Its Sails Award

Locarno, Aug. 2.

Prizes awarded for the recent film festival at this Swiss resort are as follows:

Grand Prix Golden Sail—"Il Bellantonio" (Italy).

Silver Sail-Acting—Jana Brejchova in "Superior Principle" (Czechoslovakia).

Silver Sail-Acting—Spiros Focas in "Death of Fixed" (Italy).

Silver Sail-Acting and Most Humane Picture—Juliette Nash and "Take A Giant Step" (United Artists).

Silver Sail-Best Original Screenplay—Daniel Boulanger for "The Joker" (France).

International Film Critics Award—To "Superior Principle."

Locarno's Own Charms

By GENE MOSKOWITZ

Locarno, Aug. 2.

Though most film people and the Federation of International Associations of Film Producers feel there are nowadays just too many international competitive film festivals, there is still something to be said for a smaller, more localized fest like Locarno that still hands out kudos to competing pix from various nations. This was displayed at the 1960 run here July 21-31, which unspanned product of 18 nations, more precisely 24 features and 28 shorts, plus a comprehensive retrospective series of Mexican director Luis Bunuel, see separate article.

Locarno is well situated on the Italo border on Lake Maggiore with the usual cluster of hotels. Bulk of attendance is from Swiss exhibs and distrbs who prepared product and observe critical and public reactions and make deals. Ideal open air theatre seating about 1,500, is also an asset, as described a year ago. There is no admission for star names to feed copy to media of press reps trying to justify their trips as at Cannes, Venice and Berlin. Of the over 100 accredited press people at Locarno most were from specialized film papers, solely interested in the product, not glamour.

However with Brigitte Bardot on the jury and Hedy Rahmann, Paulette Goddard and many actors West German and French dailies plus Czech actress Jana Brejchova attending there was more measure of glamour. Locarno did make an effort for more exotic but has yet to snare a finite international character like an Cary Grant who talked of coming Sacha Distel and the wife of director Roger Vadim, Annette Stroyberg, also promised to appear but did not make it. So the emphasis in Locarno was on cinema, sunshine and relaxing.

Typical of film festivals there were too many pix for its 11 day stint. This necessitated four double feature sessions.

Presence of the cutthroat Josef Von Sternberg, as prexy of the jury was also a solid plus factor as film producers consequently observed him and his famed "The Blue Angel" was projected one morning.

Eastern bloc countries showed well with a dozen but telling tale of pre-war Poland in "The Boarders," an incisive war film "My Superior," from the Czechs, and a fine contender from Russia, "Twice Conceived." The U. S. got good response from the indie "Private Property" and "Take a Giant Step" (UA), where "Cloak in the Mirror" (20th) was cited of commercial interest. Italy and France also had good features while a lesser country, Turkey, was found from.

Locarno Postscript

With the death of vice president of Locarno Film Festival, **Peter Blair**, besides her jury duties, was met her inheritance and prime minister, her daughter, **Kerry Kelly**, whose father is **Gene Kelly**, is a sprightly 17, but has no ambitions in film opinion. After three years in a Swiss school she had built to the U. S. to finish her studies and ever an arts course. **Ernst Gottschmidt**, head of the Swiss UA office turned up with a four-man staff to benefit from the solid rave at Brijou exhibs present. Showing the offbeat "Take A Giant Step" was a good move and Gottschmidt also threw a luncheon. Last year UA had a 40th anni lunch here and this year Gottschmidt stated the book was to come memorable the 41st anni. Noting pickup **Roger Weil** has three of the four entries for director "Pickpocket Triggerfit," and the French "Pickpocket" and "The Joker." He also has a disadvantage made in Mexicali Arizona which was a wind-swept, too the film crowd. Arizona is also a century for German film people residences as well as several Yanks. All paid visits to the fest. Among them were **Alma Bernheim**, Yank thespy agent centered in Paris; **Georges Marton**, an international Yank thespy and film agent also in Paris; **Robert Sidomak**, **Erich Maria Remarque**, **Paulette Goddard**, Sidney **Helmut Zacharias**, **Yvon Deany** and others. **Robert Sidomak** also had a recent German pic in the running, "My School Friend," participating the Nazi during the last war, which got a good response. **Josef Von Sternberg** has been living in Vienna. He is studying possible film projects to be made in Europe. This year French starlet **Anna Maria Cossan** was down for the French pic "Pickpockets," but first season role. She's a model. **Jana Brejchova**, the Czech actress, managed to make a little French speech learned phonetically. She is the most travelled Czech actress and has been in most of the top fests. Of 3 weeks hoist of her pix are first edition and she is very photogenic. Czech director **Jiri Krejcik** was also in and saw his pic "My Superior" get a fine response from an evening audience. **Robert Fayre Le Bret**, proxy of the berlin crowded Cannes Film Fest, found it "restful" here during a three day visit. However Locarno Fest director **Vinicio Beretta**, finds it is an all-day job. **Gene Gulowski** arrived on a vacation trip. He is a Yank in London to a production deal with Beaver Films there.

In a speech to the audience before the showing of his pic "Vyssi Principe" (Mr. Superior Principle), the Czech pic director **Jiri Krejcik** made it clear his film on Nazi reprisals in occupied Czechoslovakia during the last war was against all systems but had still been refused by the Cannes Film Fest also feared offending West Germans pic got a good reception here with a large part of the spectators German and he pointed out that the Germans are also making anti Nazi pix and there was one in competition here "My School Friend" of **Robert Siodmak**. With the Communist Bloc countries showing up strongly in the quality of their product a Swiss critic remarked that it was a shame that the West did not send better pix to Locarno. French actress **Dominique Wilms** in but she is in the Argentine entry "House At The End of the World." However the French showed a true cooperative spirit in paying her way down. Locarno Fest cost about $40,000 to run, money given by the city of Locarno and the local canton. Next year it is hoped there will be central government aid. About a quarter of the outlay is earned back in ticket sales.

Why Fear Film 'Subsidy'?

(continued from page 1)

government subsidies would automatically result in government control of the subject matter. He points to the experiences of film-makers in France, England and Italy. He notes that the system can work similarly to other activities to which the government grants money — the National Science Foundation, for example, which allocates funds for scientific research without controlling the area of research.

Garfein refers to his activities involving "Something Wild" as constituting "a personal kind of movie making." On the heels of Alex Karmel's novel, "Mary Ann," Garfein said he received the greenlight from UA's Max Youngstein to proceed with the project. He wrote the screenplay in collaboration with Karmel. The story deals with the rape of a young school girl and the story of her efforts to reconstitute her life after this violence. The theme, according to Garfein, a survivor of Nazi concentration camps, has a universal application in today's world in that it ends "on a note of triumph" and indicates that people affected by violence can "hack out a new and better existence."

The picture is being completely made in N.Y. under the production aegis of George Justin, the foremost spokesman for Gotham film production. Interiors are being filmed at Hi Brown's Production Center and exteriors are being shot throughout the city. The film, being made under the Prometheus Productions banner, is entering the second week of a six-week schedule.

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SEVEN DAY L. A. AREA MULTIPLE

120 Features From 10 Distribs Set For Release Between Now and Jan. 1

Ten film companies will release a total of 120 pictures from now through the end of 1960 in anticipation, there will be no shortage of attractions either film or hardticket.

The compilation was issued by Edward L. Hyman, v.p. of American Broadcasting-Paramount Pictures, as part of his continuing analysis of production, distribution and campaign for the industry's distribution of quality product throughout the year.

At a trade press luncheon in Manhattan yesterday (Tues.) Hyman disclosed that he expected that the same 10 companies would release a total of 277 pictures for the whole year. He indicated that his prediction did not include reissues and foreign pix which, he figured, would bring the overall total to about 300.

Hyman's detailed breakdown of product availability is particularly geared to the September-through-the-year-end period. In connection with the stanza, he is urging that special emphasis be placed on new faces in each campaign conducted both on the local and national level. In addition to release schedules of each company, Hyman's elaborate brochure contains a message from the president, sales manager, or studio chief of each company regarding each company's new faces and, in some case, some special comment on particular pictures. The brochure is being circulated to 3,000 exhibitors in the U. S. and Canada.

Keaton Prods. Did Not Drop Suit Vs. Berkeley; Star Readying TV Deal

San Francisco, Aug. 2.

Attorney Benjamin D. Brown of Los Angeles, representing Buster Keaton Productions Inc., contends a previous Variety story which reported Keaton Productions having dropped a $150,000 damage suit against the Berkeley (Cal.) Cinema Guild Story said the Berkeley group showed the Keaton films with authorization. It should have said without authorization. Story also said Keaton execs were convinced the Berkeley group had not shown old Keaton films—this was incorrect.

Brown adds: "The defendants were in possession of duplicated film prints of Keaton pictures and all of the same were delivered to his client. There was also other consideration involved in the settlement. We believe that your article has left the erroneous impression that the suit was dropped as being unfounded . . . It might be further mentioned that some of the dupes were made from prints obtained from the Museum of Modern Art."

Pauline Kael, manager of Berkeley Cinema Guild, states: "The only feature involved was 'The General' (1926) which must be available from at least a half dozen distributors under such titles as 'Roaring Rails' as well as under the original title. I have a letter from the copyright office of the Library of Congress saying 'Search failed to disclose a renewal registration relating to this entry.' As film copyright is 28 years, and the film was first copyrighted in 1926, this would certainly lead one to assume 'The General' was in the public domain . . . At the time the film was shown in Berkeley, a week in August, 1959, I wrote to Keaton's attorneys and said that although the film appeared to be in the public domain, we would like, as token of our admiration, to pay him royalties. They didn't answer."

Miss Kael also said the only "other consideration" she knows of in the suit was delivery of prints to Keaton Productions. She did this, she said, because she didn't want to be bothered any further.

She said she was never served in the suit and added that Raymond Rohauer, Keaton Productions' general manager, came to Berkeley to tell her the suit was being dropped.

Keaton Productions, the under-point, was formed last year with the objective of gathering up old Keaton films for a tv deal.

RUDI BACH'S FAREWELL

Oldtimer May End His Days In His Native Austria

Albany, Aug. 2.

Rudi Bach, connected with show business for more than 40 years, was given a farewell luncheon at Sam Heilman's Motel Monday. Distributor and exhibitor friends attended the godspeed.

Salesman for George Waldman of Albany and Buffalo territories for the past several years, and before that selling for Allied Artists and other companies, Bach is retiring due to age, and need to rest after recent major surgery. He is also recently bereaved—his wife died in a Buffalo hospital soon after he left it.

After visiting his twin sister in Los Angeles, Bach, one of the first to dub foreign pictures, a series released by Tiffany, and may return to his native Austria. He received a medical degree from Vienna U. in 1912.

New Atlanta Commercial Structure Part of AB-PT Convert-Divest Policy

In keeping with its stated policy, American Broadcasting-Paramount Theatres will convert or divest marginal theatre properties for more profitable purposes. Grove Atlanta Enterprises, AB-PT subsid and a part of Wally Kinney Theatres, has formed a new corporation to erect a 12-story office building in Atlanta to replace the Paramount Theatre Building which will be demolished.

Atlanta Enterprises, which has a long-term lease, has sublet the property to the new corporation in which it will be a 50% owner.

New building, to be named the America Fore Building, will be constructed by the S. S. Jacobs Company of Jacksonville, Fla., proxy of which company, Robert Jacobs, will be the other 50% owner of the new corp. Principal tenant of the building, expected to be completed in early 1962, will be the America Fore Loyalty Group insurance companies.

FIVE-DAY HORSE PARTY TO PRECEDE 'ALAMO'

San Antonio, Aug. 2.

Horseback with the Bexar County Sheriff's Mounted Posse will ride from the Alamo to the Alamo for the premiere of John Wayne's film of the Texas shrine.

More than 1,000 are expected to make the 137-mile trail ride from the set at Brackettville, Tex., to San Antonio when the film opens in October. The trip will take five days.

A. J. Pluch is chairman of the Mounted Posse Committee arranging the ride, which will be one of the largest ever staged in south Texas.

A three-day celebration will be held in San Antonio for the premiere, according to Thos. Weisz, state premiere committee chairman. A barbecue will be held on the J. T. "Happy" Shahan ranch, location of the set, as a send-off after the Texas trail ride.

Theatre Chain's Major Sideline: Bowling Centres

Boston, Aug. 2.

General Drive-In Corp., with an $8,000,000 theatre biz and operating the country's second biggest owner chain and hardtops, is diversifying into bowling centres in New England.

Philip Smith, prexy, said a $10,000,000 building program for 15 bowling centres in New England will make the film firm Yankeeland's largest bowling chain.

Describing the move as part of diversification in the leisuretime field, Smith said the first 40-lane bowling centre, Holiday Lanes, is scheduled for completion in Medford, Mass. in August. Two other centres, totalling 64 additional lanes, at Westerly, R. I. and West Roxbury, Mass. are under construction, and due for completion in November. Construction is scheduled to start on an additional 196 lanes at 12 more Holiday Lanes located in Massachusetts, New Hampshire, Rhode Island and Maine.

Funds for the building program have been provided by proceeds from a recent public offering, from equipment manufacturers from internally generated funds and capital surplus, Smith said.

Hardtickets & Golden Goose Eggs

By JAMES GAHAGAN

Milwaukee, Aug. 2.

Milwaukee has three hardticket film houses downtown now, with two deluxe houses mulling similar operation. Commenting on the possible result of such reserved seat, hardticket prices on possible annual house attendance, Joe Reynolds, Towne Theatre manager and Towne-Riverside publicist stated today:

"Five hardticket film house with seat prices ranging from $1.25 to $2.50 on weekends, can mean people will see a movie once a year. Give them real attractions at reasonable prices and they'll attend regularly" continued Reynolds. "Saturate a town like Milwaukee at stiff prices and you create a seat filling problem."

"Ben-Hur" is in 15th week at the Strand (until this week this was sole hardticket film house). "Can-Can" in Todd-AO opened at Towne Theatre Wed. (27) and "This Is Cinerama" at the Palace Theatre, Thur. (28).

Estelle Steinbach, Strand Theatre manager, states that "Ben-Hur" should top records set by previous Strand hardticket attractions, "Oklahoma" with 34 weeks, "Around the World in 80 Days" ran 49 weeks and "South Pacific" held for 52 weeks. But, there was then no competition from any other big screen, Todd-AO or Cinerama running at Wisconsin theatres. If patrons wanted to see Cinerama, they previously went to Chicago.

'Shortage' Cry

Both the Oriental and Tower have been refurbished. Operated by Prudential Theatres Inc., Todd-AO is under definite consideration at both houses. The availability of product is the stumbling block. If and when this problem is erased, three downtown film house and two deluxe houses will be showing hardticket productions.

There are raised eyebrows and soul-questioning in numerous directions here, relative to the impact of all the hardticket film house operation.

Bill McLaughlin, of Cinerama brass, has suggested that the Palace, will pull 75% from the hinterlands of Wisconsin.

Miss Steinbach, again, commenting on "Ben-Hur" and the current Strand Theatre run today stated: "Our advance sales on "Ben-Hur" exceeded "Around the World in 80 Days." Tickets are selling into September, with requests coming from some areas 100 miles from Milwaukee. Many groups on trips to "Ben-Hur" sight-see Milwaukee too. Churches and garden clubs in outlying towns have attended "Ben-Hur" through group sales on a charity fund-raising basis. House promotes such blocks for matinees.

Golden Age Club members also attend matinees through Milwaukee Recreation Dept., at discount prices for groups of 100 or more. Ditto Boy Scout, Girl Scouts, 4-H and similar organizations. Hardtickets has many a special concession not available to grind policy.

For Summer Policy, Strand added matinees on Tuesdays and Thursdays for Milwaukee visitors. Friday mornings special Youth Shows of "Ben-Hur" are held. Summer camps, day camps and other youth organizations attend by chartered bus.

New York Sound Track

Harold Rand, Paramount publicity manager, notes that as an engagement gift to his Bronxite he has placed her on his screening list . . . From current newspaper copy for Universal's "Portrait in Black": "Every woman who's ever known temptation . . . who fought her conscience for a forbidden love . . . will understand the overwhelming forces that drove this woman to do what she did . . . but can any woman ever forgive her?" . . . and now a word from Ivory Soap Flakes about tomorrow's episode . . . Magna Pictures Corp. is the new name of Monza Theatre Corp. Special meeting of stockholders last week okayed the change . . . Having screened "Inherit the Wind" on Los Angeles for the Democrats, United Artists is showing the picture to Republicans in Chicago as part of the convention's official entertainment program . . . "Biography of a Cancer," the CBS Reports program which followed the treatment and progress of **Dr. Thomas Dooley**, will be put into 16mm nontheatrical, non-tv release by Carousel Films . . . "Ben-Hur" has reached a domestic theatre gross of $16,000,000. It's currently playing in 61 theatres in the U. S. and Canada . . . **Terry Turner** retained by Metro to supervise the saturation openings of **George Pal's** "The Time Machine" . . . **Henry Blanke** cast **Audrey Hepburn** for title role in his "Mistress of Mellyn," his first production for Paramount . . . 20th-Fox bought film rights to **Jay Sommers'** "Warm Bodies" as a starring vehicle for **Pat Boone** . . . **Fess Parker** will costar with **Elvis Presley** in "Flaming Lance," which **David Weisbart** will produce for 20th-Fox release . . . **Sam Katzman** set **Barry Coe** for one of roles in his initial 20th production, "The Wizard of Baghdad" . . . **Carl Foreman** wants David Niven for "Bear Like a Dove," Columbia Pictures release . . . Toronto-born **Helen Winston**, 29, producer of "Hand in Hand" in London, was a waitress in Toronto for a while before she trekked to Hollywood for some acting. Six years ago she bought the story outline of "Hand in Hand," about the friendship of two children — one Roman Catholic, one Jewish. Cast of completed film includes **Sybil Thorndike**, **John Gregson** and **Finlay Currie** . . . **Plato, Spyros Jr., and Charles Jr.**, of the Skouras clan, are negotiating with Universal for loanout of John Saxon on a three-pix deal, to include star role in their Triton Pictures' upcoming "Francis of Assisi" . . . Paramount bought "The Beach Pad," original by **Jack Sher** and **Irene Kamp**, for production by **Martin Jurow** and **Richard Shepherd** . . . 20th-Fox cast **Barbara Eden** as femme lead in "The Schnook," which rolls this week in Frisco . . . **Oscar Brodney**, formerly under contract to Universal as a writer, now producer-writer at 20th-Fox, initial assignment to be "Warm Bodies," starring **Pat Boone** . . . Vaudevillian **Dick Shawn** steps into title role on Sam Katzman's first at 20th, "The Wizard of Baghdad," with **George Sherman** directing the **Jesse L. Lasky Jr Pat Silver** screenplay . . . **Jim Davis** takes over title character in Zenith Pictures' "Frontier Scout," rolling this week for UA release . . . 20th optioned "The Fear Makers," **Wilfred Schilling** novel dealing with the resurgence of the Nazi Party in Germany . . . **Tony Curtis** into James Productions' "The Sixth Man," longer of late **Ira Hayes**, the Indian hero of Iwo Jima . . . **Nat Goldstone** launches the video "The Village" . . . **Gilbert Roland** starter based on **Howard Cave's** book, "The Mission," in late fall . . . **Mel Shavelson** and **Jack Rose** to London to implement the first of a series of foreign premes of their "It Started in Naples" . . . **Elia Kazan** has **Warren Beatty** for four pix over a five-year period. Beatty is currently with **Natalie Wood** in Kazan's "Splendor in the Grass," which is being filmed in N. Y. . . . **Delmar Daves** to the Coast after winding up location filming in Connecticut for "Parrish" . . . United Artists and the **Otto Preminger** Organization are launching a display ad campaign in house organs and trade union publications announcing advance ticket sales for roadshow engagements of "Exodus" . . . There will always be a pressagent. From a release from Embassy Pictures: "Taking a cue from fellow Bostonian **John F. Kennedy**, **Joseph E. Levine** has turned his attention toward a 'new frontier.' Levine's 'new frontier,' per his hallyman, 'is the vast reaches of the Canadian interior . . . which will no longer be ignored by motion picture producers' because Levine has plans for 6,000-mile promotional tour of the Dominion for "Hercules Unchained." . . . Mag photographer **Curt Gunther** to the Coast on assignments for the Metro Studios Group and London Daily Mirror . . . **James J. O'Rourke** to South America on business involving **Sellers, O'Rourke & Sabinson** clients . . . Noting the full-page color ad for "The Alamo" in Life signed by pressagent **Russell Birdwell**, a Lindy wag called it "a $153,000 calling card" and said he knew a place where he could get them printed cheaper . . . "Bells Are Ringing" is hitting a $1,000,000 theatre gross in its sixth Radio City Music Hall week . . . Metro's "The Time Machine" booked for dual eastside-westside engagements at **Walter Reade Jr.'s** Baronet and DeMille Theatres . . . **Arnold Picker**, United Artists' foreign distribution topper back from a tour of the company's offices in Europe . . . Teaching Film Custodians, an outfit sponsored by the Motion Picture Assn. of America, is distributing two color films based on excerpts from **William Gorta's** "Song Without End" to schools throughout the country . . . **Aaron Copeland** signed to write the music for "The Misfits" . . . **Mort Nathanson**, UA's international publicity director, back at his homeoffice desk after eight weeks in Europe . . . Film possibilities of an event in the life of the late **Jim Thorpe** are being pushed by the Milk Bowl Enterprises of McAllen, Texas with license from the projected film to be used for the little football bowl, now in its 12th year . . . **Manfio Podhorzer**, president of United German Film Enterprises and who recently resigned as rep in the U. S. for the German Film Export Union, has returned to N. Y. from Europe where, among other things, he represented IFIDA at recent Berlin film fest. Podhorzer also reps Franco-London Films here . . . **Goro Ueshi**, managing director for Toho in New York, currently is in Caracas on business. Returns Aug. 10 . . . **Rene Bord**, of the French Film Office, leaves at the end of the week for five-week vacation in France . . . 20th-Fox staffers' annual outing this year will be a boat trip to Bear Mountain Sept. 14 . . . **Bernice Livingston**, who has been working at the Continental Distributing homeoffice promoting "School for Scoundrels" and "Battle of The Sexes," has moved over to Rogers & Cowan to head up the unit working on the New York campaign of **Laurence Olivier's** "The Entertainer," also being handled this side by Continental . . . **Martin Moskowitz**, 20th-Fox assistant general sales manager, currently on a tour of the company's western exchanges . . . **Lois Brandt**, comedienne and actress, as well as wife of Trans-Lux exec **Dick Brandt**, this week is hosting WNEW-TV's "Felix and Friends" and "Cartoon Playtime" while regular emcee **Fred Scott** is on vacation. Mrs. Brandt has appeared in nightclubs and dubbed a number of foreign films . . . **Julius Joelson's** J. J. Theatres has taken a long-term lease on the Park Plaza theatre in the Bronx . . . **Robert Ivers**, who appears in Paramount's "G. I. Blues," is here . . . 20th's new 3-d entry, **Ed Alperson's** "September Storm," reportedly doing big biz in its first "test" engagement at the California theatre in San Diego. Though film hasn't yet been screened for trade review, company plans further such "tests."

Scolding and deriding Hollywood because of impending sales of post 1948 features to television and the decision not to sponsor the 1961 Oscars awards telecast, St. Paul Dispatch-Pioneer Press editor-critic **Bill Dicht** declared in his Dispatch column that this proves, despite any indications to the contrary, "Tinsville still is in the hands of sarcompopes."

Picture Grosses

'Terrace' Whopping 16G, Toronto; 'Apartment' Big 12G, 'Portrait' Hep 10G

Toronto, Aug. 2.

With big booming, a new house record is being set at the Hyland with weekend turnaways for "From the Terrace." This is the only newcomer this round. "Carry On, Nurse" shapes big in second stanza at the Carlton, and over the first week. "The Apartment," in sixth frame, is still leading the city on holdovers with a lusty take. "Portrait in Black," in third stanza, continues big. "Rosemary" boom line in second.

Estimates for This Week

Carlton (Rank) (2,319; $1-$1.50)—"Carry On, Nurse" (Rank, release) (2d wk). Big $10,000. Last week $9,000.

Eglinton (FP) (1,080; $1-$1.40)—"Rosemary" (Films Around World) (2d wk). Fine $9,000. Last week $6,500.

Hollywood (FP) (1,363; $1-$1.25)—"Brazilian Bomb" (W). 4th wk. Hefty $7,000. Last week, $9,000.

Hyland (Rank) (1,057; $1-$1.50)—"From Terrace" (20th). Wow $16,000. Last week, "Carry On, Constable" (Rank) (7th wk), at $1,400.

Imperial (FP) (3,343; $1-$1.25)—"Pollyanna" (BV) (3d wk). Good $9,000. Last week, $12,000.

Loew's (Loew) (2,745; $1-$1.25)—"Apartment" (UA) (6th wk). Lusty $12,000. Last week, $13,000.

Tivoli (FP) (935; $1.50-$2.50)—"Can-Can" (20th) (18th wk). Nice $8,000. Last week same.

University (FP) (1,340; $1.50-$2.75)—"Ben-Hur" (MG) (33d wk). Hefty $7,000. Last week, ditto.

Uptown (Loew) (2,747; $1-$1.25)—"Portrait in Black" (U) (3d wk). Big $10,000. Last week, $11,500.

'Terrace' Slight $7,000, Indpls.; 'Portrait' 5G, 3

Indianapolis, Aug. 2.

Biz is quiet at first-runs here this stanza. "From the Terrace" is getting only a mild play at the Circle although the only new pic. "Ben-Hur" in 23d week at Loew still is big. "Bells Are Ringing" in second at Loew's looks fair. "Portrait in Black" shapes okay in third round at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25)—"From Terrace" (20th). Mild $7,000. Last week, "Pollyanna" (BV) (2d wk), $6,000 at Pic-$1 scale.

Indiana (C-D) (3,200; 75-$1)—"Hercules Unchained" (WB) and "Tarzan Magnificent" (Par) (2d wk). Sad $4,500 in five days. Last week, $10,000.

Keith's (C-D) (1,350; 90-$1.25)—"Portrait in Black" (U) (3d wk). Okay $5,000. Last week, $6,500.

Loew's (Loew) (2,427; 90-$1.25)—"Bells Are Ringing" (M-G) (2d wk). Fair $6,000. Last week, $8,000.

Lyric (C-D) (850; $1.25-$2.50)—"Ben-Hur" (M-G) (23d wk). Big $6,000. Last week, $9,000.

'BELLBOY' BRISK 11G, DENVER; 'WORLD' 12G

Denver, Aug. 2.

Despite the fact that there's not a single new film here this session, biz at first-runs continues to high gear. Second round of "Lost World" shapes lofty at the Denver while "Bellboy" is rated fast on first holdover round at Orpheum. "Pollyanna" looms big in third at the Centre. "Ben-Hur" is pushing ahead of last week to land a smash total in 16th Denham session.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (16th wk). Okay $9,200. Last week, $5,300.

Centre (Fox) (1,270; $1-$1.45)—"Pollyanna" (BV) (3d wk). Big $12,000. Last week, $9,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (16th wk). Smash $15,000. Last week, $14,000.

Denver (Fox) (2,432; $1-$1.25)—"Lost World" (20th) and "Operation Amsterdam" (20th) (2d wk). Lofty $12,000. Last week, $10,000.

Esquire (Fox) (600; $1)—"Carry On, Nurse" (Gov) (11th wk). Good $4,200. Last week, $4,300.

Orpheum (RKO) (2,690; $1-$1.25)—"Bellboy" (Par) and "Scene for Gunman" (UA) (2d wk). Fast $11,000. Last week, $13,000.

Paramount (Indie) (2,100; 90-$1.25)—"Elmer Gantry" (UA) (3d wk). Good $9,500 in 6 days. Last week, $12,500.

Towne (Indie) (600; $1-$1.45)—"Portrait in Black" (U) (5th wk). Okay $3,500. Last week, $4,000.

BOSTON

(Continued from page 10)

trait in Black" is slick at Astor in fourth round.

Estimates for This Week

Astor (R&Q) (1,270; $1.75)—"Portrait in Black" (U) (4th wk). Slick $9,500. Last week, $11,000.

Beacon Hill (Sack) (678; $1.50)—"For Members Only" (Indie) and "Mating Time" (Indie). Wham $17,000, new record.

Boston (Cinerama Inc.) (1,354; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (15th wk). The 14th week ended Monday (1), good $10,000.

Capri (Sack) (825; $1-$1.50)—"From Terrace" (20th) (3d wk). Great $14,000. Last week $13,000.

Exeter (Indie) (1,376; 75-$1.25)—"39 Steps" (20th) (4th wk). Third was fine $4,000. Last week, $5,000.

Gary (Sack) (1,277; $1.50)—"Expresso Bongo" (Cont) (2d wk). Potent $10,000. Last week, $12,000.

Kenmore (Indie) (700; $1.25-$1.50)—"Carry On, Nurse" (Gov) (10th wk). Stout $6,000. Last week, $7,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Bellboy" (Par) and "Walk Like Dragon" (Par) (2d wk). Okay $14,000. Last week, $16,000.

Memorial (RKO) (3,000; 60-$1.10)—"Pollyanna" (BV) and "When Comedy Was King" (20th) (3d wk). Fancy $10,000. Last week, $13,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Bells Are Ringing" (M-G). Wow $26,500. Last week, "Apartment" (UA) (6th wk), $11,000.

Paramount (NET) (2,357; 70-$1.10)—"Psycho" (Par) (6th wk). Wham $24,000 with lines. Last week, $23,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Lost World" (20th) and "In the Money" (AA) (2d wk). Fat $9,000. Last week, $13,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (37th wk). Hotsy $10,000. Last week, $18,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Sex Kittens" (Indie) and "Lost Women" (Indie). Fine $5,000. Last week, "Vive Dolls" (Indie) and "Serpet" (Mishkin), $4,800.

KANSAS CITY

(Continued from page 11)

with big area campaign. Sturdy $8,000, may hold. Last week, "Rat Race" (Par) (2d wk), $6,000.

Plaza (NT) (1,900; $1.25)—"Apartment" (UA) (5th wk). Big $7,000. Last week, $8,000.

Roxy (Durwood) (850; $1.25-$1.50)—"Elmer Gantry" (UA). Socko $12,000, continues. Last week, "Portrait in Black" (U) (4th wk), $5,000.

Uptown (Granada) (NT) (2,043; 1,217; 90-$1.25)—"Pollyanna" (BV) (2d wk). Dandy $11,000, holds. Last week, $17,000.

'World' Smooth $10,000, Omaha; 'Psycho' 9½G, 3d

Omaha, Aug. 2.

Biz is perking this session at downtown first-runs with the one new entry proving sock and the holdovers remaining sturdy. "Lost World" shapes socko in first round at the Omaha. Second stanza of "Pollyanna" is fanciest at State while the third round of "Psycho" is stout at Orpheum. Hard-ticket "Ben-Hur" is picking up a bit in 24th week at the Cooper.

Estimates for This Week

Cooper (Cooper) (650; $1.55-$2.20)—"Ben-Hur" (M-G) (24th wk). Looms good $7,200. Last week, $7,000.

Omaha (Tristates) (2,000; 75-$1)—"Lost World" (20th). Great $10,000 looms. Last week, "Bellboy" (Par) (2d wk), $6,500.

Orpheum (Tristates) (2,872; 75-$1)—"Psycho" (Par) (3d wk). Still strong at $9,500. Last week, $13,500.

State (Cooper) (740; $1)—"Pollyanna" (BV) (2d wk). Stunts $7,500 after $8,000 box.

BROADWAY

(Continued from page 11)

was lofty $38,500 for 14 performances. The 20th week $27,000 for same number of shows.

State (Loew) (1,960; $1.50-$3.50)—"Ben-Hur" (M-G) (37th wk). Current week ending today (Wed.) looks like wow $55,000 or over for 14 performances after $55,200 for the number of shows in 36th week. Stays on indef.

Victoria (City Inv.) (1,003; 50-$2)—"Sons and Lovers" (20th). Opened yesterday (Tues.). In ahead, "Murder, Inc." (20th) (5th wk), mild $10,500 after $12,000 for fourth.

Warner (SW) (1,416; 90-$2)—"Lost World" (20th) (3d wk). Third stanza winding today (Wed.) looks to hit big $23,500 after $24,000 for second week.

First-Run Arties

Bofount (Reade) (430; $1.25-$2)—"Psycho" (Par) (7th wk). Current round finishing today (Wed.) looks to reach giant $17,000 after $18,500 for sixth week. Holds match.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (12th wk). The 11th frame completed Sunday (31) was good $9,000 after $9,500 or 10th week.

Beekman (R&B) (500; $1.20-$1.75)—"Sons and Lovers" (20th). Opened yesterday (Tues.). In a'l.e.a.d, "Subterraneans" (M-G) (4th wk-6 days), light $2,200 after $3,000 for third full week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Devil's General" (Indie). Opened Monday (1). In ahead, "Dreams" (Janus) (9th wk-6 days), modest $2,300 after same for eighth full week.

Normandie (T-L) (592; $1.25-$2)—"The Idiot" (20th) (2d wk). This round winding today (Wed.) is heading for fine $6,500 after $9,500 for opener. "Jungle Cat" (BV) opens Aug. 17.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Man in Cocked Hat" (Show) (8th wk). Seventh session ended Monday (1) perked to big $10,000 after $8,700 for sixth week.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (BL) (13th wk). The 14th frame ended Sunday (31) held at big $11,200 after $11,500 for 13th week. Stays on indefinitely.

Murray Hill (R&B) (565; 95-$1.80)—"From Terrace" (20th) (3d wk). This session winding up tomorrow (Thurs.) is heading for smash $13,000 after $13,500 for second. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Trials of Oscar Wilde" (Indie) (6th wk). Fifth round completed Sunday (31) was nice $5,500 after $6,300 for fourth week. Holds again.

Plaza (Loew) (525; $1.50-$2)—"Apartment" (U) (8th wk). Seventh stanza ended last night (Tues.) was smash $15,000 or near after $16,100 for sixth week.

68th St. Playhouse (Leo Brecker) (370; $1.25-$2)—"Oscar Wilde" (Films Around World) (7th wk). Sixth week finished Sunday (31) was lusty $6,700 after $6,300 for fifth round.

Sutton (R&B) (561; 95-$1.80)—"School For Scoundrels" (Cont) (4th wk). Third stanza ended Sunday (31) was great $11,000 after $13,400 for second week.

Trans-Lux 52d St. (T-L) ($5.40; $1.25-$2)—"Savage Eye" (T-L) (9th wk). Eighth round completed Sunday (31) perked to big $7,700 after $6,400 for seventh frame.

Trans-Lux 85th Street (T-L) (550; $1.25-$2)—"Portrait in Black" (U) (2d wk). Initial week ended last night (Tues.) hit $15,000 or over, a new record for this small house, first session on first-run policy.

World (Perfecto) (390; 90-$1.50)—"Nature's Paradise" (Indie). Initial session winding up tomorrow (Thurs.) is heading for a new record here of $20,000 or over. This sort of money only possible because grinding from 8:45 a.m. until 2 o'clock the next morning.

LOS ANGELES

(Continued from page 11)

week, with Pix, "House of Usher" (AI), "Giant Leeches" (AI), $19,700, over hopes.

Hawaii (G&S) (1,106; 90-$1.50)—"South Pacific" (20th, reissue). Good $4,200. Last week with Orpheum, "Around World in 80 Days" (UA) (reissue), "Red and Pirates" (Indie), $6,600.

Downtown, Hollywood (SW-FWC) (1,707; 756; 90-$1.50)—"Rat Race" (Par) and "Conspirator of Hearts" (Par) (2d wk). Thin $4,500.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"House of Usher" (AI) and "Giant Leeches" (AI) (m.o.). Fair $5,000, or close.

Warner Beverly (SW) (1,230; $2-$2.60)—"Strangers When We Meet" (Col) (2d wk). Fine $12,000. Last week, $12,000.

Four Star (UATC) (868; 90-$1.50)—"Savage Eye" (King) (2d wk). Good $4,000. Last week $4,300.

Beverly, Vogue, Loyola, Los Angeles (Elect-FWC) (1,150; 810; 1,298; 2,017; 90-$2)—"From Terrace" (20th) (3d wk, Beverly, Vogue, Loyola; 1st wk, Los Angeles). Smash $33,000 or over. Last week, $26,200.

Pantages (RKO) (2,815; 90-$2)—"Bells Are Ringing" (M-G) (5th wk). Okay $9,000. Last week $11,700.

Hollywood, Paramount (Elect) (1,468; 90-$2)—"Elmer Gantry" (UA) (5th wk). Strong $17,000. Last week, $17,000.

Music Hall (Rec) (720; $1.85-$2.25)—"I'm All Right, Jack" (Col) (2d wk). Hefty $9,000. Last week, $11,000.

El Rey (FWC) (861; 90-$1.50)—"Oscar Wilde" (FAW) (4th wk). Fair $2,000. Last week, $2,000.

Carthay (FWC) (1,138; $1.75-$3.50)—"Can-Can" (20th) (21st wk). Busy $12,000. Last week, $10,700.

Crest (Elect) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (21st wk). Stout $3,800. Last week, $4,000.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"Search for Paradise" (Cinerama). Started 26th week Sunday (31) after good $16,000 last week.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (36th wk). Smash $29,000. Last week, $29,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Apartment" (UA) (m.o.). Big $16,000. Last week, "Story of Ruth" (20th) (4th wk—5 days), $3,700.

SEATTLE

(Continued from page 11)

(20th). Fair $9,000. Last week, "Pollyanna" (BV) and "Operation Amsterdam" (20th) (2d wk), $5,700.

Music Box (Hamrick) (850; $1-$1.50)—"Elmer Gantry" (UA) (2d wk). Big $7,000 or near. Last week, $9,000.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Private Property" (Indie) and "School for Love" (Indie). Fair $6,000. Last week, "Pay or Die" (AA) and "In-between Age" (AA), $4,200.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Pay or Die" (AA) and "In-between Age" (AA) (m.o.). Mild $2,500. Last week, "Step, Look, Laugh" (Col) and "My Dog, Buddy" (Col), $2,500.

Paramount (Fox - Evergreen) (820; $1.25-$2.50)—"Can-Can" (20th) (5th wk). Okay $6,500. Last week, $7,200.

Koster's Variety Post

Boston, Aug. 2.

William S. Koster, executive director of the Jimmy Fund of Boston, has been named chairman of Variety Club's International Charities by chief barker Edward Emmanuel of Philadelphia.

He succeeds Nate Golden of U.S. Dept. of Commerce.

'Terrace' Trim $8,000, Port.; 'Race' OK $7,000

Portland, Ore., Aug. 2.

Best bet among newcomers here this stanza is "From the Terrace" which shapes lusty at the Fox. "Step, Look and Listen" is rated good at Orpheum while "Rat Race" looks okay at Paramount. "Brides of Dracula" is fair at Broadway.

Estimates for This Week

Broadway (Parker) (1,000; $1-$1.50)—"Brides of Dracula" (U) and "Leech Woman" (U). Fair $5,000. Last week, "Bells Are Ringing" (M-G) (4th wk), $4,600.

Fox (Evergreen) (1,600; $1-$1.40)—"From Terrace" (20th). Lusty $8,000. Last week, "Pollyanna" (BV) and "Operation Amsterdam" (20th) (2d wk), $6,200.

Hollywood (Evergreen) (900; $1.25-$3)—"Can-Can" (20th) (5th wk). Sturdy $6,500. Last week, $6,300.

Music Box (Hamrick) (840; $1.50-$3)—"Ben-Hur" (M-G) (28th wk). Tuxed $17,000. Last week, $16,000.

Orpheum (Evergreen) (1,536; $1-$1.40)—"Step, Look, Listen" (Col) and "My Dog, Buddy" (Col). Good $6,000. Last week, "Lost World" (20th) and "Robinson" (20th), $6,800.

Paramount (Port Par) (3,400; $1-$1.50)—"Rat Race" (Par) and "Chance Meeting" (Par). Okay $7,000 or near. Last week, "Bellboy" (Par) and "Tarzan Magnificent" (Par) (2d wk), $7,000.

BALTIMORE

(Continued from page 10)

wk). Down to okay $5,000 after $6,000 in third.

Little (Rappaport) (300; 50-$1.25)—"I'm All Right, Jack" (Col) (4th wk). Socko $3,300 after $3,700 in third frame.

Mayfair (Fruchtman) (750; $1.40-$1.49-$2.50)—"Can-Can" (20th) (10th wk). Nice $6,000 after $6,200 in ninth.

New (Fruchtman) (1,000; 50-$1.25)—"Portrait in Black" (U) (4th wk). Good $5,000 after $7,000 in third week.

Playhouse (Schwaber) (400; 90-$1.50)—"Conspiracy of Hearts" (Par). Good $3,200. Last week, "Carry On Nurse" (Gov) (6th wk), $3,300.

Stanton (Fruchtman) (2,800; 50-$1.25)—"Elmer Gantry" (UA). Buff $15,000. Last week, "Apartment" (UA) (5th wk), $7,000.

Town (Rappaport) (1,125; $1.49-$2.50)—"Ben-Hur" (M-G) (18th wk). Holding at fine $10,000 after $10,600 for previous week.

BUFFALO

(Continued from page 11)

—"Strangers When We Meet" (Col) (2d wk). Brisk $12,000. Last week, $14,000.

Lafayette (Basil) (3,000; 70-$1)—"Pollyanna" (BV). Disappointing at $9,000. Last week, "Portrait in Black" (U) and "Raymie" (AA) (2d wk), $5,600.

Paramount (AB-PT) (3,000; 70-$1)—"Hercules Unchained" (WB) and "12 Hours to Kill" (20th) (2d wk—5 days). Strong $9,000. Last week, $14,200.

Teck (Loew) (1,200; $1.75-$2.75)—"Ben-Hur" (M-G) (19th wk). Okay $6,500. Last week, $6,800.

Cinema (Martina) (450; 70-$1)—"Expresso Bongo" (Cont) (3d wk). Okay $1,500. Second week, $1,600.

IMPORTANT

N.S.S. POLICY ANNOUNCEMENT CONCERNING OUR TRAILERS ON COLUMBIA PICTURES

Columbia Pictures Corp. has publicly announced its decision to handle its own trailers and accessories on all features released on and after September 1, 1960. This decision by Columbia automatically will affect both the exhibitors of the United States and National Screen Service, and has therefore necessitated the formulation by us of the following policy, which we must bring to your attention.

We have already announced our intention to create and produce our own trailers on Columbia Pictures feature product. These trailers will in no way whatsoever contain any copyright material of Columbia Pictures. Our trailers will have novelty appeal — animation and unique treatment that will intrigue and have impact on your audience and we are supremely confident that they will stimulate your box office on Columbia pictures.

Our decision to create, produce and distribute our own trailers on Columbia product was mandatory, since in excess of 70% of our accounts are served on a "weekly service plan", which includes the service of trailers on Columbia product. The weekly service plan, as you know, costs less per trailer to the exhibitor than on an individual trailer basis. Similar to the nationally established policy of table de h'ote meals costing less than on an ala carte basis.

Since we have the necessary creative and production talent to make our own trailers, it would be unconscionable that we not do so, and thus be guilty of not fulfilling our obligation, which unquestionably would not be in the best interest of our customers.

Columbia has announced that they will charge exhibitors for the use of their trailers. For the 70% of the nation's exhibitors being served by us on a weekly service plan, Columbia's announced intention means that those exhibitors who elect to use Columbia trailers will increase their trailer costs, for just as we shall fulfill our contractual obligation to exhibitors—we shall both expect and require that they likewise fulfill their contractual obligation to us.

We cannot, and shall not, permit any deduction to be made from our weekly service charges by those exhibitors who for any reason whatsoever voluntarily elect to use Columbia trailers.

It is of course the prerogative of any exhibitor to use Columbia's trailers but any exhibitor electing to do so, as already stated, must do so at their own expense — not at the expense of National Screen Service.

There exists therefore no requirement or obligation to use Columbia's trailers, a fact which is substantiated by the following clause in Columbia's own trailer license agreement:

> "DISTRIBUTOR HEREBY NOTIFIES EXHIBITOR THAT EXHIBITOR MAY LICENSE ONE OR MORE TRAILERS DISTRIBUTED BY DISTRIBUTOR AND THAT EXHIBITOR IS NOT REQUIRED TO LICENSE ANY TRAILER OR TRAILERS DISTRIBUTED BY DISTRIBUTOR AS A CONDITION OF OBTAINING ANY OTHER TRAILER OR TRAILERS OR ANY OTHER MOTION PICTURE DISTRIBUTED BY DISTRIBUTOR."

Thus any exhibitor who contracts with Columbia for use of their trailers, clearly does so of his own volition and must accordingly do so at his own expense — not ours.

In closing I wish to state that we regret exceedingly the decision made by Columbia to handle their own advertising materials, because we intensely feel that it will impose additional hardships to exhibitors at a time when they are faced with many other serious difficulties. We shall, however, as we have always done, do everything within our ability to meet the situation in such a manner as is in the best interest of our exhibitor customer and our company.

Herman Robin PRESIDENT

NATIONAL SCREEN SERVICE CORP.

Some Post-Mortems On a Convention Format

By LIZ CARPENTER

Chicago, Aug. 2.

Judging by the recent experience, what does the future face for televising political conventions? In 1964, what improvements do the networks demand, and what have they no right to expect?

Network brass pondered this question as the bunting came down and the cameras cooled from their month-long forge on Los Angeles and Chicago. The post-mortems which Variety requested this week range from a stern give "to streamline" by CBS to the firm belief of ABC's John Daly that the convention system is nothing for the networks to "play games with." Jubilant with its big ratings, NBC would like to see some changes made but it isn't in complaining mood.

The 1960 political year has not, so far, been a wholly happy one in the 12-year history of televising party conventions. Audiences were greater. So were costs, in dollars to the networks and, at times, in prestige to the politicians.

For 50 hours of July, the televiewing public had to lump it or like it, as they had no alternative but to watch the Democratic and Republican conventions, which Robert Sarnoff, NBC board chairman, aptly noted often had "the pomp, circumstance and air of another era."

There are dozens of illustrations of the dilemma tv has brought. In Los Angeles, Gov. Robert Meyner of New Jersey sacrificed a potential post in a Kennedy cabinet by refusing to withdraw his nomination as favorite son. Why? He refused to "give up my 25 minutes on tv." In Chicago, President Eisenhower delayed his exit so he would not detract tv cameras from Ambassador Lodge, the forthcoming v.p. candidate, at the United Nations in a hot televised debate.

Pencil Press Outshouted

Televised news conferences became cumbersome circuses. The pencil press, including such expert political writers as Doris Fleeson and James R. Reston, becomed in between the tv equipment, were outnumbered and outshouted by their radio-tv competitors. Poor audio in press conference rooms forced the newsmakers to become emcees, repeating each question, cutting the number in two.

Never before had the power and the pressures of the giant eye seemed so to shape the actions of the participants. Some delegates complained that tv had made of conventions a spectator, rather than a participating sport. The most pessimistic even mourned that tv had wrung the death knell on conventions as we now know them. Others hoped it had.

Could there be built, by 1964, a better "mousetrap"? "The first thing to be done," whimsically suggested CBS Frank Stanton, "is for the party chiefs to sit through a complete playback of the conventions they've just held."

Senior vice president Dick Salant has even more pointed suggestions.

"In the future, networks must use more judgment in what they cover, rather than let the political parties take advantage of them," Salant said. He felt that in 1960 the nets had been taken advantage of.

The time has come, Salant contends, for webs to stop feeling obligated to cover conventions "from gavel to gavel." Outside of the two main stories, the writing of the platform and the nomination of the candidates, he feels the rest is "mostly wasted space in air time."

The Salant formula reduce long, dull speeches, provide wider aisles in convention halls, and conduct the business on a "more intimate basis." He'd also like to see smaller public galleries, leaving the space to the delegates to do the business, and to tv and the press to serve as the link to the public.

Similar hints that the parties drop some of their "old habits" were made by NBC's ever trio Sarnoff, Robert Kintner, and Dave Adams.

"The politicians should pay more attention, in scheduling earlier sessions, to the use of a valuable commodity," Sarnoff said.

Timing was muffed by both parties. The Democratic nomination for president and President Eisenhower's speech both fell after prime time.

"Assuming the system of conventions survives as we know it," Sarnoff said, "the political parties must recognize they are no longer playing to delegates but addressing themselves to 150 million Americans."

Shorter and fewer speeches would improve the tv picture as far as the webs are concerned.

Need More 'Palatable Dish'

He also wondered whether there are not other areas—than the convention floor—where network pooling could be used.

"There is no reason for four mobile units to follow a cavalcade," he said.

That's for the networks to work out, but the main job of making the conventions a more palatable dish for tv to serve up is the job of the political parties, the webs concede.

"Unfortunately, the politicians have barely made the first step toward using the medium effectively," Sarnoff said.

In sharp contrast is the attitude of ABC's Daly. He takes issue with "carping critics" and maintains the parties have gone a long way already in streamlining the convention.

"Everyone seems to have conveniently forgotten that only two conventions ago, we sat back and fatefully accepted the fact that a demonstration would last 45 minutes to an hour and a half. We no longer listen to 45-minute nominations of 'the man who.' We do not have hourlong keynotes. Platforms have been circulated to delegates earlier, condensed for tv, and livened up with film. Time limits have been set. The progress of the parties in getting delegates to adhere to them is amazing. Four years from now, we can anticipate even greater improvements will come. Already the parties have shown their clear desire to meet the problems," he said.

Daly maintains the networks may regret it if they begin tampering with conventions.

"I would not want to be head of the news department that decided to cut out the nomination of some dark horse because he didn't have a chance. Dark horses are in the American political tradition. It wouldn't be much fun to explain later, 'Here's the candidate. Sorry we didn't cover his nomination but we didn't think he had a chance,'" Daly said.

Nor does Daly like the suggestion that the three networks rotate nights to cover the convention.

"We should seriously consider such a suggestion on the same day the New York Times call in the Daily News and the Herald-Tribune and says, 'Boys, you cover the convention one day and we'll cover it the next day.'

"We are competitive networks. For better or worse, the conventions are our political system. It is in the public interest and necessity that we cover them as news, not try to present them as entertainment," he said.

Postmortems necessarily point up more wrongs than rights. Actually the networks have every reason to take pride in their coverage. NBC claims—and there is evidence to support it—that tv has opened up conventions by giving the throttled delegate a national voice if he needs one. Bossism is more difficult in the cold light of television.

The pros and cons which are so plentiful now might be effectively discussed in a meeting of web experts with the two party chairmen. Such a conference, looking ahead to 1964, would be constructive not only in helping the webs prepare to meet it, but in outlining the role that the powerful media can best fill in that most important cornerstones of a democracy: helping the people pick their president.

TV Webs Gird for 'Great Debate' With Congressional Greenlight Seen As a Virtual Certainty

By LES CARPENTER

Washington, Aug. 2.

The 1960 "Great Debate" is appropriately in the talk stage.

The three television networks—also appropriately — have three opinions.

But the thing is almost certain to come off.

Yet, before John F. Kennedy and Richard M. Nixon debate, Congress has to debate first, and there are other complexities.

Still, under the pressure of politicians and the huge size of pub lic relations, the deal almost has to be pulled off in 1960 more than 100 years after the Lincoln-Douglas engagements.

Answering all factors, the only development which seems possible to upset the "Great Debate" would be the refusal of Kennedy and/or Nixon to agree to participate. Both have agreed.

Congress has the next move this month when it returns to Washington because that action is still to come on the resolution specifically exempting such a debate from Sec. 315, "equal time" requirements. With both political parties thirsty for public tv time, especially in prime time, the Congressional action can be anticipated as a cinch thing.

The House may not move, however, until the three networks are called on the carpet—publicly or privately—and requested to agree on specifics of such programming.

Although Kennedy and Nixon have already shaped with debates (it's obvious that the first choice of both Presidential candidates is to hash over the issues one a week on all three networks at the same time).

CBS adopted a policy statement earlier this year refusing any political broadcast in 1960 which is simultaneously carried on any other web.

CBS group agents are busily distributing copies of Frank Stanton's 1960 statement offering free "Great Debate" time if Sec. 315 is amended, while ignoring the 1960 CBS relief—the main obstacle to such a thing coming about, even with the Sec. 315 relaxation.

NBC Acts Pronto

NBC moved in first with the most. In telegrams to both Nixon and Kennedy, NBC board chairman Robert W. Sarnoff offered eight prime time hours (dates unspecified) free. Four 60-minute segments would be for a joint discussion of the issues, with the candidates to work out the format arrangements. Four more would be one-hour "Meet the Press" programs.

CBS News president Sig Michelson immediately issued a counter-message to the press, obliquely taking exception to the fact that NBC had received the first nod of assent from a major Presidential runner.

The message from Michelson did not allude to NBC by name, but it began with the observation that there was "a lot of loose talk about debates between Messrs. Nixon and Kennedy," and it went on to say that CBS had not only been the first in 1955 to propose the electronic version of the Lincoln-Douglas debates, but had methodi-

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Did Little Rock Stations Act in Public Interest In Bumping Conventions?

Washington, Aug. 2.

Federal Communications Commission has asked three television stations in Little Rock, Ark., for a "full statement" explaining why they blacked out opening night proceedings of the Republican Convention, July 25.

In a wire to stations KARK-TV, KATV and KTHV, FCC said it appeared that their action failed to comply with Section 315's requirement for fair treatment of controversial public issues. All three stations preempted the network time devoted to the GOP convention in order to present state and local candidates running in the primaries the next day.

The Commission acted on the complaint of Mrs. W. Y. Fake, president of the Greater Little Rock's Women's Republican Club.

Dissenting from the commission's action were Commissioners T. A. M. Craven and John S. Cross. Craven said that from the "standpoint of reasonableness" the Little Rock outlets made the "proper decision." Cross said the Communications Act gives the licensee the responsibility for programming in the public interest, and in light of all the circumstances the Little Rock stations "have done all that can be reasonably expected of them to live up to their responsibilities."

Closed-Circuitry Gets a Chi Hypo

Chicago, Aug. 2.

Post-mortems on the GOP convention under way throughout the smoke filled room circuit here, are among other things, laviishing compliments on the Chicago job handled by Theatre Network Television, Inc.

The outfit not only executed a closed circuit tv project to blow up the face of the speakers so that everyone jamming the Chicago Amphitheatre could see as well as hear, but also "designed" the convention for coverage by the tv networks.

TNT built the speakers platform, plus its multitude of electronic gimmicks. And while the GOP didn't have as interesting a convention for the televiewer as the Democrats staged in Los Angeles, it looked better on the tv camera.

The closed circuit undertaking was a big success and photographically interesting. Orators were shown looking down at the audience from the huge screens ceiling-high, flanking the speakers stand.

And when the delegates became unruly, the words "please clear the aisles" were flashed on the screens. This made it unnecessary for the convention chairman to shout the same words out as Democratic Chairman Leroy Collins had been forced to do repeatedly in L. A. It didn't sound good on tv.

Chi Convention Briefs

Chicago, Aug. 2.

For being first on second place, hand it to NBC.

The web scored the two major news breaks of the Democratic and Republican National conventions by being first with both the Lyndon B. Johnson and Henry Cabot Lodge beats in Chicago. NBC was half a day ahead of all media in saying GOP topper Richard M. Nixon had made a "definite decision" to pick Lodge. In Los Angeles, it as a two-hour NBC victory that Presidential nominee John F. Kennedy wanted Johnson (everyone else in broadcasting and the press were saying Stuart Symington) and that Johnson's "nomination" was to accept. Johnson didn't actually accept until the announcement of his choice was made.

Nervous CBS, wanting to make a big comeback in Chicago after suffering from setbacks in ratings and critical acclaim in Los Angeles, offered $500 to the reporter who would come up with the Vice Presidential scoop in Chicago. No one got it. NBC delivered—and no such reward was made there.

ABC carefully referred to Nixon each time as Richard, never as Dick—by request.

No ABC exec was involved in such instructions. It was the GOP Presidential candidate's mother who asked ABC commentator Paul Harvey to be more formal with first names. ABC complied.

Credit ABC with one of the best stunts of the GOP conclave. The net arranged shots of Nixon watching the convention channeled in to ABC. At one point, John Daly waved to the Nixons. Another camera in the Blackstone Hotel suite of the Nixons immediately picked up Nixon waving back.

Playing the hunches, the CBS press agent staff not only scored a fabulous scoop on the CBS news staff, but also everyone else in the news business. It wasn't intended that way, but worked out that way.

As a tricky, "you match 'em" stunt, the web released a layout of headshots of four men plus pictures of their hands, as previously carried on CBS programs. Kennedy and Johnson were two, natch. But CBS publicists, operating six days before the GOP balloting wanted Republicans of equal 1960 rank. It meant guesswork.

The choices: Nixon and Lodge. And it was much better forecasting than Time mag, which sadly came out with Nixon and Rockefeller on the cover!

UPI carried the picture nationally at the time it was released, July 22 and all spoil again after it was proved to be on the button, July 28.

NBC's Martin Agronsky found Nelson Rockefeller and Barry Goldwater shaking hands on the floor. That he told the tv audience. "Yes a meeting of hands—not minds."

The Huntley-Brinkley typhon compressed in Chicago.

Their GOP booth was 100 feet smaller than their Los Angeles rather.

Explained Huntley: "It's nice—but, let's say, intimate."

Only ABC-TV carried the sole Democrat to address the GOP convention, host city Mayor Richard Daley. CBS and NBC looked for livelier subjects during the speech—but Hammer is one Daley who didn't fly the "equal time" kite.

The only important private poll of delegates of the GOP convention was carried out by ABC. The net's audience was told that if the Republican delegates were permitted to vote their choice, Thornton Morton would have had the Vice Presidential nomination.

ABC said so, and no other news medium could make the same statement. No one else had done such extensive research.

CBS news and engineering personnel suspected sabotage.

Their sleeping rooms in the Conrad Hilton Hotel were on top, one floor above, the Normandie Lounge where NBC's "Today" show was televised. If Dave Garroway didn't make enough noise for them, a Dixieland band, a "Today" feature during the convention, did the job.

Nelson Rockefeller was in such great demand as a tv personality in Chicago that he nixed any broadcasting appearances except for the

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RADIO '60: 'HOW HIGH IS UP'?

Levy-Tebet's Bicycle Built for 2

Hollywood, Aug. 2

They're still talking of the dizzying pace set by NBC-TV's program veepee Dave Levy and key aide Dave Tebet who may have set something of a pattern for future network relations with stars, producers and packagers in their seven-day bicycle tandem swing of each and every key Hollywood production base.

Within the week's span Levy and Tebet (sometimes joined by Coast execs John West or Tommy Sarnoff or Felix Jackson) touched base with 85% of all the key personalities in town who are identified with next season's NBC programming. (In late August there will be a return engagement to catch up with the remainder. In September the let's-all-get-together-and-talk-over-our-problems will be repriced on the New York scene.)

In one full luncheon swoop, all the stars, producers, writers and execs on the Revue list assembled for the thrashing out. At one time or another, through successive breakfasts, luncheons, dinners, suppers, or in between sessions most of the major talent-production personalities (from Tab Hunter to Loretta Young to Alfred Hitchcock to Hubbell Robinson to the Dick Powell-Tom Dermott twosome at Four Star, etc.) joined in breaking bread and cementing relations in a bid to achieve maximum results in '60-'61.

Ostensibly the visit was to achieve a follow-through on next season commitments, to guarantee that the third, fourth and fifth shows in a series will be as good as the pilot, but also underscoring the N. Y.-to-L. A. swing was the realization that there's always room for improvement in the area of talent relations. On the latter score, the comment's been healthy. NBC figures it's done itself a bit of good.

Says TV Changeover to 625 Lines May Cost Britain $2,800,000,000

London, Aug. 2

Any eventual changeover from the present 405-line system of British tv transmission (to, say, the 625-line which is the expected decision of the Government's committee of inquiry) will cost the radio and television industry between $2,100,000,000 and $2,800,000,000. So reckons Paul Adorian, managing director of the London commercial weekday web Associated Rediffusion Ltd.

Adorian gave the estimated figures when speaking at a Radio Industry Club lunch, adding that between 50% and 75% of the expenditure would be incurred regardless, due to the obsolescence of sets. He made the point that as the changeover itself would nevertheless call for the laying out of hundreds of millions of dollars, "we might as well have a good change," recommending that a completely new technique of transmission might be developed. The present one, Adorian held, was 25 years old, and it was possible with the available scientific knowledge in this country alone to develop a new system that would compress the useful signal if not ten-fold then possibly twofold.

In his speech the A-R exec also referred to statements that the coming of commercial tv had done a lot of harm to the film industry. Granting that maybe it hadn't helped, Adorian pointed out that the picture industry at its peak had sent "the largest amount of dollars" to America and its success in general had been directly proportional to the amount of dollars spent.

Late, Late Wheeze

London, Aug. 2

Crack from comedians Morecambe and Wise: "We saw a tv movie the other night that was so old it shouldn't have been kept up that late."

FCC Lets Payola Outlets Off Hook Via License Sale

Washington, Aug. 2

By a divided vote, FCC gave radio stations on the payola hook a means of getting off sell.

Commission voted 3-1-1 to renew the license and approve the sale of WORL, Boston, one of four Boston-area stations previously called on the FCC carpet for payola practices.

Buckley - Jaeger Broadcasting Corp. (also owner of WHIM, Providence, R. I., WDRC, Hartford, Conn., and KGIL, San Fernando, Calif.) bought it for $300,000 from the owner in trouble, Pilgrim Broadcasting Co.

On last March 1, FCC sent four Boston area stations, including WORL, similar letters accusing them of payola and saying their applications for license renewal should be designated for a hearing.

Chairman Ford and Commissioners Lee and Cross voted for the license renewal and sale of WORL. Bartley dissented, and King didn't participate. The action, taken July 29, was announced today.

It's NBC All The Way in Chi, Too

NBC-TV's rating supremacy over its competitors was reaffirmed when ARB came up with average audience count for the four nights of the Republican convention in Chicago. News veep Bill McAndrew's department outdid both CBS-TV and ABC-TV together by grabbing 7,272,000 tv homes per average minute during the convclave while CBS reached 4,917,000 and ABC was left with 1,970,000. On Wednesday NBC rallied 8,160,000 viewing homes as against 4,624,000 for CBS.

After a strong daily count in its favor, NBC put the lid on its audience lead by coming up on Thursday, the night the convention ended, with 7,410,000 homes to CBS' 4,922,000 and ABC's 1,873,000.

WEIL GROUP BUYS ANOTHER STATION

Inter-American Radio Inc., group headed by Ralph N. Weil, yet New York broadcaster (ex-WOV), has made its second station acquisition. Now that St. Louis KATZ is going full steam, group has purchased radio station KCOR in San Antonio, for a sum reported in excess of $500,000. (Subject, of course, to FCC approval.)

KCOR specializes in Spanish programming and Weil states that no modification in programming or staff are contemplated. Station was sold to Raoul A. Cortez Sr., who will retain ownership of the Spanish language KCOR-TV.

$15,000,000 BID NIXED BY WNEW

By GEORGE ROSEN

Three and four years ago they were saying radio (not to mention tv) station prices were terribly inflated; two years ago they went even higher; last year and this year they've been hitting stratospheric figures that have been nothing short of staggering, culminating in the revelation last week that Elroy McCaw was getting ready to unload his WINS indie operation in N. Y. to George B. Storer for $10,000,000. That's about $4,000,000 more than has ever been paid before for an AM station.

What makes it all the more spectacular is that only a few short years ago McCaw bought the station from the Crosley interests for $450,000. Subject to an FCC renewal of the station license, which is on the immediate calendar, Storer, as pointed out in last week's Variety, has an option (running until October) to buy at the $10,000,000 figure.

Oddly enough, despite that dream figure turnover, McCaw isn't at all anxious to sell, figuring in the long run he'd be much better off holding on. But, as explained by McCaw, it's more than likely that he will sell because, having encountered some $3,000,000 in tv losses, (and also because there are four little McCaw kids growing up) he finds it necessary to liquidate some of his assets.

Perhaps even more astonishing in the way of revelations in McCaw's sum-up of the radio picture in general, with the attendant figures tossed around. Take, for example, the case of that other highly lucrative N. Y. indie operation, WNEW (with which WINS had been engaged for a couple of seasons in a zingy rating battle for topdog supremacy). McCaw, was personal witness to negotiations that would have yielded a $13,000,000 purchase price for the station had the present owners shown a willingness to sell.

Of late the Nathan Straus-owned WMCA indie in N. Y. has been moving into the forefront of the Gotham radio picture, and it's estimated that, like WINS, this, too, could fetch a tidy $10,000,000 asking price. "Maybe even $12,000,000," says McCaw. Latter is so convinced of the growing fatness of the medium that he puts the 10 to 12 million tag on "all eight of the leading radio stations in the New York market," should any of them feel disposed toward selling.

McCaw recalled the recent Westinghouse Broadcasting transaction, whereby WBC acquired Chi's WIND indie from Ralph Atlass for $5,000,000 about four years ago (at that time a record price). Money has not only been long since recouped but WBC has been off and running in the fancy profits picture ever since.

It's true that under McCaw's helmship WINS underwent a souped-up program transformation that sent it catapulting to top position. But the multiple station owner is more inclined to credit "timing" rather than his own personal ingenuity. "The time was ripe, and we moved," says McCaw. But he envisions an even rosier future for the medium, if the challenges are met, for in his opinion there's no stopping the resurgence.

Yet today, even as four years ago, many are still asking "how high is up?"

Lost Thursday

Blame it perhaps on the fact that everybody was dog-tired and groggy after ploughing through the millions of words of dull oratory both in L. A. and in Chi. But the fact remains that the whatever-happened-to-Thursday slipup on last week's CBS-TV announcement must have occasioned no little head-scratching and bewilderment.

It was at the beginning of the closing night (Thurs.) pickup of the GOP conclave. Walter Cronkite was making the customary announcement and said that because of the convention it would be necessary to preempt the lineup of evening shows—"Rawhide," "Hotel DeParee," "Twilight Zone," "Person to Person."

Except he was reading the Friday night lineup.

All 3 TV Webs Bring Up Their Reserves in Anticipation of Jan. Turnovers & Faltering Ratings

Hollywood, Aug. 2

With only a few soft spots remaining in the network schedules for the upcoming season, the webs selling forces are looking even farther ahead to the expected program turnover after first of the year. To this end, all nets are bringing up their reserves and displaying them to shoppers, who want a show "warming up" just in case one of the starters begins to falter on the rating table.

That the new hour shows may encounter the most trouble in getting off the ground in the fall is not minimized by the web program bosses. ABC-TV, which will have its share of the longies, is reported to have sponsor interest in Metro's "Asphalt Jungle." Produced by Jaime del Valle, who will also have the coin on the studio's "Islanders," five scripts have already been completed and ready for production when the call comes.

The new season's biggest question mark is the situation comedy, of which more than 30 will breast the tape when they're off and running. Predictions have been freely made that not more than half of them will be rated in the first 25 in the first few Nielsen ratings. Replacements will be readily available as all nets have placed "first call" on pilots that didn't make the grade.

Revue's "Riverboat" for NBC, which didn't churn up much of a rating last season and moves to Monday night in the ensuing semester in an effort to pick up a few knots, is reported clearing its decks for a few changes. Whether Darren McGavin will be piloting the udew-heeler is an open question. Understood he wants out and the replacement choice, Dan Duryea, doesn't want it. Executive producer Richard Lewis is leafing through other potentials.

Next to the new comedies, the hour show is said to have the hardest pull because of the very nature of the Nielsen ratings, considered official in most quarters. Average audience, on which the cost-per-thousand viewers is based, requires that the looker devote his full hour to the show he's watching (so as not to miss any of the commercials). Ergo, it's easier for a half hour show to command full attention the entire distance. Only "The Untouchables," "Wagon Train" and an occasional special crowded into last season's top 10.

Changing Times

Not too long back it was the half-hour show that formed the basis of all—or most—of the tv selling. The hour shows were tough to peddle.

But the situation has reversed itself these days. As far as the 60-minute entries are concerned, they're practically all locked in sponsor-wise with the exception of the Shirley Temple series. But on the half-hours, NBC is still looking for alternate-week coin on "Wells Fargo," "This Is Your Life," "Klondike," "Tall Man," "Deputy." ABC still has "Bugs Bunny" and half of "Goestward Ho!" and CBS is peddling a third of "Person to Person."

Metropolitan Life Dangles Coin For 'Great Debates'

Metropolitan Life Insurance, which has never been in network television, wants to sponsor Kennedy and Nixon. Insurance firm has quietly sought to bottle up the debates of the two candidates on all three television networks, and reportedly got them all to agree to give Met first crack—if the law and the two candidates agree to having someone sponsor their words.

Evidently, Metropolitan seeks to underwrite as many Nixon-Kennedy debates as are aired. Webs have offered to produce up to eight hours apiece although ABC sought late last week to get all three webs to jointly produce and air the debates.

Proposed sponsorship brings a major corporation into video for the first time, and the lure—after so many salesmen have tried to win over Met in other ways—is the news-public affairs aspect of the programming.

Young & Rubicam is the agency.

Shirley Gets Nibbles In Program Price Cut

NBC-TV hopes it'll have its first sales in the house for the Shirley Temple Sabbath hour by the end of this week, due to the fact that the 7-8 p.m. program has just undergone a production price cut.

Program which is scheduled to begin on Sept. 18, was originally priced at $110,000 a week (exclusive of time). After awhile, it was reduced to $80,000 and last week the price was lowered to $60,000 for any sponsor who signs before the program goes on the air. Web is keeping the full rate card on time charges.

First of the episodes, a video adaptation of "Kim," went before the cameras last week, although there were no sponsors on tap at the time.

Aurthur's Sci-Fi, 'Canfield' to Roll

Two major series are scheduled to go into production soon as possible NBC-TV entries in the event of January casualties on the network.

One is a Robert Alan Aurthur series, "Imagination." This will be a 60-minute science-fiction program, to be done on tape.

The other is the long-heralded "Canfield Brothers" (originally known as "The Blue & the Gray") which goes into production early this month on the Coast, also in hour form, with Felix Jackson as exec producer and Frank Telford as producer.

EICHMANN STORY AS BOB STEVENS ENTRY

The Adolf Eichmann story will be done on tv this summer as one of the hour entries on Bob Stevens' "Moment of Fear" series on CBS-TV. Ernest Kinoy has completed the first draft of the story, titled "The Accomplice."

It's scheduled for airing Aug. 18.

SAG Bares Broad List of Gains In New Basic Telefilm Contract

Hollywood, Aug. 2.

Screen Actors Guild this week revealed entire list of gains provided in its new basic telefilm agreement. SAG's Board of Directors mailed ratification ballots to its tv membership and urged that new contract be approved. There is no doubt it will be.

Jeopardy principal provisions, reported July 6 in Variety, are such key clauses as:

1. Additional compensation for theatrical rights. Under old contract payment for theatrical exhibition of tv film was made only upon its release in U.S. or Canada. New contract requires payment for theatrical exhibition anywhere in world.

2. Commercials. Under the old contract player employed under series or term contract who was paid $600 or more per episode during week could agree to commercial making of commercials on any of his services without the payment of additional compensation; provided the commercials were used only as program commercials with episodes in which the player appeared or was paid. New contract lifts this figure to $1,000 per episode during first two years of term of contract, or $1,250 at most during remainder of contract. All other commercials happened for under producer — Screen Actors Guild 1960 commercials, contract or one replacement, thereof.

3. Reuse of film. Producers or second track of player in any picture other than one for which he was employed, unless harmonized separately and agreement reached beforehand. Player may not serve to such reuse at time of original employment. Applies only if player is recognizable. Provisions does not apply to actor employed under contract if some occurs during time he is still under contract to producer.

4. Exclusivity. Player employed under series contract at not less than $100 above applicable minimum rate per week or per episode respectively, but less than $1,500 per week or per episode, may not grant exclusivity rights under which he does not retain right to do at least three tv appearances in each 13-week period and right to do unlimited radio guest appearances. Old contract permitted complete freedom of bargaining for the purpose of exclusivity at salary of $750 for guarantee of 13 pictures. New contract raises this figure to

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More UAA Exits In Old Gang Breakup

The "old gang" at United Artists Associated is breaking up.

First Robert Rich left the top sales post to join Eliot Hyman and Louis Chesler at Creative Television and Artists, Ltd. He was joined by Don Kinsner, for key sales assistant.

Others making the trek from UAA to Creative Television to market the new Warner Bros. pact '48's include:

Lloyd Krause, eastern division sales manager; John McCormick, midwestern sales manager, and Herb Rubek, director of operations.

In a separate development, Frederick Hyman, son of Eliot Hyman, left his post as UAA v.p. and secretary to form his own company, American Corp. New firm has the exclusive license on "Adventure," a paper-thin vinyl record with the myriad applications in the packaging, sales promotion and advertising specialty fields.

Rich is expected to stay at UAA about another two weeks before resignation takes full effect.

Exodus came as Edwin H. Eames took over as exec v.p. of AA. Arthur B. Krim is prez of UAA, an affiliate of United Artists, also headed by Krim. Lighter took over the flag spot when Hyman moved out and effected the deal with WB. Hyman denied the deal up to the day following his resignation.

Despite the shifts, UAA's Paramount remains stable, presenting to a composite ever. Some exeeps post be replaced, after operation post be filled via reshuffling of the staff.

'BIG MAC' SNARES NATIONAL SPONSORS

List of national sponsors picking up the "Big Mac" show locally for spot commercials includes Sealth Bros., Lentel, Pepsi-Cola and Dr. Pepper.

According to United Artists Associated, which distributes the show, National Biscuit has a standing order for a full half-hour sponsorship for any station that buys the program.

"Big Mac" stripped on most stations, includes 210 reels of children's programming selected from the Warner Bros. library of features.

Cleaver-Florea Indie Pilots Out of Japan

Aug. 2.

Claiming to have profited by the "mistakes" of the string of unsuccessful pilot films that have been made in Japan, Frank Cleaver and John Florea will embark on the filming of a pair of indie pilots here in mid-August.

Cleaver, a vepper of NBC Films and producer-director Florea will make 60-minute and 30-minute pilots, one in color.

The longer film, centered around the experiences of an international lawyer, is geared for production of 13 episodes each in the Orient, the Middle East and Europe. The third act of each sequence will take place in a courtroom. Story material will be drawn from files of actual predicaments of Americans abroad, in situations of alien legal proceedings.

The 30-minute pilot will be a comedy, about an American correspondent based here and of the entanglements he encounters when "aided" by a Japanese Mr. Fixit. The idea was prompted by the experiences of Florea, who was stationed in Tokyo in the immediate postwar period for three years as a Time-Life photog.

Their given reasons for the choice of Japan at initial setting is a combination of economics and the plethora of telefilms being made in Europe.

Putting themselves on the spot, Cleaver said: "Although many pilots have been made here, we think they have been done wrong. We're going to try to do them right."

He added: "As long as you make them as you would in Hollywood, taking advantage of the facilities and the great locations, you can get a quality product that you couldn't duplicate in Hollywood. It just takes a little longer here."

The pair expect that they should be able to film a pilot with an additional month or two required for the technical production work, all of which will be done in Japan.

Cleaver said: "One of the mistakes of pilots made here in the past is that they tried to put them together in Hollywood. This way we can do retakes."

No more than four cast members will be brought from the U.S. for the two shows, the other players to be culled from local talent. Technicians and crew members will be Japanese.

HAROLD GOLDMAN'S NEW TEC SETUP

Harold Goldman, one of the original partners in National Telefilms Associates who resigned as exec v.p. recently, has formed Television Enterprises Corp. (TEC).

New firm, which Goldman heads, will handle specialized product for tv. Goldman said that negotiations are in progress for the acquisition of a number of properties which will be put into distribution shortly. Headquarters of the firm will be in Hollywood, where Goldman now resides. An eastern division in N.Y. and a western division in Chicago will be set up.

Part of the specialized tv product program will be foreign features, it's understood.

SG's Comedy Yen, Also O'seas Locale

Screen Gems, now in the midst of development of new projects for 61-62 season, is joining those vidtheories betting on situation comedies.

Columbia subsid also is riding high on projects which demand foreign locales, similar to the new settings occurring to such shows as "Hong Kong," "The Islanders," and "Hawaiian Eye."

Of course, there's liable to be many changes between now and the 61-62 selling season. SG will continue to have a "bankshot" approach when it comes to categories, but the accent at this period is on situation comedies and vaudevilles with foreign locales.

One of the projects coming under the foreign locale category is an adventure-series "Tangiers," to be produced by Clarence Greene and Russell Rouse. Series was started by Frederick Brady who worked closely with Greene-Rouse Productions on "Tightrope."

UTILITIES HOT FOR ITC 'POST' SERIES

Public utilities are among the sponsors prominent in the buying list of "Best of The Post," syndicated by Independent Television Corp.

Pacific Gas & Electric via BBDAO brought the anthology series for many California markets, including San Francisco, Bakersfield, Eureka and Fresno. California-Oregon Power has scheduled the show for Medford-Klamath Falls. Miles California bought the skein for KRCA, Los Angeles.

Other deals include: Crosley Broadcasting for WLW-T, Cincinnati, where it will be shown in color. WLW-C, Columbus, and WLW-A, Atlanta. Triangle bought the 26-episode skein for WFIL, Philadelphia, WNHC, New Haven-Hartford, WNBF, Binghamton, WTRQ, Altoona-Johnstown, WLYH, Lebanon, and KFBC, Fresno.

WTTV and WNHC will telecast the series in color. Other color telecasting markets include KING, Seattle-Tacoma, KGW, Portland.

WGN Puts Entries Into Syndication

Chicago, Aug. 2.

WGN-TV has put its two Peabody award winners, "Great Music From Chicago" and "Blue Fairy," into tape syndication via its own newly-formed sindie arm headed by Brad Eidemann. Third in line is the puppet show, "Treetop House," which may be offered after the other shows break ground.

"Great Music" copped a Peabody in 1960 and "Blue Fairy" the year before. Neither are any longer on the air locally, but both series have been preserved on tape. "Treetop" is going off too, shortly, but for a summer hiatus.

Tint's Plus Factor in Vidpix

Factor of color is growing in importance in the sale of film to tv stations. It isn't the difference between making or not making a sale. But color in many markets is a plus factor, a favorable selling point considered by the station buyer.

Favorable experience with color prints is being tabbed by Independent Television Corp. with its new sindie series, "Best of The Post." Sale of the J. Arthur Rank and Lippert pix also is being aided in many markets by the availability of color prints. Most major markets currently have at least one station equipped for telecasting and, usually that station is in the market for color programming on the local level.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Fred Robbins interviews **Dean Martin, Eva Marie Saint, Yves Montand, Joanne Woodward** and **Tony Randall** on his syndicated "Assignment Hollywood" this week . . . **Jack McCarthy** pinch-hitting on the 7 p.m. WPIX weathercasts while **Gloria Okon** is vacationing . . . **Peter Reinheimer** has joined ABC-TV as an assistant daytime sales manager. Reinheimer comes to ABC from BBDAO . . . **George Christy's** "Teen Town" on ABC Radio will have **Yvette Mimieux** and voice coach **Carlo Menotti** as guests this week . . . Cory has started a 32-week spot campaign on WABC-TV . . . **Benjamin R. Okulski** has been assigned to the sales department as account exec in charge of WABC-TV political unit and special projects. Okulski had been director of operations for WABC-TV . . . Brown & Williamson picking up partial sponsorship of ABC-TV's new Saturday night bowling show, "Make That Spare," which follows the Lights this fall.

CBS-TV program vepper **Mike Dann** left town for a four-week respite at a Wyoming guest ranch . . . His secretary **Irene McCoffrey** meanwhile leaves for a fortnight in Puerto Rico . . . **Peter Smith** named producer for CBS Television Production Sales . . . **Louise Allbritton**, actress spouse of newsman **Charles Collingwood**, does a role in CBS-TV's "The Invisible Man" Aug. 18 . . . **Art Linkletter** due in town Friday (5) for a meeting of The Dinners Club board of directors . . . Co-producer **Isaac (Ike) Kleinerman** of "20th Century" off on a five-country tour of Europe to do new film footage . . . WNBC publicity's **Barbara Michaels** vacationing this week in Rarotonga, L. I. . . . **Cliff Ford**, ex of WQXR, joins WNBC Radio sales staff . . . **Johanna Johnstone**, former CBS staff writer, returns to that web to write "The Second Mrs. Burton," replacing **Hector Chevigny**, who is checking off the assignment to complete a book, since leaving CBS. Miss Johnstone herself has finished two books for children, both due for fall publication . . . On Aug. 11 CBS-TV is going to repeat "Appeal on Leadership," the filmed interview with columnist **Walter Lippmann**, first shown July 7 . . . **Arnold Kane** joining Heritage Productions as production supervisor under prexy **Arthur (Skip) Siefert** . . . **Burl Ives, Lu Ann Simms** and the **Mills Bros.** appear Sunday 7 on CBS Radio's "Johnny Dennunzio's Treasury of Music" . . . On the radio web this week, **Erroll Garner** doing a five-day stand with **Arthur Godfrey** . . . **William Cornish** joins sales and production staff of Sera Inc. on the tv film commercial department . . . WOR-TV "Foreign Film Festival" producer **Carlo Vinto** hopping to Europe for more product . . . **Jan Murray**, who'll be back next Sept. 5 with a new NBC-TV daytime game show, is now doing two weeks as star of stroughtur "Make a Million" in Saratoga, N. Y. and Pittsburg, Mass. . . . **Roger Lefkon**, of WNBC-TV operations, engaged to Connie Lewis.

Vanguard Advertising after 16 years at same address has dehudded itself and moved in Manhattan. Owner-founder **Joe Rosenhoff**, first president of The League of Advertising Agencies, the small account's answer to the A. M. A., was originally a trademarkerman with Ad Age.

IN HOLLYWOOD . . .

Walter Grauman, one of **Albert McCleery's** troubleshooters on the defunct "Matinee Theatre" and variously employed since, moved into the Mirisch Co. as developer of new properties . . . Screen Gems took a new tack on publicizing its shows by forming out four of them to **indie flacks Jim Hardiman**, SG head drumbeater, will supervise the whole batch of nine in the network fold . . . **Bob Palmer**, veteran casting director, will manage night time practicum for NBC-TV in Burbank . . . **Henry Rankin** left the casting staff at Zee to become executive assistant to **Hilliard Elkins**, who is launching a multiplicity of enterprises . . . MCA's **Mickey Rockford** ended his long-targeted siege and now foraging at home . . . **Woobillau Lo Hay** getting the long-lost cousin treatment by old pals of her S. W. Asia days. She's here to stream up interest in **Alfred Hitchcock** for Kenyon & Eckhardt and Mercury . . . **Frances Scully**, p.r. here for Lenox's tv shows, lost her mother, a favorite with the radiotic vineyardists . . . It's going to be a race to the tape as to who gets on the air faster: **Art Linkletter's** "Love Is Funny" or **Pat Carney's** "Love in America." Both themes have a striking similarity.

IN CHICAGO . . .

WBBM-TV has put the pollock on one of its large studios and is seeking a tenant to lease it, indicating how much live programming may be expected from the shop this fall . . . **Tom Fox**, WGN-TV news chief, tapped **Cene Filip** day city editor and **Rob Mulholland** night c.e. . . . WLS plucked Apollo Sanders & Lean for fall sponsorship of the Notre Dame football slate . . . **Chet Campbell**, director of press info for the NBC stations, spending his two-week vacation moving to a new house in Elgin . . . WBBM-TV's foreign editor **Carter Davidson**, left for the Congo on a news-gathering expedition. He'll be affiliating CBS newsfilm crews . . . **Lee Phillip** has launched a weekly series on WBBM radio for Evans Furs. Surprisingly, it's her radio debut . . . "Germania Broadcast," one of Chi's oldest radio programs, dark on WGES, dotted its 34th year over the weekend. It was founded by **William L. Klein**, prexy of United Film & Recording Studios . . . **Norm Ross** off to Europe for 23 days conducting an Air France jet tour of summer music festivals . . . WGN-Radio claims new record in gross billings for first half of 1960. According to veepee **Ward L. Quaal**, billings are running 16.7% ahead of Jan.-June last year. WGN-Television is up 4.7% over 1959 for first six months . . . WNBQ is also going at record pace this year, with sales up 20% over first half of 1959.

IN LONDON . . .

B. Charles Dean, topper of Beau Films (GB) Ltd., jetting to NY New York at the end of the month with the pilot of a zany comedy skein featuring writer-comedian **Eric Sykes** . . . "Danger Man" vidpix series now being shot at Metro's Elstree studios by Independent Television Co., gets a Sunday evening 7.30 slot on the network starting Sept. 11 . . . BBC-TV takes Jerry Sloord interviews with **Bertrand Russell** produced by Vance-Grunert-Connell Productions, skets the first for Tuesday (9) . . . Sir Sydney Caine and Isabel Graham-Bryce named new members to the Independent Television Authority at salaries of $2,800 per, succeeding T. H. Summerson and Diana Reader Harris . . . **W. A. Twyman**, a senior client exec of Television Audience Measurement Ltd., made a TAM executive director . . . Ulster Television airs a new discussion program, "Out Of The Hat," starting Friday (5) with actor **James Boyce** chairing eight speakers talking impromptu on given subjects.

IN BOSTON . . .

WBZ scored in radio promo "Night of Harmony," singalong down the Charles River to Hatch Shell with turnout of 20,000 polled by radio spots alone . . . WBZ-TV newsman **Jack Chase**, newly-commissioned commander in Naval Air Reserve, given command of his own Air Transport Squadron at Squantum Naval Air Station . . . Newswoman **Betty Adams** copped interview on WBZ-TV's "News At Nine" Monday (1) with **Louella Hennessey**, private nurse to two generations of the Kennedy family, among them the nominee . . . **Tom Haas**, WBZ-TV producer, back from vacash with new bride, former Diana Poole . . . WNAC adding "Doris Day Show" Tuesday nights, 6:15-7 p.m., and

(Continued on page 42)

ZIV UPBEATS ZIG-ZAG SYNDIES

'Huck' Hound as SG's 'Man Who—'

What started out as a gag at Screen Gems—running cartoon character Huckleberry Hound for President—has assumed "I give you the man who" dimensions. It's still too early to tell whether Huck poses a real threat, BUT A PLATFORM IS BEING BUILT.

Plank: At a recent Hawaii electioneering junket, 10,000 people (more than turned out to greet President Eisenhower last month) were on hand at the Honolulu airport to greet Huck. (Huck being indisposed, in an ink bottle couldn't make it himself, but sent an emissary, dressed in his likeness.)

Plank: Some 5,000,000 "Huck for President" campaign buttons have been run off; there's a comic book on the same theme, a disk putting the theme to music, banners, pocket signs, etc.

Plank: In the heartland of the United States of America—midway between Alaska, Hawaii and Brooklyn—in Mason City, Ia., the State Fair will feature a "Huck for President" rally. Similar rallies have been and are being conducted elsewhere in the country.

Plank: Huck is three years old.

Plank: Television stations, aware of Huck's friendly disposition to the industry, are lending their support with on-the-air endorsements for his nomination. (It's not only his particular paid-for show.) Some tv stations have been real smoky about it. They slotted the Presidential Huck free plugs in local breaks during the recent convention coverage. When other candidates complained, station execs played it deadpan. "We want to add a light note to the business on hand," they stated.

Ed Justin, Screen Gems' merchandising director who started what he considered to be a gag, couldn't be reached for comment. Last week, he was jetting for outer space, wondering where it would end (the campaign, that is).

'We Just Can't Afford Mud'

Toronto's Berton and Some Zivmen Talk Over 'Klondike Fever' Production Problems

Ottawa, Aug. 2.

Last year Ziv bought "Klondike Fever," best seller by Pierre Berton, Toronto Star columnist, for a tv series. It also hired him as technical adviser, but sought no advice.

Couple weeks back, after covering the Democratic convention in L.A., he drove east and offered them some. They greeted him with open arms, first asking what the foliage is in the Klondike (where Berton was born). He told them birch, aspen and spruce.

"You tell," said one of the men involved in the series. "I'm afraid that's one aspect of the show that just can't be authentic. We never got close to southern California and palms and oaks."

Vickar (coming home next) and Berton told them that in midwinter there the sun doesn't shine for six weeks, it's pitch dark at 9 a.m. and again by 4 p.m., and the women are light all night. They could save price by shooting midnight sequences in sunlight. "Nobody's going to believe that," said the director.

"Well," said Berton, "I remember walking home from school with moonlight glittering on the snow." "I don't expect we'll be doing much with snow," said another Zivman.

Continued on page 44

CBS Films' 500G Aussie Windfall

Two deals, representing close to $500,000, was wrapped up by CBS Films for the Australian market.

The largest deal, considering one of the biggest for Australia, covered four stations: TNT, Sydney; HSV, Melbourne; BTQ, Brisbane, and ADS, Adelaide. Involved in the four-station deal were the following properties: "Angel," "Hotel De Paree," and another network property. Also, 1960-61 production of "Rawhide," "Wanted Dead or Alive," "Perry Mason," "Have Gun Will Travel," and "Gunsmoke." In addition, reruns of "Whirlybirds," "Our Miss Brooks," "Annie Oakley" and "Honeymooners."

Deal was negotiated by CBS Films foreign topper Ralph Baruch and Charlie Michelson. Jack Davies and Keith Cairns, representing the Australian stations.

In another deal, "Bringing Up Buddy," and "Pete and Gladys" were sold to ATN, Sydney; GTV, Melbourne; QTQ, Brisbane, and NOS Adelaide. These last stations also bought Terrytoon reruns.

Mull Geo. Raft Series

Hollywood, Aug. 2.

Arlington Productions Inc. has been juggled with a view to starring George Raft in a police television series, "The Protectors," with filming slated to start next month.

Org was set up by William D. Coates, prexy; Herman Robson, exec vp, and Calvin J. McKinney, secretary, latter holding all the 40 (no par) shares issued to date. Yarns for series will be based on McKinney's originals.

Secrecy Marks SEG, Producer Talks on Pact

Hollywood, Aug. 2.

Screen Extras Guild and producers of television films met all last week in terms of a new pact, an unusually heavy veil of secrecy surrounding talks.

Interesting angle to the bargaining is that it was held jointly with the Assn. of Motion Picture Producers and the Alliance of Television Film Producers. SEG now has before the National Labor Relations Board an unfair labor practice charge against the Alliance, claiming the producer group has refused to negotiate with the Guild.

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O'BRIAN'S OWN PILOT-MAKING ORG

Hollywood, Aug. 2.

Hugh O'Brian TV Productions, the tag firm set up by actor who for past seven years has fronted the ABC's "Wyatt Earp" telefeatures, as canopy under which he'll develop pilots for ABC-TV's 1961 fall season. A. F. "Buck" Houghton, "Twilight Zone" producer, will be associated with him in project with ABC partially financing. It's understood actor will give net first refusal on his thespic talents.

"Earp" series winds its seventh year of production for ABC in December, which will end obligations to net. Actor reports he now has 10% of series, including 4% ABC gave him two years ago and another 3% recently acquired from producers.

Houghton will work with O'Brian on a part-time basis only, scanning properties for submission to network. He will continue full-time on his "Twilight" duties.

500G PER WEEK PRODUCTION PACE

Ziv-UA, one of the key bellwethers in the syndie biz, now is hitting a production pace of $500,000 per week on the Coast.

The half-million dollar figure is inflated by three network properties, one of the hourly variety. But the $500,000 per week production pace nevertheless is an impressive figure, reflective of the fresh, cautious optimism currently pervading the syndie biz. And what syndie house doesn't covet that network cross-breeding.

Additionally, Ziv-UA has other properties on its drawing boards, according to programming exec v.p. Maurice Unger, for release this winter and spring. Like other vidfilm houses, Ziv-UA also is prepping entries for networking in '61-62.

Production outlay for Ziv-UA encompasses five syndie properties and three series slated for networking this fall. Eight properties by no means represents the top production output for vidfilmeries — Screen Gems, Warners, MCA-TV and Four Star on the network level are riding high this season with a far greater number of properties.

But for a dual—syndie and network—boost, things are humming at the Ziv-UA studio. The lifting hum couldn't have come at a better time for the syndie biz. For months prior to the current period—most syndicators were singing the blues. But now, the remaining holdouts in the field have experienced an upsurge in biz and the climate on the whole is more optimistic.

Whether the current biz upturn will extend throughout the season is anyone's guess. But there will be fewer shows on the market competing for the syndie dollar, coming from the relatively handful of syndicators remaining active in the market. That factor spells the expected competish and the outlook is considered better for the few, forthcoming entries.

As to the Ziv-UA outlay of $500,000 per week for production currently, the figure represents a 25% increase over last year's production pace at this time.

The eight properties in production include the 60-minuter, "Aquanauts," CBS-TS, "Klondike," NBC-TV, R. J. Reynolds sponsored, and "Bat Masterson," Scripted Syndication, "Case of the Dangerous Robin," and in 84 markets, "Lock Up," second year production, now is approximately 180 markets, and "Tombstone Territory," "This Man Dawson," and "Sea Hunt," the latter shows winding up their current production cycle.

Half-hour shows vary in budget, but a rough estimate could be between $37,000 and $45,000. The hourlong series has a $60,000 per episode tab. Pace of shooting half-hour shows is about three days per episode, hour episodes take at least five to six days. Combining the factors of budget and time, the $500,000 production pace figure is struck.

WNBC-TV's Post-'50 Batch of Foreign Pix

Every night for a month, beginning next Sept. 18, WNBC-TV N.Y. will expose a different foreign feature on "Movie 4." Stanza is from 5 to 6:30 on weekdays and has a post-11:10 p.m. slot on Saturdays.

The NBC o&o, having recently picked up an additional batch of British, Italian and French full-lengthers, will begin the run through Oct. 16 with Fernandel's "The Sheep Has Five Legs." Others in the group—all post '50 product—are "Decision," "The Devil's General," "The Little World of Don Camillo" and "The Lady Killers."

WABC-TV Jumpin' With New Vidpix Skeins, 35% Profit Hike for '60

WABC-TV, N.Y., which is enjoying record biz, will enter the fall season with some fresh first-run half-hour entries, new cartoons, and the return of high school football and basketball.

On the financial end, station topper Joseph Stamler reported that net profit for the first six months of '60 has increased by 35% over the comparable '59 period. Station sales for the first six months of the '60 fiscal year has jumped 25% over the '59 period.

Stamler added that for the third quarter of '60, station has more sales, some 30%, on the books at present than the comparable period of last year.

In the syndie lineup at 7 p.m., station has slated "Blue Angels" for Mondays in the fall, "Expedition" on Tuesdays, "Jim Backus Show" Wednesdays, "Tales of the Vikings," Thursdays, and "U.S. Marshal," Fridays. On Tuesdays at 10:30 p.m. "Case of the Dangerous Robin" will be telecast.

Reruns of "Susie" have been bought for stripping at 1:30 p.m. New buy on the feature end is the old package of Eddie Small pix marketed by Independent Television Corp. In cartoons, station has bought 135 Metros, along with 130 "Courageous Cat & Minute Mouse" animated cartoons, and 100 cartoons of "O.T. Hush, Private Eye & His Dog Shamus, Private Nose."

The "High School Sports series on Saturdays will start Sept. 17. Thirteen scholastic football games will be telecast immediately preceding the presentation of NCAA football by the web. After completion of the scholastic schedule, WABC-TV will launch basketball coverage on Saturdays.

"Soupy Sales" will be presented prior to "High School Sports" telecasts on Saturdays and repeated on Sundays from 1 to 1:30 p.m. during the American Football League schedule.

"Expedition" is the web show sponsored by Ralston, telecast under the idea of having the station presenting a special cultural, educational and informational show every third week.

Brown & Williamson has picked up half-sponsorship of "Vikings."

Goodyear's Latino Buy

Goodyear International, in a unique deal, has bought "Man and The Challenge" for all markets in Latin America except Cuba.

Ziv-UA property, distributed by International Television Programs abroad, was sold for the following lineup of markets: Mexico, Venezuela, Colombia, Peru, Argentina, Uruguay, Costa Rica, Dominican Republic, Panama, Salvador, Honduras, Nicaragua, Guatemala and Brazil. Chase Manhattan Bank will co-sponsor the series in Puerto Rico.

Kudner was the agency. ITP prexy Edward J. Stern said the deal represents the largest single purchase made by an advertiser in Latin America.

4 Star Registers 120,000 Shares For Public Sale

Washington, Aug. 2.

Four Star Television, of North Hollywood, has filed a statement with Securities & Exchange Commission seeking registration of 120,000 shares of common stock to be offered for public sale.

The company was organized under California law in June 1959 by Dick Powell, David Niven, Charles Boyer and Thomas J. McDermott. Under a pending reorganization, Four Star Films Inc., an affiliated company, will be merged into it.

The reorganization also involves the acquisition of all the outstanding shares of three other affiliated companies, according to the prospectus filed with SEC. They are Dayton Productions, BNP Music Publishing and Trend Music Publishing.

The company and its subsidiaries will continue to engage in producing and marketing tv films series and related enterprises, SEC said.

The company has outstanding 480,000 common shares. Net proceeds of the sale of additional stock will be added to its working capital for use in financing its productions.

Of the outstanding stock, Powell owns 42.5%, McDermott 15%, and Boyer and Niven 21.25% each.

Newport Jazz Festival (What There Was of It) Hot Syndication Item

Press coverage that blackeyed jazz music after student riots halted the Newport Jazz Festival has had a positive effect in at least one quarter. Advantage Enterprises of New York, partnered with Festival brass in ownership of U.S. and Canadian rights to some 15 hours of vidtape produced at the aborted event, reports its being besieged by syndicators anxious to deal for the tapes.

United States Information Agency had pacted with Festival officials to tape the entire proceedings which would have amounted to about 50 hours of jazz performances. USIA planned to edit the tapes into 28 half-hour shows for televising overseas on government stations.

With 13 hours rolled off before cancellation of remaining festival events, the USIA has discovered it has enough tape of high visual and musical quality to put together the package of 28 shows.

Same time, Advantage and Festival officials are offering the tapes as a series of specials and as a syndication series of 26 half hours.

Coverage, which numerous only the last performers and not the riots, features top jazz men.

'Western Way' As U. of Mich. Entry

Ann Arbor, Aug. 2.

Univ. of Michigan Television has taped a series, "The Western Way," which explores the myths of the early American western frontier and focuses pills on the known courts and the heritage of the great migration west and the battles between whites and Indians.

The films, which are non-profit and non-commercial are shown on commercial stations in a dozen Michigan cities and in about a dozen of cities across the nation. There are 13 half-hour films in series.

The first show in the series, titled "The Prominent Mrs." deals with General Custer's famous "last stand." Prof. Niel Scrutton, U. of M. faculty member who narrates the films, says that Custer's blunders stemmed "from an insufficient and inglorious practice event can between one of the most glorious and tragic legends in our national history."

Ballantine Renews On 'Shotgun Slade'

P. Ballantine & Sons renewed for another round of UCA-TV's "Shotgun Slade," picking up 17 markets for second year production.

List of stations renewals include: WBNG, Binghamton; KOOL, Phoenix; KFMB, San Diego; KVIP, Redding; KGRA, Sacramento; KALV, Spokane; KINT, Tucson; KTSM, El Paso; KSYD, Wichita Falls, and WGWA, Atlanta.

CELEBRITY TALENT SCOUTS
With Sam Levenson, emcee; guests
Producers: Irving Mansfield, Peter Arnell
Director: Jerome Shaw
Music Director: Harry Sosnik
30 Mins., Mon., 9 p.m.
GENERAL FOODS
CBS-TV, from N.Y.
(Benton & Bowles)

"Celebrity Talent Scouts" fills in for the "Dennis Thomas Show" with a fair brand of variety offering. Despite the rather elaborate hook of having some top show biz names come on as sponsors of the actual performers, the program ran off with a routine casualness that marked it as strictly summer fare.

As host, Sam Levenson regaled with his customary geniality and was to drop a couple of amusing yarns along the way. But the format precludes him from developing one of his lullaby monologs and steers him into conventional and unpersuasive interviews with the various guest stars who are due to show up on this series.

On the kickoff, Audrey Meadows was on hand for some family-type chitchat before intoning her "pretzel" songstress Mitzi Mason who delivered impersonations on a religious medley. Phil Silvers, without the kind of script he needs, brought one one of his assemblies in the wartime "Sgt. Bilko" troupe. Mickey Freeman, who delivered a fair standup comic routine. Finally, Ann Sheridan introed the Madison Trio, a flashy boeing combo. Only Silvers had a legit project for being there while Miss Meadows and Miss Sheridan seemed to be rung in to beef up the name value of the show. Hetty.

JAMBOREE
(World Wide 60)
With Herb Shriner, others
Producer: Blair Chouinard
Director: Craig Allen
Writer: Sheldon Stark
60 Mins., Sat. (30), 9:30 p.m.
CAMPBELL'S SOUP
NBC-TV (Tape)
(BBDO)

By rubbing 55,000 Boy Scouts together at its huge 50th anniversary Jamboree at Colorado Springs, NBC-TV should have created a lot of fire with this show. Unfortunately, it failed to ignite as hoped for. It seems that the show decided to change course after having been planned, so no definite line was discernible.

Apparently, the original intention was to tape the aims and the accomplishments of the Jamboree by following an Explorer Scout and a Star Scout who become buddies at this gettogether. That intention, although stated, was never followed through.

Herb Shriner did his best to tie the text loose ends together. His commentary had a lot of dry humor and automatically built-in laughs. The hour-long session did show a huge variety of activity the brotherhood in the Scout movement holds through the mounting of audio-visual and naturalistic, and the staggering logistics of feeding and housing overnight a population that high active youngsters. Shriner's mike, therefore, through many of the activities and he held many interviews. By necessity, he had to skim along hurriedly in order to catch everything. Much of the show's flavor was lost in the process.

Shriner had a couple of brief shooting sessions. It seems that humor was the only item in which this show got a bead. Jose.

BBC-TV Audience Gains

London, Aug. 2.

BBC-TV is still keeping on to the increase of viewership it gained from commercial tv in the first quarter of the year, according to a Television Audience Measurement Ltd. survey of April-June figures. The commercial network is seen to be hold the TAM breakdown chart, but whereas in the first half of 1959 the time spent viewing commercial tv in homes having a choice of both channels was 37% of the total, in the first six months of this year it was 47%.

The figure of 47% was a new peak for each quarter since both networks. Separate monthly figures for commercial tv percentages during the six months in homes with a choice of both channels were June, 49; February, 47; March, 46; April, 46; May, 46 and June, 46.

SPIKE JONES SHOW
With Helen Grayco, Bill Dana, Joyce Jameson, Len Weinrib
Producer: Bill Dana
Director: Robert Scheerer
Writers: Bill Dana, Don Hinkley
30 Mins., Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV (tape from Hollywood)
(Young & Rubicam)

Some of the boys from Steve Allen's mob have picked up nine weeks of summer work in the employ fo Spike Jones. Although Jones has been a madcap personality in his own right for many years, the Allen lammisters producer-writer Bill Dana, director Bob Scheerer and writer Don Hinkley are apparently trying to fashion Jones in their old boss image. It's an interesting try and it works into pleasant if not unusual fall-on fare.

Much of Jones zaniness has been put under control and he comes across as a likable restrained funnyman. His major chore was a rib of Leonard Bernstein's musical educational through tv style. The parody has been done before but Jones was able to give it some okay comedic touches with a major assist from Len Weinrib a newcomer who's sure to go places on the comedic scene.

Show's format mixes song comedy and for pace-changers Jones has surrounded himself with an attractive crew, which in addition to Weinrib, includes his wife, Helen Grayco, comedienne-singer Joyce Jameson and Dana in his Allen-popularized role of Jose Jiminez.

Miss Grayco did a slick vocal job blending the ballad mood of "What Is This Thing Called Love" with a rhythmic treatment of "At Long Last Love." It worked out fine. Miss Jameson was less successful with a Gabor-cardon of "What Have You Done For Me Lately." Although it was overlong and lacked an original punch, it did show her off as a talented femme who'll be an asset to any variety outing. The duo femmes, Jones and Weinrib got together for a happy harmonizing bit on "Kids," a lively tune from the current Broadway click "Bye Bye Birdie." It served to close the half hour with a gay feeling.

General Foods has latched on to an okay salesman in Jones who pushes the product with an unusual sincerity. Gros.

NEW COMEDY SHOWCASE
(You're Only Young Twice)
With George Murphy, Martha Scott, Sue Randall, Roger Perry, Jane Darwell
Producer: Ed Jurist
Director: Arthur Lubin
Writers: Bob Schiller, Bob Weskopf, Norman Tokar
30 Mins., Mon., 10 p.m.
GENERAL FOODS, P. LORILLARD
CBS-TV (film)
(Y & R, Lennen & Newell)

Somebody said that some of the best tv shows never make the air. Well, some of the worst don't either. Of the second allegation a case in point was "You're Only Young Twice," a comedy pilot made by George Murphy and Martha Scott that apparently nobody wanted to pay money to project into a full telefilm series.

The Monday time period, where "Hennessey" usually holds forth, is going—for a total of eight summer weeks—to this thing whipped up by General Foods and Lorillard out of rejected comedy pilots and then catalogued under the title "New Comedy Showcase."

Murphy and Miss Scott, as a comedy twosome, were in over their talents. But some of the dialog ("Who does he think he is, Jesse James?") was incredibly stale, so the entire fault is not that of the chief actors, although as a retired insurance salesman, exheader Murphy compounded some of the adolescent dialog by looking and acting irresistably like a wooden juvenile. Miss Scott's mawkish state was brought on mostly by outside forces—such as her writers. Remainder of the cast, including the veteran Jane Darwell, had nothing to work with. Art.

CAPTURED MOMENT
With Bob Wright, George Ellis, Ed Kincaid, Skip Thomas narrator
Producer-Director: Skip Thomas
Writer: Phil Taylor
30 Mins., Fri., 8:30 p.m.
ATLANTA TRANSIT SYSTEM
WAGA-TV Atlanta (film)

Friday (22) marked the 96th anniversary of the Battle of Atlanta and on that date the Georgia metropolis had a moment of her past resurrected. It came in the form of this dramatic program, which

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3-Web Wrapup of GOP Big Show

With a major change of setting and cast, but with eventually the same script, the three networks tried gamely last week to repeat their "most best" performance of a fortnight ago. But it was a case of too much, too soon.

That the political conventions run virtually back to back, and that there was an even greater news gamble at the second than in the first, is certainly no fault of the networks. Nor are they to be held responsible for a sizling of convention color, a galling of all the political formalities and a tedious dullness of operation. There was no boiling down the Republican Big Stars to its essentials. The equal time courtesy to television's rivals to boot.

Comparatively, the Republicans conducted an orderly, businesslike affair. It might have been good for the party image, but it made for anything but memorable television—not an aggregate 70 or 80 hours worth, anyway.

There were some surprises over the week, but the biggest one—Nixon's taming of Rockefeller—happened in New York before the first gavel was sounded, and it removed the only chance for excitement in the show-making functions of the meeting. The demonstration for Sen. Barry Goldwater provided a lively moment, but for the most part the convention was not worth the diligent efforts of television to blow it into a bonanza-than-life news event.

Two quirks of luck signed out CBS-TV's only chance of competing against NBC-TV, which had given you all a shellacking during the Democratic "twenties jubes." David Brinkley's "marathon" two weeks earlier. Since there could be no contest on the level of one network against two, the other, the honors again had to fall to NBC—and Huntley & Brinkley & Co.—for making the dull stretches more than tolerable with sheer wit and the light touch. The philosophy of CBS-TV's Sig Mickelson to the contrary, this convention simply didn't warrant a ponderous treatment.

CBS' stark news team poked fiercely at the lean GOP news bone—more fiercely perhaps than did their ABC and NBC coordinates—but there were no major scraps to be had, not enough at any rate to lip the angles. And the tenacious Edward R. Murrow, with his analytical gift and extensive background in world and national affairs, was largely wasted at a convention in which only the expected happened.

Columbia promised to flex bigger electronic muscles than its rivals—and did, for all the good it served. The web's cameras ingeniously placed, caught Nixon's motorcade from at least a dozen angles, but a Vice President waving from a car is a Vice President waving from a car from any vantage point, and CBS' kaleidoscope shooting was only dizzying.

ABC again did a competent job, but not comparatively, a distinguished one. Anchor man John Daly had the keen and certainly the personality appeal to make chatter-and-hopping angle rewarding, but his crew on the floor seemed a cut weaker than their rivals. Not to belittle individual newsmen like John Secondari, Ruth Hagy and Bill Shadel, there was an inevitable to quality from the ABC floor reports.

For instance, after Nixon's acceptance speech and pointed questions to the nominee from the CBS and NBC boys on ABC stage, she felt he had to ask something, got it—for the price of a blowup.

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Foreign TV Reviews

THE EDITORS
With Stafford Sommerfield, Lee Howard, William Hardcastle, Alastair Hetherington, Colin Valdar, Herbert Gunn, Lord Birkett, Jeremy Thorpe, Judith Hart, John Foster
Director: Wilfred Fielding
60 Mins.; Wed., 9:35 p.m.
Granada TV, from Manchester

A recent debate on the standards of the British Press was held in the House of Lords. During it, the Archbishop of Canterbury suggested that it would be a good thing if newspaper editors did not hide behind their anonymity but came out in the open to be questioned on their aims and policies. Granada TV was bright enough to take up the suggestion. Hence, this intriguing program.

Of nineteen editors invited to appear, six accepted. A notable group that declined to be represented were those working for Lord Beaverbrook. The seated who did agree, strangely enough, were all employed with publishing companies who have tv interests. As it turned out, they were a pretty representative bunch, ranging from the editor of the News of the World, with its six-million Sunday sale, to the editor of the Guardian, with a readership of 200,000 but an influence far outweighing its sales.

The form of the program was like a judicial tribunal. And this was a slight error. It made it appear as if the editors were on trial for unnamed offenses and thus balanced the scales of fairness against them before they'd said a word. This chilly air of accusation was emphasized by the presence of Lord Birkett as chairman. A famous judge and criminal lawyer, not retired, he conducted the affair with dispassionate courtesy—but guilt and innocence were trailed along with him. The editors were quizzed in turn by members of Parliament representing the three political parties.

Main burden of the attack was the concentration on sex at the expense of important fact. Sommerfield, of the "News of the World," softened in defense of a near-the-knuckle series by Diana Dors, attempting at one point to call it a matter of public interest. However, he made a few strikes and was never on his knees. Similarly, Lee Howard, of the Sunday Pictorial, considered that sex was here to stay and that he intended to recognize that fact with all his might. But the mob really concerned on this issue was Colin Valdar of the Daily Sketch. He thought it "justified" that the front page of his tabloid should be occupied by fatalities during the flareup in the Congo. He also defended his interview with a man about to appeal against his sentence, although the details revealed might have prejudiced his hearing. He wriggled, and made an unhappy impression.

The frankness of William Hardcastle of the Daily Mail registered strongly. He admitted to faults of malice in gossip columns, including the one in his own newspaper. He more or less guaranteed that such intrusions would not occur again. In fact, he was the only editor who admitted there may be faults of taste in his own journal.

Being a minority editor for serious people, Hetherington of the Guardian had little to fight about. It was hinted that he had ignored the views of unilateral disarmers and anti-Gaitskell M.P.'s, but he was able to rebut his charges ably.

Behaving like the elder statesman of the group, Herbert Gunn, editor of the Sunday Dispatch and past editor of four national newspapers, claimed that his journal had taken an anti-pornographic line and a tiny increase in sales had resulted. He felt that readers were ready for cogent writing and tired of trivial exposure. With a pat on the back for his views, he retired with old-world grace.

Although such tapers as the influence of the profit motive and the hunt for circulation on the contents of papers were touched upon, the program was more interesting as a revelation of character than as a deep probe into policy. Although an editor cannot be judged by his public performance, one could sense, in five of the six at least, the diplomatic guile essential for the job. If only that they could take evasive action with practised aplomb when the fire got too hot. Gros.

STARS OF BOLSHOI BALLET
Producer: Margaret Dale
45 mins., Sun., 10 p.m.
BBC-TV from London (film)

This was an outstanding event, one which trespassed over the border-line separating culture from mass appeal and would successfully attract both kinds of hair-growth. Various luminaries from Russia's Bolshoi Ballet have been on view in London, and this film of highlights from their repertoire capture much of the bravura excitement and technical elan they brought with them.

One major criticism could be made. The back lighting was so bright that it tended to dwarf the dancers, and produced eye-dazzle. Also, but less importantly, some of the film-cutting was too abrupt. It jolted the attention instead of letting it flow naturally.

The program consists of seven set-piece items, five of them culled from longer ballets. Of these, an astonishing display of virtuosity from Georgia Permanyants in "Taras Bulba," and a forceful, yet lyrical duet from "Giselle" danced by Margarita Smirnova and Gleb Fedokimov. The show's climax, the "Don Quixote" pas de deux, enabled Nina Timofeyeva and Boris Khekhlov to go through their diary routines with a fire and pace unmatched in the western world.

Two occasional pieces, "Melody" and "Spring Waters," produced some pretty empty choreography, but were also notable for fleetly keeping. In fact the whole program disclosed the prosterhence of the performers rather than their interpretative soul. But this emphasis had the advantage of being more immediately popular.

The items were introduced by local ballet scribe A. V. Coton, who played them admirably and acquitted himself well. Margaret Dale's direction was capable but kept the dancers at a distance, which in this instance sometimes lent obscurity rather than enchantment. Gros.

DIE GELIEBTE STIMME
(The Beloved Voice)
With Hildegard Neff
Director: Franz Josef Wild
Writer: Jean Cocteau
55 Mins., Thurs., 8:55 p.m.
West German TV, from Munich

Jean Cocteau's one man single-actor, "La voix humaine," written by the famous French poet some 30 years ago, has been an ideal vehicle for impressive solo theeping by actresses countless times over the years.

This time Bavarian TV gave Hildegard Neff, Germany's best-known postwar screen camp, this rewarding opportunity. Miss Neff exploited her role to best advantage. Actress whose popularity has lately been on the decline in Germany may have convinced many that she still is one of this country's more interesting actresses.

With her unique hoarse voice and voluptuous looks, Miss Neff was right at home in this role of a desperate woman who had to realize, via a final phone talk with her lover, that she had lost he married, and that her life would be senseless without him. She saw in suicide her only way out. It was a very difficult role, but Miss Neff had the theeping ability to handle it and the personality to make it ring true. She fully identified herself with the role and the outcome was an interesting study of a hopeless woman in love.

Piece itself had its pitfalls enough as it was apt to become monotonous after a while. Also, there were moments when it bordered on the ridiculous. It required a receptive audience otherwise the performer's constant ups and downs of feelings and emotional outbursts along with the actress' repetitious hellos over the phone (when the connection was interrupted by an unfriendly operator) could easily get on one's nerves. Director Wild generally managed to overcome these handicaps. He was aided by the fine camerawork of F. Scharff, some of whose work.

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FCC'S 'GUIDELINES' FOR FUTURE

TV Show With Surprise Ending

Frankfurt, Aug. 2.

Bavarian Rundfunk presented a television performance called "Termin Kilometer 105" (End of Kilometer 105). The show was a closeup of road construction on a portion of the autobahn going between Aschaffenburg and Wuerzburg, and included an interview with an official of the Frankfurt construction firm doing the work. The official pointed out that he is paying road workers as much as eight marks (about $1.90) an hour and that employees are getting as much as 1,000 marks a month ($240).

The lack of employees is bothering the firm as it is every company in West Germany, where overemployment is hampering progress (there are currently half a million jobs open and only 100,000 on the unemployed roles).

But ever since the television show, the firm has been flooded with people looking for work, since the construction salaries are considerably higher than those paid by competitors.

Over 1,000 workers have applied, many leaving their jobs in distant cities like Dortmund, Munich and Berlin to make the trip to Frankfurt. Even a dozen Greeks who somehow heard about the program showed up.

When the company filled all its slots and had to turn away some of the applicants, angry would-be workers attacked the construction site, hurling rocks and dirt at the barracks. The company had to hire extra guards to prevent riots.

Drama, Opera, Upbeat In Variety Specials Keys Canada TV Fall Sked

By PAUL GORMLEY

Ottawa, Aug. 2.

Shades of unprecedented competition from a string of new television stations due to open in major market areas across Canada next year, plus the corporation's always evident effort to fill its video web with topflight shows, are reflected in the Canadian Broadcasting Corp's list of fall and winter television schedulings. CBC plans 20 variety specials, double last year's number, ranging from six Wayne & Shuster hours plus a repeat of the duo's "Mother Goose" show at Christmas, to an ice show. Variety slot will also have a 60-minute jazz stanza, personality stints ("An Hour With Juliette" for example) and a special New Year's eve evening.

Drama and opera will get regular production in CBC's new "Festival '61" film on Monday nights, including "Home of the Brave," "The Pupil," "The Dybbuk," "Great Expectations," "Julius Caesar," "Elektra," "Night Must Fall," "Falstaff," others. Web's "Press Conference" will be replaced by "Enquiry," a stanza covering the federal government scene in Ottawa.

Switches in moppet stints will include a new format for the network's standout 60-minute show, "Children's Magazine," using the first 15 minutes for the three-to-seven age group, and rounding up wk. web shows like "Friendly Giant," "Maggie Muggins" and "Uncle Chichimus." Second part aims, for 45 minutes, at the seven-to-12 slot. Sunday night "World of Music" will star chanter Wally Koster with a changing cast, nine of the 31 stanzas based on top LP disks. Jack Kane orchestra and canary Sylvia Murphy will return for a 30-minute show and the summer musical "Swing Gently" will continue. Juliette, CBC's top

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Liebman Lampoon On Private Eyes

Third in the Max Liebman now-&-then series of tv specials satirizing American fads and foibles has been sold to U.S. Steel. Newest entry will be presented in February, '61, on the CBS TV "U.S. Steel Hour." It's called "Private Eye, Private Eye" and is designed as a lampoon on the detective sages in literature, films, tv, etc. Will Glickman and Barasch-Moore are currently at work on the treatment.

Second of the Liebman specials goes on in October. This is a satire on the American motorist. Initial entry was presented a few months back, dealing with the American cowboy.

Deal was negotiated via Frank Cooper agency.

WBC's Freedomland Shindig for Station Reps

Westinghouse Broadcasting yesterday (Tues.) scheduled for some 200 agency time buyers a luncheon and "coast-to-coast" tour of Freedomland, U.S.A., the new Bronx amusement park. Essentially, the deal was to promote the Westinghouse chain's six radio and five tv stations.

After the lunch and the tour, sponsored by the station rep arms of Westinghouse, the shindig wound up with cocktails at the Glen Island Casino in Westchester. To move the mob, Westinghouse lined up several charter busses, which were to leave Manhattan at 10:20 a.m. and return at 9:30 p.m.

KTTV Beauties To Lorillard, Lestoil

Hollywood, Aug. 2.

KTTV here has wrapped up a regional network which it will feed six special telecasts of the Long Beach Miss International Beauty Contest. P. Lorillard and Lestoil will sponsor the 13 hours of regional-network coverage provided by KTTV, which has worldwide tv rights to the event.

Miss International Beauty contest is an offshoot of the Miss Universe contest, stemming from a split between Catalina Swimsuits and the City of Long Beach. Former took its Miss Universe contest to Miami Beach this year, while Long Beach set up its own new pageant. KTTV is covering the entire contest, with 12 telecasts totaling 17 hours. Of this, Lorillard and Lestoil will pick up 13 hours for west coast networking, plus full sponsorship of KTTV's L.A. coverage.

KTTV will feed these specials to KTVU, San Francisco-Oakland, and to KOVR, Stockton-Sacramento, with web set up by sponsors' agencies, Lennen & Newell and Sackel-Jackson of Boston. KTTV's coverage of the Miss Universe contest last year pulled down an L.A. rating of 45.9 and an 81.4% share on the night of the finals.

Warner-Lambert Out, Block Drug Into 'Life'

Warner-Lambert asked out a few days ago, and was finally released by NBC-TV when Block Drug, a rival, came in instead as a sponsor of "This Is Your Life" next season. Block is taking half of the Sunday night series in '60-'61.

The other 50% of the program is still unsold. "Life" holds down the Sunday 10:30 p.m. time on NBC-TV.

DOCUMENTS HELP CLEAR THE AIR

By JAY LEWIS

Washington, Aug. 2.

Federal Communications Commission has made a cautious sally into the never-never land of Government programming controls. It issued two historic documents seeking to dissipate some of the murkiness obscuring the Commission's role and duties in the hypersensitive area.

The first is a statement of the Commission's own policies and is featured by an announcement of intent to revise broadcast application forms so as to require licensees to show exactly how they are meeting the programming needs of their communities.

The second is a 292-page interim study by the Network Study Staff, released but not adopted by the Commission, summarizing the pros and cons of the programming question and attempting to set up some guidelines for the Commission.

Neither document charts any radical shift in FCC policy. The staff study is particularly notable on this score, since premature stories on its reported contents pictured it as advocating stringent FCC controls in specific programming areas and stirred industry fears of censorship.

Both the Commission's policy statement and the Staff Report are primarily the outgrowth of the 19 days of hearings last Winter during which FCC, sitting en banc, heard over 90 witnesses from all walks of life sound off on broadcasting's virtues and failings.

Highlighting the Commission's 19-page policy statement is the proposed revamping of the application form. Applying to applications for new facilities, renewals or modifications, the broadcaster would be required to set forth in narrative form: (1) the measures he has taken and the effort made to determine the tastes, needs and desires of his community or service area, and (2) the manner in which he proposes to meet those needs and desires.

Although this idea is no longer novel, having been publicly endorsed by several Commissioners over the past year as well as National Assn. of Broadcasters', FCC added a new twist by proposing that actual canvasses be taken by licensees of their listening public.

Program Criteria

FCC listed what it regards as the major elements "usually necessary" to meet the public interest, needs and desires of the community as: (1) Opportunity for local self-expression, (2) development and use of local talent, (3) programs for children (4) religious programs, (5) educational programs, (6) public affairs programs, (7) editorialization by licensees, (8) political broadcasts, (9) agricultural programs, (10) news programs, (11) weather and market reports, (12) sports programs, (13) service to minority groups, and (14) entertainment programming.

The Commission stressed that these criteria are neither "all-embracing nor constant."

In setting them forth, FCC said it's been persuaded that the old demarcation between sustaining and commercially sponsored time has "no public interest basis." It said that sponsorship of public af-

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Rodgers Deal on Churchill Score: Co-Ownership and % of Profits

By ART WOODSTONE

While he lives in the midst of theatrical plenty, composer Richard Rodgers has found that television is rewarding too, although he has been involved in the electronic medium only sparingly. But the money is not the motive.

Rodgers' yardstick for going into television, according to him, is the "challenge." That is the essential reason, he has explained, for accepting an ABC-TV bid to write the musical background for a series being constructed around the Winston Churchill memoirs.

Nine years ago, Rodgers composed the music for "Victory at Sea." He didn't really expect to make money from it. The NBC-TV program, first of all, was in the public affairs realm, which was never a truly commercial field up to, or for that matter, since that time. But the Navy Department wanted Rodgers, and he was interested in doing this kind of prestige programming. Since the half-hour telefilm series was being underwritten by NBC-TV, all that Rodgers asked as payment for his original work was a $25,000 donation to the Rodgers & Hammerstein Foundation for show business charities.

In short, Rodgers gave his high-priced talents for free to make the 26 films. However, he made a fairly standard arrangement that, in the event the films were ever distributed on the residual market, he would naturally fall heir to a share of the income.

One might say he scored heavily in tht direction. "It's one of the biggest money makers I've ever been connected with," said Rodgers the other day as he sat at a small desk in his Madison Ave. office which more resembles a massive living room than a place of business. He didn't specify exactly how much money he has made from "Victory at Sea," but the program album has sold remarkably well on the disk market, and then there is always the sheet music, published through the R&H house, Williamson Music Corp.

The ABC venture next season will mark Rodgers' third television venture. ABC, which has asked him many times to write music for one or another of its network programs, finally—after several failing efforts—got the co-parent of "South Pacific," "Oklahoma," "Sound of Music," etc., to agree to work on the 26 half-hour documentary films that are being made for a late Sunday night time period.

Rodgers has spread his wealth—aesthetic wealth, in this instance—among all three networks. After doing "Victory at Sea" for NBC-TV,

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Information, Please

Washington, Aug. 2.

Radio Moscow is conducting a poll to see how it rates with its American listeners. It's dispatching questionnaires to those on its audience list in this country with the following questions:

(1) What do you like or dislike in Radio Moscow? (2) At what time and on what days of the week do you tune in Radio Moscow the most? and (3) What would you like to hear on Radio Moscow regarding life in U.S.S.R.?

Brit. ATV's Gross Profit: $15,087,324

London, Aug. 2.

Britain's commercial tv companies continue on their record-breaking profit trail.

At the end of last week Associated Television announced a gross profit for the year ended April 30 last before tax, of $15,087,324 compared with $14,886,180 in the previous year. The dividend is being maintained at 50%.

The company, which has the weekend concession in London and weekday time in the Midlands, is helmed by Prince Littler as chairman, with Val Parnell and Lew Grade as managing director and assistant managing director respectively.

Another profit announcement at the weekend came from TWW, which operates throughout the week in South Wales and the West of England. It reported a net profit for the first half of this year of $981,150 after tax of $1,046,026. In the previous year the corresponding figures were $741,300 and $706,094. Interim divi. of 40% is almost double the distribution for the same period last year.

The Earl of Derby, who is president of TWW, has agreed to serve as chairman following the recent death of Viscount Cilcennin.

BRITISH TV PROBES RISING LAWLESSNESS

London, Aug. 2.

Crime—the real thing, not vid-fiction—is getting big play on tv here, reflecting the national concern over rising lawlessness statistics.

Major venture is being undertaken by BBC-TV, on which channel Member of Parliment Christopher Mayhew is presenting a series of six probing programs involving face-to-face interviews with men behind bars. Additionally this Friday (5) the commercial network, excepting only Scotland and Ulster, takes an Associated-Rediffusion "Questions In The House" issue which, inasmuch as there have been 90 questions and three debates on the subject during the past Parliamentary session, is devoted to the subject of prison. A-R, too, is taking viewers behind bars, having had Home Office permission to shoot inside Dartmoor.

Ford's Heavy TV Sked in Canada

Ottawa, Aug. 2.

By bankrolling seven series, five live from Canada, two from the United States, the Ford Motor Co. of Canada will slot most of its 1960-61 video budget with the Canadian Broadcasting Corp. tv web. The five Canadian shows will be "The Jack Kane Show," "Juliette," "Jeunes Visage," "La Pension-Velder" and a variety stint for next summer so far untitled. From the U.S., Ford of Canada will back "Klondike," based on a book by Toronto writer Pierre Berton, and Tennessee Ernie Ford to come live next season instead of via film as in the past.

Setup is Ford-Monarch-Falcon to handle Tennessee Ernie and the summer "Jack Kane Show" and "Jeunes Visage," with J. Walter Thompson agenting. Meteor-Mercury-Frontenac with "Juliette," "La Pension-Velder" and "Klondike," Vickers & Benson the agency.

TAM's Top 10 in Britain

(Week Ending July 24)

	HOMES VIEWING (000's)
Rawhide—AR/ATV/GRANADA	5565
Delfont's Sunday Show—ATV	5454
No Hiding Place—AR	5355
Television Playhouse—AR	5355
Emergency—Ward 10 (Tues.)—ATV	4958
Emergency—Ward 10 (Fri.)—ATV	4958
Saturday Spectacular—ATV	4958
Armchair Mystery Theatre—ABC	4958
Play of the Week—ATV	4858
The Love of Mike—AR	4462


RENEWED!
SECOND YEAR
SHOTGUN
SLADE
SCOTT
BRADY

Shotgun Slade is the "detective on horseback" series that combines *both* of TV's great audience appeals,- Roaring adventure... thrill-a-minute mystery. And it gets double-barreled results – big and fast! Its big-name star, Scott Brady, became a top, two-fisted TV personality in a matter of weeks. Its excitement sold on sight. Shotgun Slade has proved its selling power. No wonder regional sponsors like P. Ballantine & Sons, Brewers, are ordering up a second smash year!

IT SHOT RIGHT INTO THE "TOP 10" LOCALLY AND NATIONALLY— AND STAYED THERE!

A double-barreled winner with that big audience look. Just check ARB for March, 1960...

RANK* IN MARKET	RATING	SHARE
#1 in Boston, WBZ-TV	21.9	41.0%
#2 in Oklahoma City, KWTV	31.8	50.6
#2 in Jacksonville, WJXT	33.1	56.8
#1 in Phoenix, KOOL-TV	19.9	32.6
#2 in Charleston, S. C., WUSN-TV	48.3	71.9
#3 in Omaha, WOW-TV	24.9	41.4
#9 in Philadelphia, WRCV-TV	17.2	44.4
#2 in Portland, Me., WCSH-TV	32.2	61.1
#5 in Baltimore, WMAR-TV	16.9	40.1
#3 in Fresno, KJEO	22.6	49.8
#1 in Binghamton, WNBF-TV	41.5	89.8
#5 in Baton Rouge, WBRZ	35.8	59.6
#7 in New Orleans, WDSU-TV	20.9	61.1
#8 in Miami, WTVJ	26.0	51.3
#7 in Albany-Troy, WRGB	20.7	44.7
#2 in Amarillo, KVII-TV	22.9	37.5
#8 in Burlington, WCAX-TV	29.0	53.3
#5 in Harrisburg, WGAL-TV	25.2	35.4
#1 in Chico-Redding, KVIP-TV	35.8	61.1
#5 in Birmingham, WBRC-TV	34.5	58.8
#1 in Bristol-Johnson City, WJHL	32.5	57.7
#5 in Savannah, WTOC-TV	28.5	50.5
#5 in Tampa-St. Petersburg, WTVT	27.8	50.5
#10 in Knoxville, WATE-TV	23.6	49.1

Sorry – no room for all the others! Better write, wire or phone your MCA TV film representative today.

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VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as show date, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled matches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WAST. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "MIGHTY JOE YOUNG"— Terry Moore, Ben Johnson; RKO 1949, C&C Films	Repeat	Early Show Thurs. March 3 5:30-7:00 p.m. WTEN-TV	14.0	15.0	13.0	34.8	Satellite 6	WRGB	15.0
							Breadtime Stories	WRGB	15.2
							Huckleberry Hound	WRGB	21.7
							Earle Pudney	WRGB	13.9
							News-Weather	WRGB	27.2
2. "FLYING TIGERS"— John Wayne, John Carroll; Republic, 1942, Hollywood Tele. Serv.	Repeat	Early Show Wed. March 2 5:30-7:00 p.m. WTEN-TV	14.8	15.2	13.2	36.7	Satellite 6	WRGB	15.0
							Breadtime Stories	WRGB	13.0
							Superman	WRGB	12.9
							Dinner Showcase	WAST	13.2
3. "BEACHHEAD"— Tony Curtis, Frank Lovejoy; United Artists, 1954, UAA	Repeat	Early Show Fri. March 4 5:30-7:00 p.m. WTEN-TV	13.6	15.0	11.0	37.6	Satellite 6	WRGB	15.0
							Breadtime Stories	WRGB	14.6
							Dinner Showcase	WAST	9.3
							Earle Pudney	WRGB	12.6
							News-Weather	WRGB	21.0
4. "FORT APACHE"— John Wayne, Henry Fonda, Shirley Temple; RKO 1948, C&C Films	Repeat	Early Show Mon. March 7 5:30-7:00 p.m. WTEN-TV	12.6	14.6	11.3	30.7	Satellite 6	WRGB	18.5
							Breadtime Stories	WRGB	14.6
							Quick Draw McGraw	WRGB	19.0
							Earle Pudney	WRGB	11.2
							News-Weather	WRGB	21.9
5. "SGT. YORK"—(Part II Conclusion) Gary Cooper, Walter Brennan; Warner Bros., 1941, UAA	1st Run	Dinner Showcase Wed. March 2 6:00-7:30 p.m. WAST-TV	11.7	13.2	9.3	29.4	Early Show— "Flying Tigers" (Repeat)	WTEN	15.2
							News-Weather	WRGB	20.5
							Manhunt	WRGB	24.9
6. "TAKE ME OUT TO THE BALL GAME"— Frank Sinatra, Gene Kelly; Warner Bros. 1948, UAA	1st Run	Dinner Showcase Mon. March 7 6:00-7:30 p.m. WAST-TV	11.4	11.0	11.3	25.3	Early Show— "Fort Apache" (Repeat)	WTEN	14.6
							Quick Draw McGraw	WRGB	19.0
							News-Weather	WRGB	21.9
							Lock-Up	WRGB	23.0
7. "GUNGA DIN"— Cary Grant, Victor McLaglen; RKO 1939, C&C Films	Repeat	Early Show Tues. March 1 5:30-7:00 p.m. WTEN-TV	10.6	12.6	9.3	30.0	Satellite 6	WRGB	22.5
							Breadtime Stories	WRGB	19.3
							Sheena of the Jungle	WRGB	14.6
							Earle Pudney	WRGB	12.6
							News-Weather	WRGB	19.2
7. "KEY LARGO"— Humphrey Bogart, Edward G. Robinson; Warner Bros., 1948, UAA	Repeat	Dinner Showcase Thurs. March 3 6:00-7:30 p.m. WAST-TV	10.6	11.0	9.0	21.0	Huckleberry Hound	WRGB	21.7
							Early Show—"Mighty Joe Young" (Repeat)	WTEN	15.7
							News-Weather	WRGB	27.2
							Death Valley Days	WRGB	25.2
8. "THE STORY OF SEA BISCUIT"— Shirley Temple, Lon McCallister; Warner Bros., 1949, UAA	1st Run	Dinner Showcase Fri. March 4 6:00-7:30 p.m. WAST-TV	10.7	11.3	9.3	25.0	Early Show— "Beachhead" (Repeat)	WTEN	13.9
							News Weather	WRGB	21.9
							U. S. Marshal	WRGB	24.9
9. "THE KILLERS"— Burt Lancaster, Ava Gardner, Edmund O'Brien; Universal, 1946, Screen Gems	1st Run	Cinema 6 Sat. March 5 11:15-1:00 a.m. WRGB-TV	10.3	11.3	9.3	51.3	Starlight Showcase	WAST	5.0

ALBUQUERQUE

STATIONS: KOB, KOAT, KGGM. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "WAGON TRAIN"— Ward Bond, Ben Johnson; RKO 1950	1st Run	Big 7 Movie Fri. March 4 9:45-11:45 p.m. KOAT-TV	15.0	19.0	9.0	60.0	Lock-Up	KOB	17.3
							News-Tom Doyle Weather Sports		
							This Day	KOB	15.6
							Jack Paar Show	KOB	4.3
2. "VALLEY OF DECISION"— Greer Garson, Gregory Peck; MGM, 1945, MGM-TV	Repeat	Nitecap Movie Sat. March 5 10:00-11:30 p.m. KOAT-TV	9.3	11.0	5.3	32.3	Perry Mason	KGGM	36.1
							Warner Bros. Theatre	KGGM	5.5
3. "MR. LUCKY"— Cary Grant, Loraine Day; RKO 1943	1st Run	Big 7 Movie Tues. March 1 9:45-11:45 p.m. KOAT-TV	7.0	12.0	5.3	41.3	Highway Patrol	KOB	19.2
							News-Tom Doyle Weather Sports		
							This Day	KOB	19.3
							Jack Paar Show	KOB	4.8
4. "THE BUCKSKINS"— Clark Gable, Deborah Kerr; MGM, 1947, MGM-TV	Repeat	Big 7 Movie Mon. March 7 9:45-11:30 p.m. KOAT-TV	6.0	13.2	3.3	24.0	Troubleshooters	KOB	17.3
							News-Tom Doyle Weather Sports		
							This Day	KOB	22.5
							Jack Paar Show	KOB	13.0
5. "ADVENTURE OF ROBINSON CRUSOE"— Dan O'Herlihy, James Fernandez; United Artists, 1953, UAA	Repeat	Showtime Sun. March 6 12:30-2:30 p.m. KOAT-TV	6.5	7.0	6.0	45.0	NBA Basketball	KOB	7.5
5. "A HOLIDAY AFFAIR"— Robert Mitchum, Janet Leigh; RKO 1949	1st Run	Big 7 Movie Wed. March 2 9:45-11:45 p.m. KOAT-TV	6.0	9.3	3.3	35.3	Wagon Train	KOB	39.1
							News-Tom Doyle Weather Sports		
							This Day	KOB	24.0
							Jack Paar Show	KOB	5.6
7. "SOUTH OF ST. LOUIS"— Joel McCrea, Alexis Smith; Jerrold-Allied, 1948	1st Run	Big 7 Movie Sun. March 6 9:45-11:30 p.m. KOAT-TV	5.6	7.0	4.0	24.0	Rawhide	KGGM	28.5
							News-Tom Doyle	KOB	13.3
							Alfred Hitchcock	KGGM	11.3
							Hour of Stars	KGGM	3.1
8. "OUR VINES HAVE TENDER GRAPES"— Margaret O'Brien, Edward G. Robinson; MGM, MGM-TV	1st Run	Warner Bros.	4.0	4.0	4.0	19.3	News-Tom Doyle Weather Sports		
							This Day	KOB	24.0
							Big 7 Movie	KOAT	7.0
							Jack Paar Show	KOB	5.3
9. "MY DREAM IS YOURS"— Jack Carson, Doris Day; United Artists, UAA	1st Run	Warner Bros. Theatre Wed. March 2 10:00-11:30 p.m. KGGM-TV	4.0	4.0	4.0	19.3	News-Tom Doyle Weather Sports		
							This Day	KOB	24.0
							Big 7 Movie	KOAT	7.0
							Jack Paar Show	KOB	5.3
10. "MACBETH"— Orson Welles; NTA	Repeat	Warner Bros. Theatre Sat. March 5 10:30-12:00 p.m. KGGM-TV	4.5	6.0	2.0	31.7	Nitecap Movie	KOAT	10.0

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	3 Network Share of Audience*
ABC-TV	36.1
NET Y	35.3
NET Z	28.6

*Source: Nielsen 24 Market TV Report, average audience, week ending July 24th, 1960, 7 nights 8:00-10:30 P.M. Sun. through Sat.

ABC TELEVISION

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every television market in the U.S.

SEATTLE–TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	47.2
2.	Maverick (Sun. 7:30-8:30)	KOMO	45.3
3.	Real McCoys (Thurs. 8:30-9:00)	KOMO	43.0
3.	Untouchables (Thurs. 9:30-10:30)	KOMO	43.0
4.	Wagon Train (Wed. 7:30-8:30)	KING	41.9
5.	Lawman (Sun. 8:30-9:00)	KOMO	39.4
6.	Cheyenne (Mon. 7:30-8:30)	KOMO	39.1
7.	The Rebel (Sun. 9:00-9:30)	KOMO	35.8
8.	The Detectives (Fri. 10:00-10:30)	KOMO	34.4
9.	Bonanza (Sat. 7:30-8:30)	KING	33.4
9.	Hawaiian Eye (Wed. 9:00-10:00)	KOMO	33.4

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Bold Journey (Mon. 6:30)	KOMO	Banner Films	33.8	61.8
2.	Sea Hunt (Sat. 7:00)	KING	Ziv-UA	30.4	61.7
3.	Rescue 8 (Thurs. 7:00)	KING	Screen Gems	26.8	50.2
4.	Seven League Boots (Mon. 7:00)	KOMO	Screen Gems	26.5	44.9
5.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	22.8	40.4
6.	The Vikings (Tues. 7:00)	KOMO	Ziv-UA	21.2	36.0
7.	Manhunt (Tues. 7:00)	KING	Screen Gems	19.5	33.7
7.	Trackdown (Tues. 6:30)	KOMO	CBS	19.5	39.5
8.	Whirlybirds (Fri. 7:00)	KOMO	CBS	18.8	34.0
9.	Death Valley Days (Mon. 7:00)	KING	U.S. Borax	18.5	31.3

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Early Edition	KING	13.2
News Huntley-Brinkley	KING	12.6
Lock-Up	KOMO	9.9
Cannonball	KOMO	15.2
Death Valley Days	KING	18.5
Short News	KOMO	25.8
News John Daly	KOMO	26.5
Manhunt	KING	19.5
The Vikings	KOMO	21.2
Early Edition	KING	22.5
News Huntley-Brinkley	KING	21.9
Cavalcade of Sports	KING	20.8
Seven League Boots	KOMO	26.5

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Wagon Train (Wed. 7:30-8:30)	KRON		35.6	
2.	Gunsmoke (Sat. 10:00-10:30)	KPIX	CBS	34.4	
3.	77 Sunset Strip (Fri. 9:00-10:00)	KGO		30.1	
4.	Father Knows Best (Mon. 8:30-9:00)	KPIX		29.8	
5.	Red Skelton (Tues. 9:30-10:00)	KPIX		29.1	
6.	Art Carney (Fri. 8:30-9:00)	KRON		27.8	
7.	Bachelor Father (Thurs. 9:00-9:30)	KRON		26.5	
7.	Playhouse 90 (Thurs. 9:30-11:00)	KPIX		26.5	
8.	Hawaiian Eye (Wed. 9:00-10:00)	KGO		25.7	
9.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX		25.2	
1.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	27.8	54.2
2.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	20.2	53.0
3.	Manhunt (Tues. 6:30)	KRON	Screen Gems	19.2	48.0
4.	Divorce Court (Sat. 6:00)	KRON	KTTV Prod. Sales	17.4	51.9
5.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	14.2	37.8
6.	Lock-Up (Thurs. 7:00)	KRON	Ziv-UA	13.9	29.6
7.	Quick Draw McGraw (Thurs. 6:30)	KTVU	Screen Gems	13.5	36.7
8.	Rescue 8 (Wed. 6:30)	KRON	Screen Gems	12.2	29.0
8.	Science In Action (Mon. 7:00)	KRON	Cinnet Films	12.2	27.7
9.	The Honeymooners (Mon. 6:30)	KRON	CBS	11.6	33.0

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News Sports	KPIX	13.2
CBS News-D. Edwards	KPIX	17.6
Schaling Playhouse	KRON	8.6
Early Show	KPIX	9.1
Bowling	KTVU	7.1
Rescue 8	KRON	15.2
You Asked For It	KTVU	14.9
Four Just Men	KRON	11.3
Huckleberry Hound	KTVU	14.2
Cannonball	KTVU	15.3
News Sports	KPIX	11.3
CBS News-D. Edwards	KPIX	11.9
Early Show	KPIX	9.1

SAN DIEGO

STATIONS: KFMB, KFSD, XETV. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Red Skelton (Tues. 9:30-10:00)	KFMB	40.7
2.	Wagon Train (Wed. 7:30-8:30)	KFSD	38.2
3.	Gunsmoke (Sat. 10:00-10:30)	KFMB	37.1
4.	Father Knows Best (Mon. 8:30-9:00)	KFMB	36.7
5.	77 Sunset Strip (Fri. 9:00-10:00)	XETV	34.4
6.	Danny Thomas (Mon. 9:00-9:30)	KFMB	33.4
7.	Real McCoys (Thurs. 8:30-9:00)	XETV	33.1
8.	Lassie (Sun. 7:00-7:30)	KFMB	31.1
9.	20th Century (Wed. 6:30-7:00)	KFMB	31.1
9.	Rat Masterson (Tues. 8:00-8:30)	KFSD	30.5
1.	Manhunt (Tues. 7:00)	KFMB	49.5
2.	Sea Hunt (Tues. 7:00)	KFMB	47.9
3.	Death Valley Days (Tues. 6:30)	KFMB	40.6
4.	Huckleberry Hound (Thurs. 6:00)	KFSD	40.9
5.	Silent Service (Sat. 7:00)	KFMB	40.3
6.	Coronado 9 (Fri. 8:00)	KFMB	41.9
6.	Cannonball (Tues. 6:30)	KFMB	41.3
6.	The Californians (Sun. 6:30)	KFMB	41.3
7.	Border Patrol (Thurs. 7:00)	KFSD	38.5
7.	Rescue 8 (Tues. 7:00)	KFSD	39.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Rescue 8	KFSD	18.5
Border Patrol	KFSD	18.5
Up To The Minute	KFSD	15.2
News Huntley-Brinkley	KFSD	15.2
Dateline: San Diego	KFMB	20.2
CBS News-D. Edwards	KFMB	21.2
Amateurs: San Diego	KFSD	12.6
Wall Street Journal	XETV	24.8
Up To The Minute	KFSD	16.6
News Huntley-Brinkley	KFSD	14.2
Up To The Minute	KFSD	13.7
News Huntley-Brinkley	KFSD	17.9
Sea Hunt	KFMB	21.6
Stampede	KFMB	21.1

SHREVEPORT

STATIONS: KTBS, KSLA. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 8:30-9:30)	KTBS	32.9
2.	Red Skelton (Tues. 8:30-9:00)	KSLA	49.7
3.	Rawhide (Fri. 8:30-9:30)	KSLA	47.5
4.	Gunsmoke (Sat. 8:00-8:30)	KSLA	44.4
5.	I've Got A Secret (Wed. 8:30-9:00)	KSLA	43.5
6.	Hotel De Paree (Fri. 7:30-8:30)	KSLA	42.7
6.	Johnny Ringo (Thurs. 7:30-8:30)	KSLA	42.7
7.	Laramie (Tues. 8:30-9:30)	KTBS	42.0
8.	Desilu Playhouse (Fri. 8:30-9:30)	KSLA	41.9
9.	To Tell The Truth (Tues. 8:00-8:30)	KSLA	41.1
1.	Mike Hammer (Sat. 9:30)	KSLA	35.8
2.	Coronado 9 (Fri. 9:30)	KSLA	31.1
3.	Sea Hunt (Fri. 10:00)	KSLA	29.4
3.	Bold Venture (Wed. 7:30)	KSLA	27.7
5.	Not For Hire (Tues. 8:30)	KTBS	26.1
6.	Lock Up (Thurs. 9:30)	KTBS	24.5
7.	Rescue 8 (Tues. 8:00)	KSLA	22.5
8.	Huckleberry Hound (Thurs. 5:30)	KSLA	22.8
9.	Three Stooges (Mon.-Fri. 5:00)	KTBS	20.5
10.	Walter Winchell File (Mon. 10:00)	KSLA	20.2

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Man From Interpol	KTBS	11.9
Cavalcade of Sports	KTBS	21.7
Jackpot Bowling	KTBS	11.0
News Weather	KTBS	11.7
Sportsman's Corner	KTBS	4.7
Price Is Right	KTBS	20.1
Dance Time	KSLA	16.1
Rocky Roger	KSLA	16.6
Fast Nightcap	KTBS	17.1
Rin Tin Tin	KTBS	16.9
Dance Alvella	KSLA	17.7
Cousins X-U	KSLA	14.7
News Brighter	KTBS	16.6
Man From Backstreet	KTBS	6.0

SAVANNAH

STATIONS: WSAV, WTOC. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Real McCoys (Thurs. 8:30-9:00)	WTOC	35.8
2.	Ed Sullivan (Mon. 8:00-9:00)	WTOC	32.5
3.	Have Gun, Will Travel (Sat. 9:30-10:00)	WTOC	42.7
4.	Rawhide (Fri. 7:30-8:30)	WTOC	47.3
5.	77 Sunset Strip (Fri. 9:00-10:00)	WTOC	40.5
6.	Gunsmoke (Sat. 10:00-10:30)	WTOC	44.0
6.	Wagon Train (Wed. 7:30-8:30)	WSAV	44.0
7.	Johnny Ringo (Sat. 7:30-8:30)	WTOC	41.7
7.	Price Is Right (Wed. 8:30-9:00)	WSAV	41.7
8.	Show Of The Month (Sun. 7:30-9:00)	WTOC	41.0
1.	Sea Hunt (Mon. 7:30)	WTOC	Ziv-UA	39.1	59.9
2.	Bold Venture (Fri. 8:30)	WTOC	Ziv-UA	34.4	60.8
3.	Border Patrol (Wed. 7:30)	WTOC	CBS	30.1	57.7
4.	Three Stooges (Mon.-Wed.-Fri. 8:00)	WTOC	Screen Gems	29.2	62.1
5.	Huckleberry Hound (Thurs. 5:30)	WTOC	Screen Gems	29.1	60.1
6.	Shotgun Slade (Sun. 9:00)	WTOC	MCA	28.5	50.1
7.	Quick Draw McGraw (Wed. 5:30)	WTOC	Screen Gems	26.5	39.3
8.	Flight (Fri. 7:30)	WTOC	CNP	26.1	34.4
9.	Silent Service (Tues. 9:30)	WTOC	CNP	25.8	55.7
10.	Superman (Mon. 7:30)	WTOC	Flamingo	25.3	53.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Quick A Hundred	WSAV	27.8
Art Carney	WSAV	23.2
Weather, News	WSAV	22.5
News Sports	WSAV	22.5
Jeff's Collie	WSAV	19.9
Legal If Not Beyond	WSAV	19.5
Man & The Challenge	WSAV	17.9
Lassie	WSAV	12.9
Price Is Right	WSAV	27.5
Dragnet	WSAV	18.3
Weather News	WSAV	21.7
News Sports	WSAV	22.5
CBS Morning	WSAV	20.5
Tugger	WSAV	21.2

SOUTH BEND–ELKHART

STATIONS: WNDU, WSBT, WSJV. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 8:30-9:30)	WSBT	49.5
2.	Gerry Moore (Thurs. 8:00-10:00)	WSBT	44.8
3.	Red Skelton (Tues. 8:30-9:00)	WSBT	41.8
4.	What's My Line (Sun. 8:00-10:00)	WSBT	34.5
5.	Adventures In History (Sat. 8:30-10:00)	WSBT	33.5
6.	Ed Sullivan (Mon. 7:30-8:30)	WSBT	33.1
7.	Playhouse 90 (Thurs. 9:30-11:00)	WSBT	31.3
8.	Untouchables (Thurs. 8:30-9:30)	WSJV	31.0
9.	Zane Grey Theater (Tues. 8:30-9:30)	WSBT	30.1
10.	Lassie Theatre (Sun. 9:00-10:00)	WSBT	28.4
1.	U.S. Marshal (Sat. 10:00)	WSBT	NTA	32.5	49.4
2.	Manhunt (Thurs. 8:00)	WNDU	Screen Gems	31.8	49.4
3.	Sea Hunt (Sun. 10:00)	WSBT	Ziv-UA	30.5	43.9
4.	Huckleberry Hound (Thurs. 5:00)	WSBT	Screen Gems	19.5	51.7
5.	Phil Silvers (Sat. 8:00)	WSBT	CBS	17.8	48.5
6.	Bishop Sheen (Mon. 8:30)	WNDU	NTA	17.4	27.4
7.	Brave Stallion (Tues. 6:00)	WSJV	ITC	16.7	39.0
7.	Quick Draw McGraw (Tues. 5:00)	WSBT	Screen Gems	16.7	47.8
8.	Superman (Wed. 7:30)	WSBT	Flamingo	14.4	28.3
9.	Seven League Boots (Sat. 6:30)	WSBT	Screen Gems	14.9	30.9

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Riverside Video Theatre	WSJV	6.2
Lawrence Tierney	WNDU	6.3
Behind Bishop	WSBT	14.0
News Weather	WNDU	29.5
Lamplight Theatre	WNDU	17.4
Bandstand 29	WSJV	11.0
The Flamingo	WNDU	17.0
What's My Line	WSBT	33.5
CBS News-D. Edwards	WSBT	14.4
American Bandstand	WSJV	10.3
American Bandstand	WSJV	13.0
Bonanza	WNDU	14.4

(Continued on page 38)

funny business

"The Jim Backus Show—Hot Off the Wire," will be one of the funniest, saniest shows ever seen on television. Jim Backus plays John Michael O'Toole, sole proprietor and editor of a free-wheeling press service. O'Toole lives only to scoop the major press associations and that's the root of all the fun in this new comedy series. Supporting cast includes Nita Talbot of Broadway, television and movie fame.

"The Jim Backus Show" has been pre-sold to: Carling Brewing Company, Inc., for Black Label Beer in 51 major markets throughout the country; H. P. Hood & Sons Dairies for all six New England states; ABC's flagship station in New York, WABC-TV; CBS owned stations, WBBM-TV in Chicago and KNXT in Los Angeles. Put the comic mastery of Jim Backus to work, selling for you.

THE TELEVISION FILMS, A DIVISION OF

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CALIFORNIA NATIONAL PRODUCTIONS

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S.

(Continued from page 36)

SALT LAKE CITY—OGDEN—PROVO

STATIONS: KUTV, KCPX, KSL, KLOR. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	The Rifleman (Tues. 8:00-8:30)	KUTV	33.4
2.	Gunsmoke (Sat. 8:00-8:30)	KSL	36.4
2.	Wagon Train (Wed. 8:00-10:00)	KCPX	36.4
3.	Untouchables (Thurs. 8:30-9:30)	KUTV	35.8
4.	Welk's Dancing Party (Sat. 7:00-8:00)	KUTV	34.6
5.	Ozzie & Harriet (Wed. 7:30-8:00)	KUTV	32.8
6.	Real McCoys (Thurs. 7:30-8:00)	KUTV	32.5
7.	Walt Disney Presents (Fri. 6:30-7:30)	KUTV	31.1
7.	What's My Line (Sun. 8:30-9:00)	KSL	31.1
8.	You Bet Your Life (Thurs. 8:00-8:30)	KCPX	28.8

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Thurs. 5:00)	KUTV	Screen Gems	25.1	67.8
2.	The Vikings (Fri. 6:00)	KUTV	Ziv-UA	21.5	53.2
3.	Death Valley Days (Sat. 9:30)	KSL	U.S. Borax	20.5	42.3
3.	U.S. Marshal (Tues. 8:30)	KCPX	NTA	20.5	35.2
4.	Not For Hire (Mon. 7:30)	KSL	CNP	19.2	36.6
4.	Our Gang (Fri. 5:00)	KUTV	MGM	19.2	37.0
5.	Quick Draw McGraw (Tues. 5:00)	KUTV	Screen Gems	18.8	34.6
6.	Manhunt (Thurs. 9:30)	KCPX	Screen Gems	17.5	46.4
7.	Superman (Wed. 5:00)	KUTV	Flamingo	16.8	35.6
8.	Man Without A Gun (Thurs. 6:00)	KUTV	NTA	16.6	36.0

TOP COMPETITION PROGRAM	STA.	AV. RTG.
5 O'Clock Report, Wea.	KSL	8.6
CBS News-D. Edwards	KSL	7.9
Highway Patrol	KSL	8.6
News-Huntley-Brinkley	KCPX	9.9
The Detectives	KUTV	21.9
Philip Marlow	KUTV	23.5
Bourbon St. Beat	KUTV	17.9
Utah Bandstand	KCPX	7.6
5 O'Clock Report, Wea.	KSL	7.3
5 O'Clock Report, Wea.	KSL	11.3
CBS News-D. Edwards	KSL	9.3
Shotgun Slade	KUTV	17.2
Utah Bandstand	KCPX	6.6
CBS News-D. Edwards	KSL	6.6
News, Weather	KCPX	17.2
News-Huntley-Brinkley	KCPX	16.6

SIOUX CITY

STATIONS: KTIV, KVTV. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Red Skelton (Tues. 8:30-9:00)	KVTV	50.6
2.	Garry Moore (Tues. 9:00-10:00)	KVTV	48.5
3.	Father Knows Best (Mon. 7:30-8:00)	KVTV	46.4
4.	Gunsmoke (Sat. 8:00-8:30)	KVTV	45.7
5.	Ed Sullivan (Sun. 7:00-8:00)	KVTV	45.2
6.	Danny Thomas (Mon. 8:00-8:30)	KVTV	43.8
7.	Wagon Train (Wed. 6:30-7:30)	KTIV	44.9
8.	Chevy Show (Sun. 8:00-9:00)	KTIV	43.0
8.	Real McCoys (Thurs. 7:30-8:00)	KVTV	39.1
10.	77 Sunset Strip (Mon. 9:00-10:00)	KVTV	38.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Lock-Up (Fri. 10:00)	KVTV	Ziv-UA	33.1	64.1
2.	Cannonball (Thurs. 7:30)	KTIV	ITC	30.5	58.3
3.	Highway Patrol (Tues. 10:00)	KVTV	Ziv-UA	28.8	56.9
4.	26 Men (Fri. 8:30)	KVTV	ABC	27.5	56.5
5.	The Vikings (Mon. 8:30)	KVTV	Ziv-UA	26.1	42.2
6.	U.S. Marshal (Thurs. 10:00)	KVTV	NTA	23.8	46.7
7.	Huckleberry Hound (Thurs. 5:15)	KVTV	Screen Gems	22.8	74.0
8.	Quick Draw McGraw (Tues. 5:15)	KVTV	Screen Gems	22.2	70.3
9.	Whirlybirds (Sun. 8:30)	KVTV	CBS	21.2	32.0
10.	Border Patrol (Thurs. 7:30)	KTIV	CBS	20.6	34.7

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Weather, News	KTIV	18.5
News, Sports	KTIV	17.2
Bold Venture	KVTV	20.5
Weather, News	KTIV	23.8
News, Sports	KTIV	19.9
Coronado 9	KTIV	19.9
Alcoa Theatre	KTIV	33.1
Weather, News	KTIV	28.5
News, Sports	KTIV	23.8
Bugs Bunny	KTIV	6.0
Rocky & His Friends	KTIV	6.6
Bugs Bunny	KTIV	6.0
Rin Tin Tin	KTIV	6.6
Chevy Show	KTIV	41.7
Real McCoys	KVTV	39.1

SALINAS—MONTEREY—SANTA CRUZ

STATIONS: KSBW, KNTV. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	KSBW	47.0
2.	Have Gun, Will Travel (Sat. 9:30-10)	KSBW	43.0
3.	Rawhide (Sat. 6:30-7:30)	KSBW	41.7
4.	Father Knows Best (Mon. 8:30-9:00)	KSBW	41.1
5.	Wagon Train (Tues. 7:00-8:00)	KSBW	40.2
6.	Danny Thomas (Mon. 9:00-9:30)	KSBW	40.0
7.	You Bet Your Life (Thurs. 7:00-7:30)	KSBW	39.7
8.	Ed Sullivan (Sun. 8:00-9:00)	KSBW	38.6
8.	Wed. Night Fight (Wed. 7:00-7:45)	KSBW	38.2
10.	G.E. Theatre (Sun. 9:00-9:30)	KSBW	37.4
10.	Walt Disney Presents (Fri. 8:00-9:00)	KSBW	37.4

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Coronado 9 (Sat. 9:00)	KSBW	MCA	43.0	61.3
2.	Tombstone Territory (Thurs. 7:30)	KSBW	Ziv-UA	37.7	56.3
3.	Seven League Boots (Tues. 8:00)	KSBW	Screen Gems	33.1	51.8
4.	Not For Hire (Wed. 8:00)	KSBW	CNP	29.8	46.6
5.	Huckleberry Hound (Thurs. 6:30)	KSBW	Screen Gems	27.5	51.5
6.	Sea Hunt (Mon. 9:30)	KSBW	Ziv-UA	26.8	44.4
7.	Whirlybirds (Fri. 7:00)	KNTV	CBS	25.8	40.6
8.	Johnny Midnight (Mon. 7:30)	KSBW	MCA	24.8	39.0
9.	Three Stooges (Mon.-Fri. 5:00)	KNTV	Screen Gems	23.5	68.8
10.	Four Just Men (Tues. 8:30)	KSBW	ITC	21.9	39.3
10.	Jim Bowie (Wed. 7:00)	KNTV	ABC	21.9	32.2

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Welk's Dancing Party	KNTV	18.5
Gale Storm	KNTV	15.9
Sugarfoot	KNTV	22.5
Bachelor Father	KNTV	22.3
Chan. 11 Varieties	KNTV	16.6
Adv. In Paradise	KNTV	22.2
Cavalcade of Sports	KSBW	37.1
Cheyenne	KNTV	29.8
American Bandstand	KSBW	6.0
Wyatt Earp	KNTV	25.2
Wed. Nite Fights	KSBW	38.7

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Real McCoys (Thurs. 7:30-8:00)	KONO	45.7
2.	Gunsmoke (Sat. 9:00-9:30)	KENS	42.7
3.	The Rifleman (Tues. 8:00-8:30)	KONO	41.7
4.	Have Gun, Will Travel (Sat. 8:30-9:00)	KENS	38.9
5.	77 Sunset Strip (Fri. 8:00-9:00)	KONO	37.4
6.	Cheyenne (Mon. 6:30-7:30)	KONO	36.1
6.	Untouchables (Thurs. 8:30-9:30)	KONO	36.1
7.	Donna Reed (Thurs. 7:00-7:30)	KONO	33.1
8.	Hawaiian Eye (Wed. 8:00-9:00)	KONO	32.8
9.	Maverick (Sun. 6:30-7:30)	KONO	32.8
9.	Wyatt Earp (Tues. 7:30-8:00)	KONO	32.8

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Manhunt (Thurs. 9:30)	WOAI	Screen Gems	24.8	53.6
2.	Whirlybirds (Sat. 6:00)	WOAI	CBS	22.5	53.6
3.	Coronado 9 (Tues. 9:30)	WOAI	MCA	20.5	39.0
4.	Huckleberry Hound (Thurs. 6:00)	KONO	Screen Gems	20.2	34.9
5.	Quick Draw McGraw (Mon. 6:00)	KONO	Screen Gems	18.5	32.9
6.	U.S. Marshal (Mon. 9:30)	KONO	NTA	18.5	30.8
7.	Bold Venture (Fri. 6:00)	KONO	Ziv-UA	17.0	31.4
8.	Superman (Tues. 6:00)	KONO	Flamingo	17.8	28.1
9.	Popeye (Mon.-Thurs. 5:00)				
	(Fri. 5:30)				
	(Sat. 10:30)	KENS	UAA	16.0	47.9
10.	Championship Bowling (Sun. 3:00)	KONO	Walter Schwimmer	15.5	45.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Revlon Revue	KENS	12.9
Jubilee U.S.A.	KENS	11.6
Garry Moore	KENS	20.8
World At Large	WOAI	19.2
News-Huntley-Brinkley	WOAI	21.9
World At Large	WOAI	24.5
News-Huntley-Brinkley	WOAI	25.8
Playhouse 90	KENS	28.1
World At Large	WOAI	20.5
News-Huntley-Brinkley	WOAI	23.2
World At Large	WOAI	24.5
News-Huntley-Brinkley	WOAI	27.2
Family Movietime	WOAI	18.3
Highway Patrol	WOAI	14.4
Circus Boy	WOAI	10.2
Sports Spect.	KENS	12.9
Face The Nation	KENS	6.9

Foreign TV Reviews

Continued from page 36

especially the closeups had an impressive artistic stamp. Although primarily an item for the sophisticated, offering will be remembered for its artistic finesse and the superb portrayal by Miss Neff.

Hans.

HI, SUMMER!
With Kenneth Connor, Jill Day, Leslie Crowther, Douglas Squires, Valerie Brooks, George Chisholm and his Jasers, George Mitchell Singers, Alan Bristow orch.
Producer: George Inns
Director: Leonard Michell
Writers: Barry Took, Hugh Woodhouse
Choreography: Larry Gordon
30 mins., SGL, 9:15 p.m.
BBC-TV from London.

BBC-TV is trotting out eight 30-minuters under the title "Hi, Summer!" following the success of a similar skein last year. They aim to be sunny little diversions akin to those proferred by concert parties at costal resorts, and on this first showing the show succeeded in having much the same homey approach plus pace and keen talent.

Though smart teamwork is the basic thing, the show had a handful of sparkling featured artists in Kenneth Connor, Jill Day, Leslie Crowther and George Chisholm who headed up a zany group of musicians. Connor's a comedian with a good line in character work gained chunky play in a pre-filmed interview spot about a beekeeper and his neighbors, while shapely and uprightly Jill Day took on most of the pop numbers, mainly standards. Nifty section of the program was devoted to good-humored costumed spree with way-back-when tunes, the whole gang dressing up again for the payoff "legend of ancient China" which was not entirely unfunny for all its corny capering. Talking of capering, dancer Douglas Squires did a nifty spot along the line.

No world-beater, "Hi, Summer" can hold its own as a rainy summer evening time-passer. Musical arrangements by Alan Bristow and Ray Terry were neat throughout.

Evet.

NBC Nixed on Bid To Retain Spot Repping

Washington, Aug. 2

Federal Communications Commission has denied NBC's request for a suspension of the 1959 order requiring webs to give up national spot sales representation of affiliated stations.

The Commission's order gave the webs until Dec. 31, 1961, to make the divestment. NBC sought suspension of the order pending final court determination of the issue. Appeals by NBC and its affiliates are now pending before the U.S. Court of Appeals here.

Television Reviews

Continued from page 36

was telecast in color by WAGA-TV, marking the first time a color-cast has originated locally.

Filmed in Atlanta by Peachtree Production Associates "Captured Moment" told the gripping story of three Confederate soldiers against the backdrop of Atlanta under siege. These soldiers, members of Gen. Hardee's Corps, were separated from their outfit during the Battle of Peachtree Creek in July, 1864. One of them was wounded by a Yankee sniper and his comrades refused to leave him. During the night the mortally wounded man crawled away to keep from being a burden to his fellow-soldiers.

As his buddies searched for him an officer rode up and ordered them back to the battle line. As they hesitated, the deep rumble of cannon and the rattle of musketry was heard in the distance, the Battle of Atlanta has begun. The pair moved forward to meet their fate.

This color film was made on the actual battle site. It was climaxed by a five-minute battle scene shot in the famous Atlanta Cyclorama, a huge painting of the struggle. Using closeups, quick zooms and other "naked eye" camera techniques, the illusion of motion was given to this part of the production.

Peachtree Production Associates made this film for the Atlanta Transit System, which plans to make it available to clubs and civic groups for private showings.

Production outfit is working with Civil War Round Table units to give this film distribution during the Civil War Centennial year.

Lace.

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The public is invited to submit for consideration any private film material of the stars, personages, and events of the motion picture industry. Contact Production Office. Please do not send film.

FCC's 'Guidelines' For Future

Continued from page 31

form programs that very well encourage broadcasters to greater efforts in the field.

In FCC's own words, which serve as a fair summary of the stance taken on the programming dilemma:

"We do not intend to guide the licensee along the path of programming on the contrary the licensee must find his own path with the guidance of those whom his signal is to serve. We will thus steer clear of the bane of censorship without disregarding the public's vital interest.

"What we propose will not be served by pre-planned program format submissions accompanied by complimentary references from local citizens. What we propose is documented program submissions prepared as the result of assiduous planning and consultation covering two main areas: first, a census of the listening public who will receive the signal and who constitute a definite public interest figure; second, consultation with leaders in community life—public officials, educators, religious, the entertainment media, agriculture, business, labor professional and eleemosynary organizations, and others who bespeak the interests which make up the community.

"By the care spent in obtaining and reflecting the views thus obtained, which clearly cannot be accepted without attention to the business judgment of the licensee if his station is to be an operating success, will the standard of programming in the public interest be best fulfilled."

FCC went on to say that by his own planning and consultation with local groups, the broadcaster will discharge his public service responsibility "without government dictation or supervision." The Commission, it said, can perform its duty to the public "without invasion of spheres of freedom properly denied to it." It added:

"The broadcaster's license is not intended to convert his business into an instrumentality of the federal government; neither, on the other hand, may he ignore the public interest which his application for a license should define and his operations thereafter reasonably observe."

FCC took pains to point out that a broadcaster's efforts to the public service area necessarily must be qualified by the economics of his business. If a particular kind of educational program can't financially be financed for more than a few time periods, it said, "it would be idle for program composition to place it in weekly focus." Here, the Commission added, "private ingenuity and educational interest should look further toward implementing suggestions of practical and constructive value."

The Commission took note of suggestions made during the hearings last winter for incorporating the NAB Codes into FCC's regulatory format. "While the Commission has not endorsed any specific code of broadcast practices," it said, "we consider the efforts of the industry to maintain high standards of conduct to be highly commendable and urge that the industry persevere in these efforts."

The Commission said it is still considering the specific shape of its proposed changes in the application form and will launch rulemaking to spell them out as soon as practicable.

In this connection, Commissioner Rosel T. Hyde issued a separate statement declaring his belief that the Commission should have initiated the rulemaking before making any policy enunciation in the field. At the same time, he objected to release of the Staff Study as "premature and inappropriate." Its simultaneous release with the Commission's statement, he said, "will create confusion."

Wage Liaison Office

The staff report, submitted by Ashbrook Bryant, head of the Network Study, also recommends the change in application forms to reflect efforts to determine the community needs. In addition, it urges FCC to encourage public participation in license proceedings so that interested persons and organizations can more effectively make known their programming desires. Another specifical recommendation is for a Office of Liaison with such public groups. It suggested that the Network Study Office itself could serve the function of maintaining continuous contact with those having an interest in programming.

To the end of public participation in broadcast hearings, the staff recommended that FCC publish, well in advance of action, a list of those licensees who have applied for renewal of their licenses. Also, it urged a requirement that broadcasters themselves periodically announce the fact that their licenses are coming up for renewal.

The report stressed the latitude that should be accorded broadcasters in determining their program fare, but added that there were certain elements in programming that "go to the essence of broadcasting in our democracy" and should be presumed by FCC to be necessary for an "adequate community service." These, it listed, are the broadcaster's responsibility to provide opportunity for local self-expression, religious programs, news and public affairs programs, including discussion, political broadcasts and educational fare.

The staff report continued:

"An applicant who fails to provide a reasonable proportion of such programs in his overall schedule should be required to demonstrate the lack of their need in his community . . ."

In general, the report describes the Commission's role in overseeing the programming performance of the broadcaster in these words:

"A trustee must account for his stewardship within the terms of his endenture. So too a broadcaster must account to the Commission for the faithful discharge of the terms of his license. A court will not substitute its judgment for the exercise in good faith of reasonably prudent management by a trustee. The Commission will not substitute its judgment for that of the licensee who has demonstrated bonafide efforts and reasonable prudence in the discharge of his public obligation.

"The confines of the licensee's duty as 'trustee' are set by the general standard 'the public interest, convenience or necessity.' The initial and principal interpretation of that standard in terms of the community he is licensed to serve, is the obligation of the licensee. It is the duty of the Commission in the first instance to select persons as licensees who meet the qualifications laid down in the Act, and in addition it has a continuing responsibility to review the performance accounts of such licensees from time to time to provide reasonable assurance to the public that the broadcast service it receives is such as its direct and justifiable interest in the manner of operation of local broadcast facilits requires.

"The principal ingredient of such requirement consists of a prudent, positive and continuing effort by the licensee to discover and fulfill the tastes, needs and desires of his community for broadcast service. If he has accomplished this, he has met his public responsibility."

CBS Radio Skeds O&O 'Dimensions'

The CBS Radio owned & operated stations next fall will be getting a regular stream of one to three-minute recorded "essays" to integrate into the local programming of each of the seven stations. Called "Dimension," the first 150 of these recordings will be mailed to the outlets by mid-August, along with cue sheets indicating to the local gabbers a "conversational route into and out of the features," which CBS says are being made by a variety of name guests.

First group will go on the air in early September. From that time on, according to Allen Ludden, director of program services for the o&o's, another 25 to 50 "Dimension" shorties will be made each week. He explained that the stanzas will furnish a variety of voices and subject matter, ranging from "the serious and meaningful to the strictly entertaining."

Idea behind "Dimension" is to stress the "sound" of the CBS Radio o&o's, and perhaps to pick up the slack resulting from a change in CBS network radio feeds.

Canada TV

Continued from page 31

though clay, will get a 30-minute show right after the Sat. night hockey.

Red Skelton and Tennessee Ernie Ford will be porked up five. Skelton now to Canadian screens. Country shows will include the return of "Country Calendar," a Canadian tv veteran, plus a new "Countrytime" on Wed. evenings originating from Halifax, Toronto, Winnipeg and Vancouver. CBC gets pre-release rights on film shows such as "My Three Sons," "My Sister Eileen," "Klondike" (based on the book by Toronto Star columnist and w.k. tv panelist Pierre Berton), "Danger Man" and "National Velvet." Returning in the fall will be Danny Thomas, Perry Como, "Have Gun, Will Travel," panel show "Front Page Challenge," "Explorations," "Cher Helene," "Speaking French," "Nation's Business," "Background," others.

Nathan Cohen will start the season on an interview stint, "Encounters," then resume his controversial paneler, "Fighting Words."

Starting on will be Ed Sullivan, Walt Disney, Perry Mason, Dennis the Menace, "Close-Up," "First Person," "Twilight Zone," "Mr. Fix-It," others, some with time switches.

GOP Big Show

Continued from page 30

"What do you think of Chicago as a convention town?" A few days earlier, following an interview with Mrs. Hannah Nixon, the VP's mother, Paul Harvey went into hosannahs worthy of "Queen For a Day" over the lady. His interview described as an exclusive, determined only that Mrs. Nixon was thrilled over her son's political ascent.

There is an interesting paradox in television's coverage of political conventions. Obliged, as newsmen, to get the story before it happens, they rub themselves as showmen of whatever suspense might have been in the proceedings. For instance, well before the nominations, all three networks broke the news that Nixon and Henry Cabot Lodge were to be tapped for the ticket. And so the mechanics of calling the roll held little drama—except for the maverick Texan who wouldn't cast for Lodge and the Louisiana delegation which stubbornly gave 10 to Barry Goldwater.

It was the offbeat vignette that made the cut and dried convention worth continuous watching. Television should have sought out more shots like the one of Peggy Goldwater contributing a sharp two-fingered whistle to the demonstration for her father. Nixon's telestrate with the colored shorthine boy is sure to become famous and may even be used against him in the Democrats between now and November.

The goofs and flubs that were strictly on the television side were, oddly enough, all to the good in a convention where drama and color were lacking. For television's own sake, it had best not get too perfect in such intricate operations.

As a postscript, it ought to be noted that perhaps the most recording 20-odd minutes of the convention week was the NBC post-mortem Thursday (28), after the other two webs had switched off. Sander Vanocur and Herb Kaplow each assigned to tail one of the Presidential candidates, doped out the likely pattern of the campaigns on a split screen with Huntley & Brinkley. They were articulate, informed and prepossessing. So was Edwin Newman in his wry reading of telegrams and queries. That H&B magic is spreading. Life.

'Great Debates'

Continued from page 30

(all) reiterated the proposal every year since!

Leonard Goldenson, American Broadcasting-Paramount Theatres prexy, also sent wires to Kennedy and Nixon. He suggested nine hours of radio prime time as he had before in Washington, proposing three hours from each of the three networks on a rotating basis. Goldenson wants each net to preempt its top rated shows of the week.

NBC's offer stands on its own feet solidly. ABC's is one that will work only if the other webs buy it also. They haven't yet.

CBS has no comment for the time being, waiting for Congress to act before it has anything further to say. But Congress may demand more specifics from CBS before it turns the industry loose in the 1960 campaign.

In fact, Congress may well refuse to do anything if the webs don't agree to carry the Kennedy-Nixon debates on all three nets simultaneously. If such a demand were made, it would be tough for the networks to reject when they remember that the Harris Bill advocating federal licensing of webs will go before Congress for consideration in 1961. This, in other words, is the year for a "public service" image for the tv industry—and not one for hairsplitting.

Connie Gay Buys His 1st TV Station

Washington, Aug. 2.

Connie B. Gay, prexy of Country Music Assn., has brought his first television property—KFEQ-TV, St. Joseph, Mo.—along with two radio outlets, all owned by the Fine family of Evansville, Ind.

Purchase price is $1,850,000 for the package which includes KFEQ, AM, St. Joseph, and KLIK, Jefferson, Mo.

Gay said he plans to produce country-and-western shows at the tv station which he hopes to market nationally in the future. Gay originated the Farmers Home Hour and the Jimmy Dean Show.

KFEQ-TV, a CBS affiliate with a secondary agreement with ABC, has been operating for seven years on Channel 2. The companion radio outlet, a 5,000-watter, has been broadcasting for 27 years.

Convention Briefs

Continued from page 30

nets. But he made one exception. He went on radio for Martin Weldon of WNEW, with the evidence going to all Metropolitan Broadcasting radio outlets.

Metropolitan also had N.Y. Attorney General Louis J. Lefkowitz and House Speaker Joseph F. Carlino doing regular radio reports. The hardworking chain had had Averell Harriman and Herbert Lehman doing the same at the Democratic convention, for a bipartisan coup of mike rank.

At various times during the GOP hoedown, CBS newsreel cameras were trained on their own men at work, particularly during the outdoor events, the motorcades, parades, etc. Evidently web is prepping an institutional film for sales presentation.

Ticket scalpers were getting as high as $3 for passes into the International Amphitheatre and a good seat on the floor. One guy parked a plain-clothesman for a customer and ended up with a $25 fine.

Boston — WEEI, CBS outlet in Boston, is dividing news and community affairs segs, which since 1956 have been under the single direction of Arthur C. King. Latter will become director of community publications, and Frederick M. Cudek will become director of the new dept. Thomas Y. Gorman, veep CBS radio and general manager WEEI, reports.

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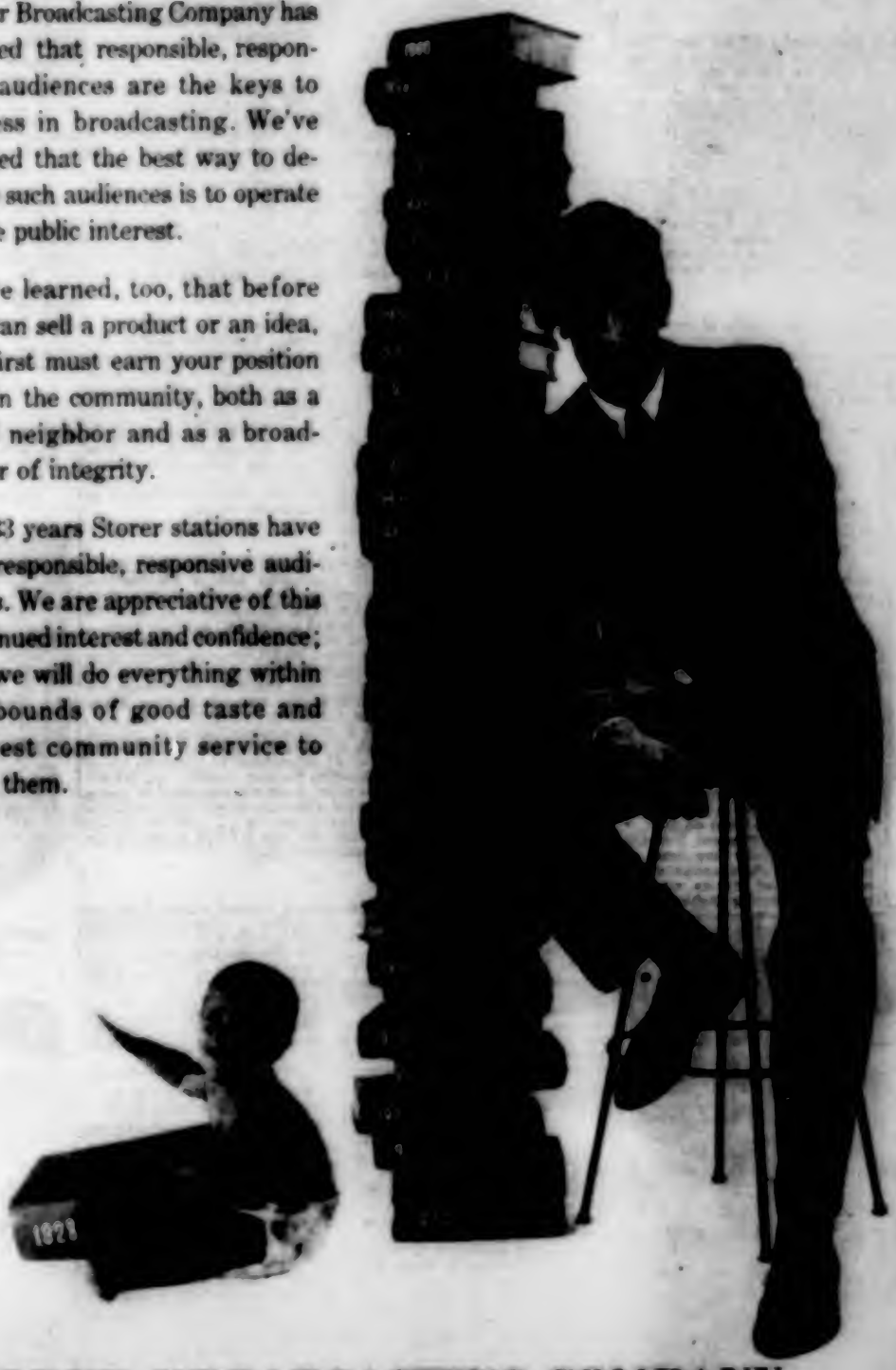
Storer Broadcasting Company has learned that responsible, responsive audiences are the keys to success in broadcasting. We've learned that the best way to develop such audiences is to operate in the public interest.

We've learned, too, that before you can sell a product or an idea, you first must earn your position within the community, both as a good neighbor and as a broadcaster of integrity.

For 33 years Storer stations have had responsible, responsive audiences. We are appreciative of this continued interest and confidence; and we will do everything within the bounds of good taste and highest community service to keep them.



Radio

DETROIT WJBK
CLEVELAND WJW
TOLEDO WSPD
WHEELING WWVA
PHILADELPHIA WIBG
MIAMI WGBS
LOS ANGELES KGBS

Television

DETROIT WJBK TV
CLEVELAND WJW TV
MILWAUKEE WITI TV
ATLANTA WAGA TV
TOLEDO WSPD TV

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TV-Radio Production Centres

Continued from page 39

presented "Frank Sinatra Show" Mondays (1), 6:15-7, bowing as weekly program . . . WHDH-TV's big rated program "Candlepin Bowling" has six bowlers competing for first prize of $1,000 in cash plus completely installed swimming pool ($1,500 value) in quarterfinals starting Aug. 11 . . . WHDH-TV premiering new Sunday show "Wrestling Workouts," 12:30-1 p.m. . . . WNAC premiering "Nat King Cole Show" Wednesday (3), 6:15-7 p.m. . . . **Joe Kelly**, farm and food director-reporter WHDH, conducting 10th annual "Corn Day" all day Wednesday (3) on New England Farm And Food Program.

IN WASHINGTON . . .

Milton F. Magruder, veteran United Press International correspondent here, has joined National Assn. of Broadcasters as assistant p.r. manager. He replaces **Larry Sims** who resigned to take job with the Press Bureau of the Institute of Life Insurance in New York . . . **Robert O'Brien**, former salesman with WOL, has joined WTOP Radio as an account exec . . . **Lorraine Hobbs**, local actress and tv performer, subbing for vacationing **Bunny Wurch** who offers show biz news on her "Backstage" program over WMAL-TV . . . **Martin I. Levy**, Chief of Television Applications at FCC has been promoted to Assist. Chief of the Broadcast Facilities Division . . . **Stan McCormark** has been named an account exec for WRC-TV. He was a salesman for WTOP.

IN SAN FRANCISCO . . .

A few red faces at KGO-TV. The ABC o-and-o did not lure "Huck Hound" and "Quick Draw McGraw" from indie KTVU after all. Kellogg's Leo Burnett Agency renewed both on KTVU and three in Kellogg's new "Mister Magoo" series for good measure . . . KSFO again made a deal with KPIX to carry the football 49er games while it is carrying the baseball Giant games—KSFO runs the football tapes as soon as the Giants games are finished "an embarrassment of riches" . . . **Bob Leach** quit as a KTVU engineer to become director of tv at WSPA, Spartanburg, S. C. . . . KRON welcomed Pacific Gas & Electric back as "Tombstone Territory" sponsor — along with the show . . . **Don Wagner**, ex-boss of floor department at KABW-TV, Salinas, now at KTVU, replacing **Hank Olguin**, now playing football with the Dallas Cowboys . . . Auto crashing into a power pole knocked KPIX and KGO-TV off the air for 36 minutes last Thursday (28) . . . **Bill Brooks**, vet KTVU engineer, suffered a spinal injury while water-skiing . . . **George Dobie** and **Ray Colombo** joined KTVU as film editors.

IN PHILADELPHIA . . .

WFIL deejay **Bill Webber** to entertain moppets daily at recreation centers during August . . . WRCV airing two exclusive concerts by the United States Army Field Band of Washington, D. C. (Aug. 3, 4), in cooperation with the Chamber of Commerce Safety Council . . . **William R. Duthard**, formerly with WFIL, named national sales manager of WRCB, Levittown-Fairless Hills . . . WIP general manager **Harvey Glasrock** hosted a farewell party at the Ben Franklin for **Bob Menefee**, who is ankling station by mutual agreement . . . **Bill Curtis** and WHAT have parted company and his d.j. spot is being held down by **Bob Mitchell** . . . WRCV-TV has acquired a package of 52 foreign films, dubbed in English . . . Former lucalite **Jerry Giles**, newscaster with WEEN, Dover, Del., has switched to WAMS, Wilmington . . . **Allan Tripp**, head of the Bauer & Tripp ad agency, on European jaunt hunting new premiums for clients, giveaways and studying French tv commercials . . . Deejay **Georgie Woods** has waxed a novelty tune "Get Right" with a group tagged the "Knights."

IN DETROIT . . .

WXYZ staff announcer **Larry McCune** has been appointed an account exec at the station, succeeding **William Morgan** who is joining Adam-Young Inc. . . . **Bob Carrington**, vet announcer, is with WWJ-TV and WXYZ-TV, not WJBK-TV . . . **William R. Williams**, formerly with McCann-Erickson ad agency, has joined the WWJ promotion department . . . **George F. Pierrot's** "World Adventure Series" is celebrating its 12th consecutive year on the air this month, debuting one day after WXYZ-TV began operations in October, 1948 . . . Dr. Joseph G. Molner, Detroit and Wayne County health commissioner, will begin a series of weekly health discussions on WJBK-TV's morning show hosted by **Bob Murphy** . . . "The Heart In Space," the third in a series of traveling medical documentaries, are being presented in prime evening time once a month on WWJ-TV in the 7:30-8:30 p.m. spot on Fridays . . . **Lorene Babcock** subs for **Lee Murray**, WJR's Women's Director, on "Conversation" while Miss Murray vacations . . . New WWJ entry is "Phone-Opinion" with disk jockey **Bob Maxwell** handling live telephone calls from listeners in the 7-8 p.m. time slot across-the-board. Maxwell will discuss any subject as long as it does not violate good taste, deal with racial or religious issues, or concern points of law or medicine . . . WXYZ will use 13 newsmen to cover the State primary election this week with news director **Dick Fremont** and commentator **Lou Gordon** serving as anchormen.

IN DALLAS . . .

Earl Humphreys, veteran local singer who'll head the new Statler-Hilton Empire Room band next month, will sing on "Celebrity Talent Scouts" tv show Aug. 6, invited by **Johnny Carson** . . . **Harold Hough**, veepee-director of WBAP-TA AM-FM, Fort Worth, named winner of second annual ABET award at Assn. of Broadcasting Executives of Texas annual meeting in Dallas. Hough launched WBAP on May 1, 1922, with a five-watt transmitter. He credits ex-president Herbert Hoover with suggesting the station's call letters "We Bring a Program" . . . Keitz & Herndon, Inc., local tv commercial and business film producers, is auditioning local actors, actresses, juveniles and script writers for use in serving its clients, General Mills, Dr. Pepper and Lone Star Beer . . . **Fritz Kuter**, KRLD program director, elected treasurer of Civitan International at the service organization's annual meeting in Miami Beach.

IN PITTSBURGH . . .

Phil Beigel, formerly of WCBS-TV, joins KDKA-TV next month . . . Bobby Vinton orch, caught by **Irving Mansfield** in Atlantic City, set for "Celebrity Talent Scouts" on Aug. 22. Mansfield trying to get **Perry Como** to introduce band since both are from near Canonsburg . . . **Sarah Ekovitch** has joined sales department at KDKA-TV . . . WCAE starts broadcasting what it calls "Quality Sound" on Aug. 8. Station once was the biggest devotee of rock 'n' roll when the music was at its height . . . **Phil Davis**, the WWSW promotion man who gave **Lawrence Welk** the "Champagne Music" tag, has been signed to write lyrics for two polka melodies the band leader has written . . . **Bruce Stull**, formerly of WIRL, Peoria, is the new production director at KQV . . . **Harry Carroll** has left WCAE as news director.

IN MINNEAPOLIS . . .

WCCO Radio's **Halsey Hall** received plaque from Salisbury, N. C., Chamber of Commerce after its nationwide poll of sportswriters chose him as "sportscaster of the year" . . . For tax purposes **Stan Hubbard** is liquidating his radio station KOB, Albuquerque, N. M. Stock is being taken over by his KSTP tv and radio (NBC affiliate) here . . . Latest Nielsen returns reveal that WCCO Radio (CBS affiliate) continues to have a larger audience share, 54.5%, than all of the other Twin Cities' 15 radio stations combined. In number of families delivered its audience is at a four-year high, 50,100 per average quarter hour for the full week and 68,700 during weekday daytime hours. Station has had a big lead over competitors since May, 1955 . . . WTCN-TV's "Opinion Please" is discussing rehabilitation of released convicts . . . Educational station KTCA-TV presenting a Minnesota educational department's series of 61 educational tv programs under the experimental teachers' mathematics training project . . . WPBC-FM to be fifth Twin Cities' such station. A sixth is scheduled to preem next Oct. 1 . . . WTCN-TV launched campaign to get real properties tax assessments inequities corrected in county . . . KSTP Radio's disk jockey **Leigh Kammen** kids Top 40s with a "Pink Engine of the Week." He plays recordings of hot rod engines.

IN MEMPHIS . . .

WMPS' "Dream House" production drew bumper crowds daily and turned into a terrif audience-puller for station . . . **Charlie Brakefield**, WREC-TV veepee, elected prexy of Memphis Sales Exec Club . . . **Jim Drake** is WHHM's new skipper . . . WMPS news chief **Tye Tenwey** back at his desk after maneuvers with Marines on West Coast . . . **Gene Plumstead**, Plough radio P.D. veepee, back from vacash to La . . . **Larry Light**, erstwhile New Jersey AMer and legit show performer on Broadway, now roosting here as a flacker for Star Distributors . . . **Bill Trotter**, vet Memphis radio barkster, now handling sales for WHER, all-girl station . . . **Dick Stuart** doing a two-hour daily stint with KWAM in Memphis and West Memphis.

SAG Bares Gains

Continued from page 38

$1,500 or more per week or per episode respectively.

5. **Exclusivity and pilot films.** Under previous Guild contract, producer has been able to bargain freely for exclusivity under options attached to contracts for pilot films. Under new contract players under such options are free to accept other employment until option is exercised.

Player may agree he will not perform in continuing role or as regular performer on any other tv series, will not portray same character as that he performed in pilot, will not perform in commercials for products competing with sponsor who has firm option to purchase the series based on pilot.

6. **Scope of agreement.** New contract substantially broadens application of Guild conditions to employment of players who are transported outside United States.

THEY'RE BUILDING THE ROOF—BELIEVE IT OR NOT! Workmen on Broadcast House, future home of WTIC AM-FM-TV, Hartford, have their feet on the ground while building the roof of the ultra modern structure to be occupied in early 1961. The reason for the seeming about face is the revolutionary "lift slab" type of construction which Broadcast House will employ, in which all floors and the roof are built at ground level and hoisted into place before the walls are constructed. (Adv.)

'PEOPLE ARE FUNNY' AS SQUIBB RERUNS

Squibb, a rare sponsor in network television, has bought the reruns of "People Are Funny," NBC-TV will expose the half-hour Art Linkletter stanza Sundays next season between 6:30 and 7 p.m.

NBC had originally scheduled the "Funny" reruns in the Wednesday 10:30 p.m. slot, but, with no sponsor on tap for the period, the web gave the latenight time back to its affiliates for local use. Then the program was tentatively moved to Sundays. Time was firmed up late last week, when Squibb came in for the full half-hour every week over no fewer than 13 weeks.

Bartley Names Cross

Philip S. Cross has been appointed Legal Assistant to Federal Communications Commissioner Robert T. Bartley.

Cross has been an attorney with the Broadcast Bureau since 1952.

ABC Radio's Grid Coin

Standard Oil (Indiana) will sponsor the '60 "College All-Star Football Game" broadcast Friday (2) over ABC Radio network in 13 states of the midwest. D'Arcy is the agency.

Featuring best college football stars of '59 against the National Football League Champion Baltimore Colts, the 27th annual All-Star game will be broadcast on the web starting at 10 p.m.

Dallas—First contract for use of WFAA-TV's new 40-foot $25,000 cruiser has been signed with Humble Oil Co. for videotaping the 11-game Southwest Conference "Game of the Week" football series. Dick Drummy, sales manager, pacted the deal at Humble's Houston headquarters for the largest videotape deal ever made by WFAA-TV.

Alberto Culver's 'Lawless' Pullout

Alberto Culver has withdrawn as sponsor of "Lawless Years," which was intended to hold down the network's 10:30-11 p.m. time on Thursdays next season. With the sponsor's pullout, NBC-TV turned the half-hour period back to its stations for local programming, marking the second occasion in as many weeks that the web returned a 10:30 slot to its affils, other being on Wednesdays.

Culver came into the stanza a telefilmed skein made by California National Productions (an NBC subsid), several weeks ago. Sponsor was marked down for full sponsorship, although efforts were made to sell off half of "Lawless." No reason was given, but lately Culver asked out and NBC complied, in the hope that some of the Culver money would go into participations on other NBC programs.

Meantime, Colnat has 13 "Lawless" stanzas in the can and is going ahead with 13 more. Program could end up elsewhere on the sked by fall. If not it'll go into NBC-TV's hopper as a possible January replacement.

WPIX's 'Little Game' Coin

WPIX, N.Y., has picked up full sponsorship of the special five game series of "Little Game Baseball." First game is slated for Friday (5).

Sponsors are Drake Bakeries of N.Y. and Borden Foods and Borden's Farm Products Agency for the three advertisers is Young & Rubicam.

WGA Council Moves This Week On Naming 9-Man Negotiating Unit

Hollywood, Aug. 2.

Television writers attending last week's Writers Guild of America in-branch membership meeting voted almost unanimously to recommend to the Guild council the last nominee sought by the 192 to attend who participated for the session.

Council will consider (probably this week) the appointment of the full nine-member to negotiating committee as the WGA representatives on the fall-finishing committee, chaired with developing a royalty formula for rerun payments to video writers. Council also will consider the hiring of Sam Newman now on the negotiators to act as technical aide when in all fall-finding sessions with producers.

Only 90 to writers, carrying 30 to 40 proxy votes, showed up at Beverly Hills session, the remaining hundreds perhaps staying home to watch Richard Nixon being nominated by the GOPs. Meeting was for them a one-day affair, with talking and commentator motions being made and defeated.

While it was at first presumed that the vote would be the final word, it was pointed out that all formal work according to the WGA constitution, be done by the Guild council. The vote is not a mandate but is branch proxy. Kay Lenz said it will be considered advisedly by the board and council.

Newman along with Art Arthur and Max Wald, previously had been named to the fact-finding committee by the tv board. They were to write interim terms of 60 days, then report back to the board and council with a recommendation on the kind of personnel that would best serve the Guild on the committee. Newman said he could not properly serve in this interim capacity since he was the one about whom the interim committee's proximately would decide.

If the WGA council adopts the two motions, Newman would attend every session with producers' reps, with the remaining eight members rotating their attendance. Council must appoint representatives to the committee by Aug. 22, and fact-finding sessions would get underway soon thereafter.

It was suggested at the meeting that if the Guild council fails to agree with the membership vote and instead forms the three-man interim committee, that either David Harmon or Nate Monaster—chairman of the negotiating team—replace Newman for the 60 days.

'Jungle' for TV, Also Theatrical

Hollywood, Aug. 2.

Pilot film of "Asphalt Jungle," Metro's hour television based on studio's feature of the same name, will be expanded to a 90-minute theatrical pic for release in the foreign market. Cast of the initial segment will be reassembled some time this month for the extra 30 minute plus footage.

Regulars in the Jaime del Valle series are Jack Warden, Arch Johnson and Doug Odner, with Vera Miles and Robert Douglas appearing in the pilot episode. Bill Newman directed.

TV series possibilities for early viewing center on tentative commitments with sponsors of hour long ABC series. "Jungle" would be rushed in for any following 60-minute show.

"Jungle," which has not yet been titled for the theatrical distribution abroad, is the second case of Metro interweaving tv and theatre filming. Previously, studio sewed together three half-hour segments of "Northwest Passage" for theatrical distribution abroad.

M'waukee UHF'er (Sans Convention Coverage) Posts SRO on Week's Biz

Milwaukee, Aug. 2.

WXIX, the indie UHF'er here, was the recipient of a windfall of biz—being the only non-network station in town not programming the national political conventions.

Station posted a SRO sign last week, adding 400 announcements to its schedule. According to station topper Lawrence Turet, Milwaukee advertisers had learned from the Democratic convention that WXIX-TV has providing the only programming alternative to the convention coverage. Heavy inquiries for time availabilities during the week between conventions helped alert the station to its programming advantage. From then on it was comparatively easy sailing.

WXIX spokesman said "we would have loved to have the prestige of convention coverage. But as long as we haven't got it, the biz is welcome."

Tucson—Thomas Riddle, promotion manager of KGUN-TV, announces the appointment of Larry Schnebly as program director of the Tucson tv outlet. Schnebly was formerly associated with KVOA, Tucson.

BARBOUR EXITING BENTON & BOWLES

One of the key men in the Benton & Bowles tv picture has handed in his resignation. But Oliver Barbour, veep in charge of tv programming for the big video agency, which handles roughly $140,000,000 in billings annually, is delaying his actual departure until the fall network season gets rolling.

Barbour took over the job last year when radio-tv chief Tom McDermott quit the agency to join Four Star as executive veepee. But three months ago, Lee Rich, who was veep in charge of media because Barbour's direct boss, making him veep of media and programs.

Barbour has not announced his plans beyond September. Agency would not comment on the possibility of a replacement for Barbour, which suggests, to some sources, that Barbour's post will not be filled. Still of the agency is Grant Tinker, No. 2 man to Barbour's setup.

G-T, WB Eyeing Vegas TV Entries

Goodson-Todman and Warner Bros. appear to be in competition out in Las Vegas. G-T is going to shoot an hour-long tv pilot, and Warners is going to shoot a five-time type affair which might also be used as a pilot for tv, as in the case of '77 Sunset Strip.

ABC is expected to underwrite the script of the G-T project. Producer Andrew Fenady and director Irvin Kershner, same team that did "The Rebel" for ABC-TV, are in charge of the setup.

Both production houses seem to have made deals with the various Vegas hostelries and the management and officials of the surrounding scenery, which could lead to confusion.

Telefilm Chatter

John Mitchell, Screen Gems national sales v.p., to Coast . . . **Henry Heide** has signed to continue half-sponsorship of "Sergeant Preston of the Yukon" on WPIX, N. Y. . . . **Jay Beer** has added five more markets to its purchase of second year production of "Manhunt" . . . **Granville (Sarba) Borland**, who is involved in the writing and production of "Nutty Squirrels Present" cartoon show, has opened his own commercial radio and tv firm, titled C-Bear Services, Inc. . . . Half-hour documentary produced in cooperation with the Graduate School of Journalism of Columbia U. will be presented on WPIX, N. Y., Sunday (7) at 2:30 p.m. . . . National Educational Television has produced a four-program series on "Flaherty and Film."

'Can't Afford Mud'

Continued from page 39

"Snow is a very expensive proposition, for tv."

"Snow is one of the distinguishing things about the Klondike," Berton remarked. "It's around from early October till late April. "Well, we start production July 26 and we get to get 13 in the can before fall and there isn't any snow."

"How do you like the mud we used in the pilot?"

"Fine," said Berton, who says the pilot had an authentic feeling. "There's usually plenty of mud, especially in the spring. I hope you'll use lots of mud." "You know what mud cost?" the Zivman asked. "It cost $7,000 just for one picture. We had to bring it into the ranch, set it down all night and then have it out of there in the morning. We just can't afford mud."

Someone asked was Sweet Capital really the only tailor-made sight seen during the late Thirties era. Berton told him few men smoked niggers on the trail—only pipes and after they struck it rich huge cigars. But that's out too, because the series has a cigaret-company sponsor. "We had a smoke-filled dance hall in the pilot, you remember, and the sponsor wasn't too happy about it."

Background color? Well, said Berton, the gold rush drew Kanakas from Hawaii and Maoris from faraway New Zealand, who built beehive-shaped huts of wattles along the trail—an exotic touch, so."

"The director squirmed a little. He is a sensitive and talented man who really does want to make a lively and reasonably authentic series. . . . The sponsor was firm," he replied. "No Negroes, he said. No colored people at all. That lets the Maoris out. I'm afraid."

Just one more little suggestion from the technical adviser: handlebar moustaches on the extras would add to the authenticity. But nix on that too. "You see," said the director, "if you put handlebar moustaches on everybody, the viewers will think it's a comedy. They'd laugh us out of business."

"That was the end of my technical advice," concludes Berton. "I'm glad to say, though, that the boys in Hollywood told me I'd been absolutely invaluable, and that I'm to return for another shirt-sleeve session in the near future."

SEG, Producers

Continued from page 39

except in joint sessions also involving AMPP.

Next bargaining session is scheduled for early this week, and there appears to be hopes that a new basic agreement can be wrapped up and initialled at this time or within a few further meetings. Reportedly, great progress has been made, and only one hurdle remains. It appears at this point that SEG, armed with an overwhelming strike authority vote from its membership, will not call a walkout.

Key demands by SEG are for increased minimums, a health-welfare-pension plan comparable to those obtained by other unions, correction in alleged inequities, substantial increases in the area of commercials and contract retroactivity to April, 1959, when the previous collective bargaining agreement expired.

Henry Morgan's Rib Book

"And Now a Word From Our Sponsor" by Henry Morgan is subcaptioned "a happily jaundiced view of advertising by America's most caustic tv and radio personality." It's one of those gag picture-and-captions paperbacks (Citadel, $1.25), photos by Gary Wagner (25% byline billing), pound by author Morgan (100% billing).

The tongue-in-cheek text is, as to be expected from an iconoclastic comic like Morgan, very kidding-on-the-square. Copyright ownership is in the names of Morgan, Wagner and Bill Adler, an ad agency man. *Abel.*

Greensboro, N.C.—In preparation for the fourth year of the North Carolina in-school television experiment, to begin Sept. 6, a one-week workshop for teachers who will participate in the tv courses will be held in Chapel Hill, Aug. 15-19. Charles W. Phillips is director of the experiment.

Warren Lewis In Japan TV Dickers

Tokyo, Oct. 2.

Producer Warren Lewis is here seeking ways and means to sell a number of telefilm shows for local distribution at returns higher than the Government price ceilings.

Lewis is meeting with reps of Japan's networks, stations and ad agencies and plans to hold discussions with Finance Ministry officials.

On this trip, Lewis is repping the Sherpe-Lewis, Spartan Productions and Desilu interests. Regulations allow a maximum selling price of $500 per 30-minute episode for the national showing of an imported program. While this figure is substantially higher than the $300 ceiling of previous years, some foreign telefilm distrib still believe it is inequitable considering the size of the Japanese market.

Lewis had been confabbed by various Japanese tv reps in the past, but withheld sales until he was able to come here and participate in negotiations. He has been screening eight different shows for Nippon execs and has had offers for all of them.

"But," he told Variety, "because of the high quality of our programs, I don't know if I can sell them under present Government restrictions.

"We feel this country is important," he added, "and we would like to find some way to start some or all of our series here. But the returns are still a handicap to the producer."

Lewis continued: "we invest more money in our pictures than we expect to receive from the United States. Overseas money is important money, not just found money. If we can just recoup a portion from here, we'd be content to make the profit elsewhere."

Atlanta—Jack Hurst, member of WGST radio staff since June, 1959, has been named station's program director by Manager Jack Collins. Hurst has been news director and play-by-play sporter of all Georgia Tech Football Network broadcasts. WGST is owned by Georgia Institute of Technology. Hurst will continue his gridiron sporting chores. Job he takes has been dark for some 18 months.

Rodgers Deal on Churchill

Continued from page 31

he turned a few years later, in 1957, to CBS-TV, and he and Oscar Hammerstein 2d co-produced "Cinderella" as a video spectacular. And now he is with ABC-TV.

The ABC-TV arrangement is the first one in the medium for which the clefter is actually expending his own coin. CBS-TV and NBC-TV laid out all the cash in his previous ventures.

As Rodgers pointed out, he'll share in the costs with ABC-TV on purchasing the talents of a 50-piece orchestra for the Churchill memoirs. Along with that, he'll partly underwrite recording, sound studio fees and any of the other costs that are directly concerned with making a score for a television program. That would include payment for the services of Robert Emmett Dolan, who'll take the original Rodgers music and properly time it and score it for half-hour television.

Rodgers explained he is not receiving a salary from ABC-TV. "This is a co-ownership of the series, which means a percentage of the profits."

What percentage, the veteran Rodgers declined to say, but it is widely rumored that the composer will share in as much as a quarter of the income accruing to the Churchill memoirs, for which ABC-TV has found a partial sponsor, Bell & Howell.

It was his son-in-law, ABC-TV vice-president Dan Melnick, who got Rodgers interested in working on the 26 Churchill films. "Churchill is a very big man, this is a very big subject, and the thing that really fetched me is that I don't know that I'm really up to it," mused Rodgers.

While it was Melnick, who is a principle in program development for ABC-TV, and is the man said to be primarily responsible for the story development of the Churchill programs, who brought him in, Rodgers deferred to the influence that American Broadcasting-Paramount Theatres president Leonard Goldenson had in making the decision.

"Danny brought me in, but I've known Leonard longer than I've known my son-in-law. Leonard and I started talking television years ago. This isn't the first program they've brought to me, and it is the most challenging."

In his office Rodgers has a grand piano, a key feature in its living room atmosphere. He's already tinkled on it for the Churchill series. He explained that the first script "Winston Is Back" has been delivered to him by ABC-TV. It was written by Victor Wolfson.

Rodgers figures that he'll have the music for at least six of the 26 films done by the time the series begins its network run in late November. Because he believes it's going to be a tough deadline to meet, he expressed his delight with the fact that Dolan will be on hand to assist in a major portion of the work.

Of Dolan, who has innumerable musical credits, Rodgers said that they'd never collaborated before. "But we've known each other for 103 years, and I'm very happy about it.

"I know nothing about how to write a television program, how to time it. Dolan is the guy with the sporting paper and the stop watch." Dolan is filling the role this time that was carried on when Rodgers wrote the music for "Victory at Sea" by Robert Russell Bennett.

Rodgers said he worries about his music—"before, during and after it's written." In this context perhaps it's an interesting, if hypothetic note that, as an outgrowth of a theme done for "Victory at Sea," came a song called "No Other Love."

Ottawa.—Raymond Whitehouse moves from Vancouver to Toronto this week to become producer of CBC-TV's weekly half-hour network drama series "First Person."

An Eskimo Deejay

Ottawa, Aug. 2.

Radio station CHFC at Churchill, Man., probably has the only Eskimo deejay in the world. His name is Simeon Akgunark, he comes from Wager Bay in the North West Territories, and he tees his 30-minute weekly dish show with "Kokjuak Okakpok" which means "Churchill calling," the show's title. Simeon's stint is entirely in the Eskimo tongue. He works from pencilled notes, ad-libbing throughout in a velvet-soft baritone voice. Disks he spins are mainly country and western plus some Scottish terp music which, he claims, are Eskimo faves.

Regularly employed as interpreter with a federal government office near Churchill on Hudson's Bay, Simeon's AM chores are part-time. He learned to speak English when he was hospitalized in Winnipeg with polio in 1954. He is being groomed for a news show in Eskimo.

MEX CAMPAIGN TO UPLIFT TV COM'LS

Mexico City, Aug. 2.

Televisiona Mexicana has charged Ramon G. Larrea with task of making television commercials easier to swallow, with present set heavily light tone and pleasant to look at.

Larrea is now experimenting with "new deal" commercials over channel 5 to come up with brief but amusing commercials that are not tiring or boring.

Combined with drive to improve commercials (as differentiated from tv spots which are generally excellent in character), an attempt will be made to cut down on number within sponsored programs (sometimes as high as four to five minutes in a quarter hour segment) and to reduce length of those telecast between program breaks.

Calif. Bar to Rule on Whether Lawyers Should Thesp on TV

Hollywood, Aug. 2.

Board of governors of the California State Bar Assn will meet in San Francisco this month to decide whether or not lawyers are to be banned state-wide from appearing on television "court" shows.

Fourteen of the 26-member board spent all day Monday hearing testimony from lawyers and tv industry reps concerning the Los Angeles Bar Assn's recommendation that attorneys be absolutely banned from thesping on such shows ("Verdict is Yours," "Day in Court," "Divorce Court," "Traffic Court" etc.).

Strongly supported was a moderate proposal brought by the Beverly Hills Bar Assn which would permit attorneys to appear in attorney roles, provided: (1) Names of attorneys to appear be strictly withheld from public; (2) Appearances be limited to once in three months per lawyer; (3) Attorney must see script two days before appearance; (4) Show must announce that it isn't a real trial; (5) Lawyers must "govern themselves at all times in a dignified manner"; (6) Lawyer should use his influence to insure shows are accurate representations of court procedure.

The L.A. Bar's attitude, enunciated by Herman Selvin, is that the tv producers have largely ignored lawyers' efforts to make the shows conform to reality; that appearances of lawyers constitutes self-advertisement, which is unethical; that withdrawal from participation in the shows is attorneys' best means of preserving the dignity of the profession.

I. H. Prinzmetal presented the Beverly Hills proposal and some dozen attorneys appeared on both sides of the question. Those appearing on the industry's side included Bertram Berman of CBS' "Verdict Is Yours", ABC vp Selig J. Seligman, KTTV attorney Bruce Bannister, Attorney Voltaire Perkins, who appears as a judge on one show, and UCLA law professor Edgar Jones, who also portrays a judge.

Effect of the State Bar passing a ruling against lawyer thesping would be to make it an offense punishable by disbarring, a situation the L.A. Bar vainly invoke—hence the L.A. ruling now in effect locally is actually advisory in nature. The State Bar will resume discussion of the proposed ruling during the Aug. 10-13 meeting in San Francisco at which time decision is anticipated.

FCC SAYS OKAY TO 'V' BOOSTERS

Washington, Aug. 2.

Federal Communications Commission has finally given the green light for television boosters operating in the VHF band. Effective Sept. 6, they will be legal.

The FCC order brings to an end a long fight by the booster operators, an estimated 1,000 of them concentrated in the West, to achieve legal status. Although the least expensive means of bringing tv into remote, rugged communities, FCC opposed them on grounds they caused too much interference with regular tv stations, and last year issued an order that they stop broadcasting.

Congressional pressure, however, forced FCC to capitulate and launch rule-making which led to the order authorizing their operation. The recent Congress passed legislation enabling FCC to "grandfather in" existing boosters.

The FCC rules for the boosters set up certain requirements, including a maximum 1 watt power. The deadlines are given until Oct. 31, 1961, to make the necessary technical transition.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ronnie Self (Decca) "SO HIGH" (Champion) is a bright rhythm number delivered in appealing style by this fully talented singer. "I'VE SEEN THEM" (Champion) is an old ballad entry.

Jesse Johnson (RCA Victor) "JOHNNY MY LOVE" (Arnell Rose) is a charming ballad with a spiritual flavor. Lot of feeling coupled to make it a sensitive effective record by this newcomer. "DISTURBING WELL" (Same Place) is pick for the standard release.

Nina Simone (Bethlehem) "HE'S GOT THE WHOLE WORLD IN HIS HANDS" (Jay Jerry) this is given an interesting workover by this vocalist but not likely to bring it back. "CENTRAL PARK" (Jay Jerry) features some of Nina's piano-playing prowess.

Ronnie Andrews Orch (Mercury) "SEE THE ROAD TO MANDALAY" (Schroeder) comes back to a swingtime instrumental version for the crowd. "LONESOME IN A CROWD" (Morris) is a smooth danceable ballad with an easy

Best Bets

MARV JOHNSON (United Artists) — **MOVE TWO MOUNTAINS**
I Need You

Marv Johnson's "Move Two Mountains" (Jobete) is a bright rocking ballad which this fine young singer sells all stylishly. "I Need You" (Jobete) is also a strong bid.

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BILLY BORLYNN (Columbia) — **EVERY STEP OF THE WAY**
It Takes Time

Billy Borlynn's "Every Step Of The Way" (Pavlow) hits this new singer with a highly-lilted ballad which he handles excitingly. "It Takes Time" (Marvin) is another pretty ballad with charm.

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SAM COOKE (RCA Victor) — **CHAIN GANG**
I Fall In Love Every Day

Sam Cooke's "Chain Gang" (Kesh) is without material pretested to a catchy rhythm format due for big play. "I Fall In Love Every Day" (Melloy) is good more conventional ballad material.

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JAMIE HORTON (Jay) — **ROBOT MAN**
We're Through, We're Finished

Jamie Horton's "Robot Man" (Jay) is a rare novelty with a good idea which this singer handles brightly. "We're Through, We're Finished" (Jay) is an okay rocking entry.

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JAN & KJELD (Kapp) — **YES SIR, THAT'S MY BABY**
When Irish Eyes Are Smiling

Jan & Kjeld's "Yes Sir, That's My Baby" (Berlin) brings back this oldie in a way we also by two youngsters whose bag of vocal and instrumental efforts add up to commercial punch. "When Irish Eyes Are Smiling" (Witmark) is an interesting version of this oldie.

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SAMMY DAVIS JR (Verve) — **EEE-O ELEVEN**
Ain't That A Kick In The Head

Sammy Davis Jr's "Eee-O Eleven" (Marcelle) from the "Dorado 11" pic is a swinging piece of material which this performer sells to the hilt. "Ain't That A Kick In The Head" (Morris) is a smart swinging ballad.

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PAT BOONE (Dot) — **CANDY SWEET**
Delia Gone

Pat Boone's "Candy Sweet" (Rosemelle) is a click rocking ballad he delivers in this singer's customary smooth commercial style. Delia's Gone" (Cooper) is a highly pleasing side of this old tune.

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RUSTY DRAPER (Mercury) — **THE LUCK OF THE IRISH**
It's A Little More Like Heaven

Rusty Draper's "The Luck Of The Irish" (Two Champions) is an enjoying lilt given handled in jaunty, heartbeating style. "It's A Little More Like Heaven" (E&W Hi-Lo) is another solid lilt, now has too glass

LAWRENCE WELK

Promoting a Dot Album, "Sweet And Lovely" (Dot LP No. 3200 Stereo No. [illegible])

WB'S BOBBY WEISS ON O'SEAS SALES TOUR

Paris, July 26

Bobby Weiss, international director for Warner Bros. Records, is on a flying tour of more than 11 European cities to preview the company's fall LP presentation. At the same time that WB prexes James B. Conkling is unveiling the highlights of the company's releases stateside, Weiss will be spotlighting product in Hamburg, Stockholm, Oslo, Helsinki, Copenhagen, Amsterdam, Milan, Zurich, Vienna, Brussels etc. in special meetings with the staffs of all WB licensees.

During the meetings Weiss will also fix "official premiere perf" dates to be given September, October and November by the various global distrib's of WB to add extra promotional effort in relationship with dealers, press, radio tv and the public.

During his tour, Weiss will also check foreign talent possibilities and available song material for Music Publishers Holding Corp. He'll be on the road for about four weeks.

Bechet's Autobiography

American Negro jazz exponent Sidney Bechet who died in Paris last year where he long resided, will have his autobiography, "Treat It Gentle," published posthumously in America by Hill & Wang. Cassell & Co. published it first in London and Desmond Fowler, of that house along with Joan Reid and poet-critic John Ciardi, helped put the tape recordings, from which this memoir was transcribed into shape for publication. He had completed the tapes shortly before he died in the St. Germain-des-Prés section of Paris in 1959.

Bechet's book touches on the life and times from the cradle days of New Orleans jazz to date including the careers of Louis Armstrong, Joe King Oliver, Freddie Keppard, Buck Johnson, Manuel Perez, Johnny Dodds, Kid Ory, Bessie Smith, Duke Ellington and other jazz immortals.

John Henry Hammond did the intro for the U.S. edition.

Album Reviews

Bobby Darin: "Darin At The Copa" (Atco): Bobby Darin's success saga was climaxed by his current stand at New York's Copacabana where he proved to be a smash. This disk recorded during one of this youngster's performances, captures that voodoo-there feeling. Darin's drive and exciting presentation are heard on a potent repertoire including the "Mack The Knife" and "Bill Bailey" hits, oldies like "Love For Sale," "I Can't Give You Anything But Love," and "I Have Dreamed," among others. Richard Behrke and backs up ably.

"Finian's Rainbow" (RCA Victor): The E. Y. Harburg-Burton Lane score for "Finian's Rainbow" ranked among the best the Broadway repertory and this album, using the cast that played it originally for the NY City Center Light Opera Co., gives it a decidedly excellent performance. Ivamae Carson reminders solidly on the "Green Morra" and "The Idle Rich" numbers in addition to a fine duet with Biff McGuire on "Old Devil Moon." Carol Brice handles "Necessity" in flamboyant style while Howard Morris delivers "Something Sort of Grandeur" well. Overall, it's a very bright package.

"This Is The Hollywood Bowl" (Capitol): This double-platter, recorded by the Hollywood Bowl Symphony Orchestra under various conductors, is a deluxe dedicated disk of longhair faves with sure-fire appeal to a mass audience. Only the most familiar pieces from the classical library have been included and the interpretations are uniformly glittering for immediate impact. The extensive notes and picture shots of the Hollywood Bowl are attractively handled.

Sammy Davis Jr.: "I Gotta Right To Swing" (Decca): Shortly before exiting the Decca fold, Sammy Davis Jr. etched this platter, undoubtedly his best LP to date. He delivers a program of uptempo standard in spirited fashion. Perhaps one of the reasons is that background band is really jumping. The orch personnel appears to be made up of Count Basie's organization, but minus the leader. Numbers range from "There Is No Greater Love" to the Ray Charles rocker "I Got A Woman."

Mort Sahl: "At The Hungry I" (Verve): Mort Sahl's verbal hipsley, which makes a big impression in some hip cafe circles, does not stand up too well in the grooves. Unlike his label-mate, Shelley Berman, who uses set routines, Sahl seems to freewheel in a stream-of-consciousness style. A few good snappers relieve somewhat long and arid stretches of gab. In this set he's on a straight political kick, kidding Nixon, Eisenhower, the U-2 crisis, anti-Communist clichés, etc. The audience at the Frisco nitery eats it up, even the dull spots.

"Clyde McPhatter's Greatest Hits" (MGM): One of the few genuine talents to emerge out of the rock 'n' roll genre, Clyde McPhatter is an ingratiating singer with a swinging high-pitched style. He gets striking vocal efforts on such numbers as "Think Me A Kiss," "The Masquerade Is Over," "Whisper Softly," "Let's Try Again," "When The Right Time Comes Along" and "Take A Step." Ray Ellis orch back up with a good beat.

Chuck Sagle Orch: "Ping Pong Percussion" (Epic): Joining the stream of percussion sets that have been churned out in recent months, this entry shapes up as a pleasing musical package even without the lush and stereo angles. This orch pitches up a neat program of oldies in fresh and listenable arrangements. Highlights include "The Shiek of Araby," "For Me and My Girl," "How Come You Do Me Like You Do," "When The Saints Go Marching In," "Stars Fell on Alabama" and "High Society."

Don Costa: "Theme from The Unforgiven" (United Artists): In addition to the title number of this set, Don Costa's orch and chorus deliver highly tasteful arrangements of other click pic themes, including "The Song From Moulin Rouge," "Laura," "Smile," "Pirate" and others. As usual, Costa's fertile musical imagination gives his arrangements a brilliant edge.

Charlie Young: "Music For Silent Movies" (Epic): Hunky-look bespectacled and some thinking old-fashioned vocalizing are Charlie Young's stock-in-trade and he cracks it into a sparkling debut disk. Recorded at Eddie Sachs' piano in Center Valley, Pa. the platter captures the merriment of his on-the-spot performance and is full of bounce and zest.

Terry Gilkyson & The Easy Riders: "Rollin'" (Kapp): Some highly etched folk songs make up this new Terry Gilkyson package. With the Easy Riders, Gilkyson runs through a dozen folk items of his own creation in a manner that's polished and sure. Highlights in the package that should be pulled out for programming exposure are "The Cry of the Wild Goose," "Gambella," "Rock of Gibraltar" and "Fast Freight."

"Jan August Plays Great Piano Hits" (Mercury): The flashy fingerwork of Jan August gets an excellent showcasing here. August has taken a think of click piano instrumentals, including his own "Misterioso" and "Malaguena" and given them the kind of keyboard treatment that takes hold. Also in the spotlight are such oldies as "Warsaw Concerto," "Canadian Sunset" and "Till the End of Time."

Paul Taubman Trio: "Medleys for Dancing from 10 Hit Broadway Shows" (Columbia): Paul Taubman has devised a snazy medley of showtunes for this lively instrumental album. It's pegged for dancing with Taubman's organ work stressing an easy, comfortable beat. The tunes, of course, are all top drawer and will keep listeners, as well as dancers, happy throughout.

"Song Without End" (Colpix): The current Franz Liszt disk push will get a boost from the original soundtrack recording of the Columbia release, "Song Without End." The tracker features Jorge Bolet at the piano with the Los Angeles Orch in a vivid performance.

"Wings Over Jordan" (ABC-Paramount): In the field of spiritual singing, the Wings Over Jordan choir is hard to beat. The group delivers with a verve that's completely captivating and such familiars as "Swing Low, Sweet Chariot," "Just a Closer Walk With Thee" and "Somebody Touched Me" take on a new glow.

Herm.

Longplay Shorts

New comedy team of **Jack Burns & George Carlin**, is set to etch thirty turn for Era Records during four-week Playboy Club, Chi, booking in November.

A companion package to "Popeye's Favorite Sea Shanties" called "Popeye's Favorite Stories" will be released by Camden, RCA Victor's low-price label, this month. **Johnny Desmond**, currently riding with a "Blue Smoke" album on Coral-disk, now appearing at New York's Copacabana. **Ornette Coleman** will perform a new concerto written especially for him by **Jack Duffy**, titled "Concerto for Ornette Coleman," at the Tanglewood Music Festival, Lenox, Mass. Aug. 7. Atlantic Records is planning to tape the performance for release as an LP later this year. **Miles Davis**, whose latest columbia LP is "Sketches of Spain," opened at N. Y.'s Village Vanguard last night (Tues.).

Clyde McPhatter, whose idiom has been rock 'n' roll, makes his albums debut for Mercury this week with a catalog of standard titles. It's an attempt to expand his appeal beyond the juve market.

Dave Garroway to narrate an LP for Golden Crest titled "Names From The War," which ties in with the Civil War centennial television next year. Material for album was written by Civil War expert **Bruce Catton** with music by **Alec Wilder**.

'Around the World' Hit By $1-Mil. Plagiarism Suit

Hollywood, Aug. 2

A $1,000,000 plagiarism suit has been filed in L. A. Superior Court by songwriter Leon Mantin who claims that a published tune he wrote in 1922 was used without permission as the theme for the film, "Around The World In 80 Days." Defendants are Michael Todd Co., producers of the film; United Artists, the pic's distributors, and Victor Young Music, which published the song.

Complaint asserts Mantin submitted the song to the late Mike Todd in 1955 and when it was used in the film, lyrics were attributed to Harold Adamson, and melody to the late Victor Young.

lyric handled somewhat uncertain by by Joan Eden.

Stu Phillips Orch (Colpix): "SONG WITHOUT END" (Col Pict*): the pic theme turns up in a lush listenable orchestration for class programming slots. "LIKE HUNGARIAN" (Col Pict*) is another Liszt tune in a popularized version.

Dave Jay (Big Time): "ME FOR PRESIDENT" (Jay) spotlights the fact that maybe a good political comedy side would be apropos in this Presidential contest, but this side falls wide of the mark. "SANDY" (Jay) is a poorly recorded entry.

Kathy Linden (Monument): "THE WILLOW WEEPS" (Arnell Rose) is a well-written folk ballad presented in lucid style by this young singer. "MIDNIGHT" (Arnell Rose) is a good ballad with a firm beat.

Robert Holiday (Everest): "GOLDEN EARRINGS" (Pic pictured*): the oldie turns up in an attractively etched instrumental with a strong choral ensemble effect. "IT STARTED IN NAPLES" (Paramount*) is another neat side in the same genre.

Jerry Howard (Superstar): "MUM-" (ASCAP) (BMI)

are "RED INK" (Ark-La-Tex) is frantic stuff.

Tommy Bruce (Capitol): "GOT THE WATER BOILIN'" (Progressive) is a sharp rocking novelty belted with an amusing style that could cook up plenty of spins. "AIN'T MISBEHAVING" (Mills*): the oldie, also turns up in a good broad version.

Richard Maltby Orch (Roulette): "THE RAT RACE" (Famous*): a pic theme, features one of Elmer Bernstein's jazz-type motifs in a powerful arrangement by this orch. "WALKIE TALKIE" (Sesac) is an other fine instrumental.

Cally Dodd (Calico): "COME OH COME" (Mellen-Just*) is a good rocking ballad projected with unusual force by this songstress. "SOME OF THESE DAYS" (Vogel*): the oldie, is less suitable material for her style.

Salmas Bros. (Keen): "I'VE NEVER BEEN IN LOVE BEFORE" (Frank*): a fine standard ballad gets a neat harmonizing slice which could come out of left field. "LO LITA" (Prestige*) is fair.

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I Need You

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DISK BIZ 'COASTS' WITH VIDEO

United Artists Nabs Ralph Marterie; Billy Storm To Atlantic; Other Deals

Bandleader Ralph Marterie has switched from the Mercury label to the United Artists Records' roster. He was signed by Art Talmade, UA Records general manager who was, up to a couple of weeks ago, artists & repertoire chief for Mercury.

UA Records also added songstress Betty Madigan to its roster last week. Her first single is "I'm Glad That You're Falling."

Atlantic: Billy Storm

Atlantic Records has purchased Billy Storm's contract from Columbia Records. Storm will start recording for Atlantic immediately.

According to Atlantic veepee Jerry Wexler, Storm's first release will be a single but plans are already under way for an album that'll include ballads and swing songs. The LP, which will be made under the supervision of Atlantic's album chief Nesuhi Ertegun, will be released at the end of August.

Columbia: Hannah Dean

Hannah Dean, blues jazz singer, will make her disk debut on the Columbia label. She was put into the groove by Irving Townsend, Col's artists & repertoire chief on the Coast.

Top Rank: Perry, Hampton, Hardin

Paul Cohen, head of country & western artists & repertoire for Top Rank Records, bolstered his roster with the signing of singers Bob Perry, Paul Hampton and Rink Hardin. Perry comes from a small mid-western label; Hampton once recorded for Columbia and Hardin will be making his disk debut.

Mercury: Margie Singleton

Mercury Records has signed singer Margie Singleton, currently with the "Jubilee U.S.A." trie-show.

A Soggy Sound

Lansing, Mich., Aug. 2

Orch leader Danny Ferguson had about two-thirds of his music library wiped out here when a broken sewer flooded the basement of Tarpoff's Restaurant here where he is currently engaged.

Ferguson has his portfolio insured for $50,000 and is setting out to replace the lost arrangements immediately. He has engaged 10 copyists, and estimates it will take about eleven months to put the library back in shape. Flood happened in the early morning of July 23 when the restaurant was closed.

N.Y. Orch Leaders In Trust Suit Vs. AFM, Local 802

A group of New York orch leaders and music contractors have filed a N. Y. Federal Court action against the American Federation of Musicians and N. Y. Local 802, charging violation of the Sherman antitrust act in allegedly monopolizing the musical services of independent orch leaders. Suit was filed by Joseph Carroll, Charles Peterson and Charles Turecamo, all AFM members and toppers of the Orchestra Leaders of Greater N. Y.

Suit seeks an injunction restraining the AFM from putting into effect upon any of its members a new list of sidemen minimums. Also they want to block the union from interfering in the hiring and sale of musical services by union members. The suit charges that the defendants have combined and conspired with musicians and other leaders to restrain competition in the field of single engagements to furnish services at weddings, private dances, etc.

Dottie Walters, 17, May Forego UCLA If Her Col Debut Disk Takes Off

Hollywood, Aug. 2

Yet recording exec Walt Hoeber's 17-year-old daughter, professionally Dottie Walters, may or may not matriculate at UCLA next month, depending on her soon-to-be released Columbia couplet, "I Don't Know" and "Maybe This Year." Her father, ex-RCA Victor and now with Allied Record Mfg. in Los Angeles, cut a demo last December. When Col's Irv Townsend heard it he had it rerecorded with a full Bill Loose orchestral accompaniment.

Miss Walters, just graduated from North Hollywood High, meantime is working as a typist-clerk with Allied Record Mfg.

Valando Nabs Rights To 'Greenwich Village'

Tommy Valando has latched onto the publishing rights to the upcoming off-Broadway musical, "Greenwich Village, U.S.A." The score will be placed in his Sunbeam Music (BMI) firm.

The score was written by Jeanne Barry, Frank Gehrecke and Herb Corey. It's slated to open Sept. 15. Several disk'ries are currently dickering for the original cast album rights. Valando went off Broadway last season to pick up Rick Bowman's score for "Little Mary Sunshine." It was original ly cutted by Capitol.

Alan Freed in Default To Izzy Grove for $843

A default judgment of $843 was entered against Alan Freed in favor of Izzy Grove in the N.Y. Supreme Court last week.

The judgment is the result of a suit by Grove against Freed for alleged breach of contract in 1958, whereby Freed was to appear at a show in the Newark (N.J.) Armory and involving damages of $37,000. The show was to be presented May 10, 1958. Freed failed to appear and Grove cancelled the show.

Mickey & Sylvia Reunite

Mickey & Sylvia, singing duo which clicked big on the now-defunct Vik label and then went separate ways in 1958, have been reunited as a recording team for RCA Victor. Their biggest hit for Vik, a Victor subsid, was "Love is Strange."

They'll etch for Victor under Hugo & Luigi's supervision.

GIVES TALENT TOP EXPOSURE

By JOHN W. HOUSER

Hollywood, Aug. 2

The tremendous rise in television activity on the West Coast in the past few years has "motivated the recording industry here to make better use of its creative talent," according to Dick Petrie, general manager of RCA Victor's Coast division.

"Television's role in helping to make the public record conscious was amply demonstrated by Hank Mancini with his 'Peter Gunn' tv series and the sensational LP sales of the theme music from the show. When the tv industry made its westward trek, it brought with it much of the east coast's creative artists who have been able to find additional expression through music channels associated with both films and television productions," he added.

"At Victor," he continued, "we had an artist roster list here three years ago of only five; today it's 25. The trend was begun by Victor then and you can see how it's caught on when you consider that Columbia has expanded here. Dot Records now headquarters here and such large indies as Liberty and Imperial also are headquartered where the talent is. Eventually 'this will be the music capital of the world as well as the film and television capital. Only the music publishers still hold out in New York, but they'll also see the light."

Petrie said that the movement has affected Victor with a concept embodying "new dimensions for all our artists. Also here in the west the artistic output has increased from a total of 10% of the total product to its present 40%."

At Victor, Petrie, pointed out, the dollar volume has risen sharply although he has made drastic cuts in the product output. In March of this year, he stated "we released only 50% of the normal singles and only 30% of albums. There was simply too much product being released." Additionally, Petrie claimed, "we'll try to sell more kinds of music to more kinds of people." In this respect, Petrie concurred with Irving Townsend, Columbia exec producer who has felt that distinctions in music have been lessening and there is more overlapping of styles in music today.

Stereo Helps

"Stereo has helped," opined Petrie, "because it has made people aware of the beauty of fine music and it has captured them to better music. With more research and development going on at RCA, there will soon be an inexpensive, one-speed, stereo machine which should satisfy the demand of all ages in the record buying field."

In the actual practice of carrying out his program, Petrie stated

(Continued on page 48)

GARNER POSTS $40,000 BOND IN COL LP ROW

The hassle between Erroll Garner and Columbia Records keeps rolling along. Garner has now put up a $40,000 bond in New York's Appelate Division to insure Col payment of damages if the court decides to reverse the lower court's decision. A hearing on the appeal has been set for Sept. 6.

Last week Garner won an injunction in N.Y. Supreme Court to block the release of the LP "The One, The Only Erroll Garner." The jazz pianist bested that the LP was released without his approval. According to his contract made with Col in 1956, Garner had the right to okay all sides before release.

Garner, meantime, will return to the N.Y. nitery scene for the first time in almost five years when he opens at Basin Street East Sept. 1. He'll be in for a two-week stay. The jazz pianist has been devoting most of the past several years to the concert field.

Package Market Loaded With Product As Labels Aim for Hot-Selling Fall

If the amount of new diskery album product is in direct proportion to sales, the industry should be in for a hot selling fall. It's a big "if" though and some diskery execs are wondering if the dealers and consumers can absorb the new load that's being offered in their August-September sales drives.

One cynical recording company representative observed that the dealers can easily absorb the new material because they're not paying for it. At least not right away. With delayed dating plans some companies are not calling for complete payment of LPs purchased this month until January. "Come January," he quipped, "we'll either be in great financial shape or have to close up shop." Even so he admits not being deterred from already starting work on another fall's album program scheduled for release after the first of the year.

In addition to the delayed dating program, many of the disk companies have devised other incentives to attract dealer purchases. Some have special discount plans, others offer added 2% discounts in cash and still others give away free LPs for a certain number of albums bought.

The especially nifty LP load being offered dealers this month is spotlighted in the fall release schedules presented by a flock of the big companies in the past several weeks. RCA Victor, for example has 24 new albums (12 Red Seal and 10 pop) with an additional 10 sets on its popular Camden line. Columbia has 28 albums up this month (12 Masterworks, 13 pop and three in the Adventure in Sound series) and an added 11 packages in its popular Harmony series. Decca Records is in the running with 30 new albums, which it has put under the overall promotion tag of "Rainbow of New Product." Using the same promotional pitch, Coral is pushing its fall program with 13 new packages.

MGM has 26 sets; Epic has 20 packages while its Prestige label subsid is in the sweepstakes with seven LPs. ABC-Paramount is introducing 12 new packages and Warner Bros. is coming into the fall with 10 albums.

The dealers have still more to choose from. There's also new merchandise from Capitol (on its regular monthly release schedule), United Artists, Top Rank and Liberty as well as other indies who haven't yet broken through with their fall plans.

Russo Plugola

Longhair composers aren't above looking for plugs. During Roberta Peters' recent tour of the Soviet Union she was visited by composer Aram Kharhaturian who told her that he'd just completed a trio of songs which he's dedicating to her.

He's hoping, of course, that she'll sing them when he conducts here next year.

Dot's Prexy 'Astonished' At FTC Payola Rap

Hollywood, Aug. 2

Dot Records prexy Randy Wood has expressed "astonishment" that the Federal Trade Commission issued a complaint against the recording company. The FTC last week named Dot, along with three minor labels with payola practices.

Wood said that Dot is awaiting for a detailed report from the FTC in ascertain on what they have based their charges. The diskery topper maintained that his company has always made every effort to conduct its business on the highest moral and ethical plane.

"It is now and has always been my contention that the musical taste of the American public governs the sale of phonograph and that phonograph records not suited to the musical taste of the American public cannot be and never will be forced upon them."

Previously Glenn E. Wallichs and John K. Maitland, chairman of the board and president of Capitol Records Distributing Corp., respectively, expressed "surprise and shock" at FTC's charges.

Harry James' Band Set For 2-Wk. Mexico City Nitery Date in 30G Deal

Hollywood, Aug. 2

Harry James' band, who opened Monday (1) for two weeks at Mexico City's Senorial nitery, on deal set by MCAgent Bob Wilding, will receive $30,000 and roundtrip air fares. In addition to the nitery, James will play two concerts in an auditorium. He is contracted to have 20 in his troupe, which will include Jilla Webb, orch's vocalist for the last six years, and Negro singer Ernie Andrews, who spasmodically works with James.

For years there has been increasing talk of top U.S. name orchs playing stands in Mexico, but James' deal is the first such to materialize. Stan Kenton's a degree broke the ice with a recent skein of one-niters through the south-of-the-border nation, but he rooted in no location.

Back in the years when James C. Petrillo boosted the American Federation of Musicians he put into effect a rule barring Mexican tooters from playing the U.S. The Mexican Musicians Union retaliated and barred Yanks. Since Petrillo descended from the AFM throne the ice has been thawing.

Mexican bands regularly play the Million Dollar vaudefilm theatre in L. A., where the policy is all-Latin shows and pix, and Mex bands increasingly are getting work in Texas and the southwest.

Mogull's 'Laura' Buy

Ivan Mogull is taking "Tell Laura I Love Her" overseas. He's picked up the tune from F. B. Marks for representation in France, Belgium, Luxembourg, Switzerland and Japan.

Mogull left Sunday (31) for London and the Continent. He'll be gone close to three weeks.

NAME JORDAN ROSS AS ARMADA EXEC SEC

Chicago, Aug. 2

Jordan T. Ross, a lawyer here, is the new exec secretary of the American Record Manufacturers' & Distributors Assn.

Art Talmadge, ARMADA president, made the appointment.

'Sole Mio' Copyright Snag Shelves Presley Version

London, July 26

Holdup on the release of "It's Now Or Never," Elvis Presley version of the "O Sole Mio" tune, was resolved by Decca issuing another number entirely. Platter now couples "A Mess Of Blues" with "The Girl of My Best Friend." Decca releases RCA Victor here under the RCA label.

Previous revamps of "O Sole Mio," copyright of which is owned by Bideri of Naples, have been okayed for Britain, but these have been adjudged in accord with the original time and melody. Decca is trying to clear the Presley (Shalva) new-lyrics rendition but isn't too sanguine, even though it lately got approval for the Rayburn Anthony rendering of the same piece after much negotiation.

"O Sole Mio" becomes public domain in 1967.

On The Upbeat

New York

Al Stillman penned the English lyrics to the German tune "Wo Wollen Nur Die Ausländer Gehen," recently acquired for the U. S. by **George Pierce** . . . A new series of contemporary jazz concerts have been added to the program at Pizza 2, Greenwich Village spot . . . **Sammy Kaye's** run at the Roosevelt Grill has been extended to Oct. 9. He opens there Sept. 6 . . . **Randy Wood** just to be confused with the Dot gravy-named sales manager and promotion representative for the western states for Vee Jay Records . . . **Don Elliott** travels on ABC's "Make Five A Summer Night" And To . . . **Dick Caruso** starts a four-week tour Aug. 3 . . . Bandleader **Clyde McCoy** off on one-nighters after his long week stand at the Roadhouse . . . **Teddy Randazzo** at the Aquarama, Flushing, starting tomorrow (Thurs.) . . . **Sgt. Steve Lawrence** taping interviews with personalities in N. Y. for his Army recruiting radio show . . . **Toni Carroll**, MGM thrush, in Rome for a film assignment . . . **Mal Malkin** and piping at the Mayflower Hotel, Plymouth, Mass., for the rest of the summer . . . **Bill Evans**, jazz pianist on the Riverside label, signed a management deal with **Monte Kay**.

London

Joe Meek, artists & repertoire boggart for the pencil-minded Triumph label, turns indie disk producer during most favored platter tournament to the Rank outfit . . . Arranger **Johnny Keating** goes to Toronto's ABC section . . . **Larry Parnes** extends into the ballroom field with his rock singers, starting Aug. 29 with dates at Hammersmith Palais . . . Among platters lined up by Danish singing duo **Nina & Frederik** during a swift London trip, a bangin' album for EMI, "Nina and Frederik in London" with **Norrie Paramor** orch backing . . . Tony Rank label brings in another LP series this week, titled "Toppermost" concentrating on pop stuff and selling at $3.50 . . . Rolling dirge **Sterling Moss**, just out of hospital after a crash, joins BBC-TV's "Juke Box Jury" panel Saturday (6) . . . **Norman Granz** in briefly last week to talk 1960 tours for **Ella Fitzgerald** and **Mahalia Jackson** with **Harold Davison**.

Hollywood

Hugo & Luigi train in this month for RCA Victor sessions with **Sam Cooke**. Singer will be cutting first album on the Coast . . . Chancellor dickey **Linda Lawson** is co-starring with **Dennis Hopper** in "Night Tide," indie flick being lensed here . . . **Allyn Ferguson** has been commissioned for an album at Stereo-Fidelity . . . Negro deejay **Joe Adams** is now at KNOB-FM . . . **Mickey Goldmon's** Criterion publishery has acquired "There's No Place Like Hawaii," current hit in the Islands . . . **Al Sherman's** Record Store is new L.A. distrib for Stereo-Fidelity . . . Capitol Records hosted a bash for **Peggy Lee** last Wednesday (27) at Ciro's . . . Dot Records will release the soundtrack music album of Paramount's "It Started In Naples" this week . . . **Vic Damone** wound a new album for Columbia Friday (29).

San Francisco

Norm Bates, out of work when Fack's folded, hooked on at the Gate Cellar, along with **Gary Long**. **Jimmy Smith** into **Art Auerbach's** Jazz Workshop . . . **Quincy Jones'** new band scheduled to make its U. S. debut at the Monterey Jazz Fest in September . . . **Freddy Martin** work and show opening at the Fairmont next Thursday (4) . . . **Gunther Schuller's** program, cancelled out by Newport run, will be presented at Monterey Jazz Fest—it includes special presentations of **Ornette Coleman** and **John Coltrane**. **Andre Previn** also signed for the festival.

Philadelphia

Gloria Lynne current at Pop's . . . The Urban League has signed the Academy of Music for Sun jam benefit concerts, Nov. 6 and is now lining up talent . . . **Vince Montano's** group at the Venus Lounge, in New York this week, waxing a jazz LP for Bethlehem . . . Jazz pianist **Jimmy Wisner** planed to Rome for 18-day tour of Italy as accompanist and conductor for Philly vocalist **Joe Damiano**, brother-in-law of Chancellor Records Bob Marcucci . . . They'll pick a band in Rome and cut a few sides to let Chancellor benefit from the musician scale overseas . . . **Ed Warminski**, local drummer, has joined **Bill Haley & Comets**. **Bonnie Miller** Quartet, featuring **Ernie Ventura**, is shedded to make a tour of Spain the end of August.

New BBC Scot Orch Maestro

Glasgow, July 26

Norman R. Del Mar has been named as conductor of the BBC Scottish Orchestra here in succession to the late Dr. Ian Whyte. He has recently been guest conductor.

Del Mar has conducted the English Opera Group and been guest conductor of the BBC Symphony Orchestra.

Disks 'Coast' With Video

Continued from page 47

he has recently set up a new division of religious music, and has hired Darol Rice as producer in this division. Peirce stated it was the first time such a Coast move had been made and that Rice's function would include the signing of specific religious singers and groups.

Peirce is not overly concerned with the decline in the singles sales since, as he puts it, "The shift from singles has been to the LP. As people mature they move from the single to the album, and actually, there is more to view optimistically than pessimistically." In this vein he said that Victor's three processing plants have expanded their manufacturing facilities. Locally, Peirce stated, "we showed an increase of 20% over 1958 and this year we'll show another increase, about 10%, over 1959. We can produce 2,000,000 disks per month locally alone." Victor's other large plants are in Indianapolis and Rockaway, N. J.

"At Victor we have 'open door policy' to new songs," Peirce said. The greater proportion of new material has come from independent songwriters and publishers, he said, "and the amount released represents only about 1% of that which I review. There is a tremendous amount of talent here and much of it is being channelled into tv music. When pay-tv comes in, the demand will be great for these artistic, creative talents and, the music business, particularly the record industry, will benefit."

Peirce also pointed out that every major film studio now has a record company as an outlet for its music. "It will soon be obvious that there are many channels for the musician which were not available before tv blossomed on the coast," he said, "and with Mancini opening the way for live music on tv, there are more opportunities than ever before. The record industry will be able to capitalize on this great fund of musical talent more and more as the industry continues to grow."

RETAIL ALBUM BEST SELLERS

(4 National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	16	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
2	2	16	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
3	3	16	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	4	15	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
5	6	13	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
6	5	16	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3270)
7	8	16	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 800-50)
8	7	16	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
9	9	16	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2198)
10	11	9	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
11	12	7	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC 323)
12	10	16	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
13	13	14	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
14	14	16	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
15	17	16	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
16	16	15	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM-LSC 2393)
17	18	5	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
18	15	16	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
19	23	3	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
20	20	14	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
21	19	6	**RAY CHARLES** (Atlantic) **In Person** (8009)
22	22	11	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
23	21	9	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
24	25	11	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
25	24	16	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1261)
26	27	5	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
27	29	11	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5510)
28	28	13	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
29	28	12	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1402)
30	31	16	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1218)
31	35	2	**BILL DANA** (Signature) **My Name Jose Jiminez** (SM 1013)
32	30	12	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
33	32	15	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1414)
34	33	9	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
35	34	3	**VAN CLIBURN** (Victor) **Schumann Piano Concerto** (LM 2453)
36	40	2	**LLOYD PRICE** (ABC-Par) **Mr. Personality Top 15** (ABC 324)
37	36	11	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
38	38	12	**WOODY WOODBURY** (Stereoddities) **Laughing Room** (MW 2)
39	37	13	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1298)
40	39	6	**PETE FOUNTAIN** (Coral) **New Orleans** (CRL 57382)

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	5	ITSY BITSY BIKINI Bryan Hyland	Kapp
2	3	9	I'M SORRY Brenda Lee	Decca
3	9	3	IT'S NOW OR NEVER Elvis Presley	Victor
4	2	9	ONLY THE LONELY Roy Orbison	Monument
5	7	8	IMAGE OF A GIRL Safaris	Elda
6	6	7	TELL LAURA I LOVE HER Ray Peterson	Victor
7	5	9	MULE SKINNER BLUES Fendermen	Soma
8	4	11	ALLEY OOP Hollywood Argyles	Lute
9	13	6	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
10	19	6	TROUBLE IN PARADISE Crests	Coed
11	8	13	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
12	15	10	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
13	10	9	WHEN WILL I BE LOVED Everly Bros.	Cadence
14	16	6	FINGER POPPIN' TIME Hank Ballard	King
15	14	6	FEEL SO FINE Johnny Preston	Mercury
16	11	12	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
17	12	7	JOSEPHINE Bill Black's Combo	Hi
18	28	3	WALK, DON'T RUN Ventures	Dolton
19	32	6	QUESTION Lloyd Price	ABC-Par
20	23	8	MISSION BELL Donnie Brooks	Era
21	18	7	LOOK FOR A STAR Garry Miles	Liberty
22	30	3	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
23	44	4	ALL MY LOVE Jackie Wilson	Brunswick
24	29	9	ONE OF US Patti Page	Mercury
25	67	2	VOLARE Bobby Rydell	Cameo
26	40	2	THE TWIST Chubby Checker	Parkway
27	17	9	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
28	26	6	WHERE ARE YOU Frankie Avalon	Chancellor
29	31	3	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
30	22	6	DON'T COME KNOCKIN' Fats Domino	Imperial
31	38	7	THIS BITTER EARTH Dinah Washington	Mercury
32	21	11	A ROCKIN' GOOD WAY Benton & Washington	Mercury
33	25	12	CLAP YOUR HANDS Beau Marks	Shad
34	24	7	IS A BLUEBIRD BLUE Conway Twitty	MGM
35	20	15	WONDERFUL WORLD Sam Cooke	Keen
36	41	6	IS THERE ANY CHANCE Marty Robbins	Columbia
37	33	12	MY HOME TOWN Paul Anka	ABC-Par
38	46	9	ALLEY OOP Dante & Evergreens	Madison
39	96	2	DREAMIN' Johnny Burnette	Liberty
40	27	6	I'M GETTING BETTER Jim Reeves	RCA Victor
41	37	7	WAKE ME, SHAKE ME Coasters	Atco
42	43	6	SOMETHING ON YOUR MIND Bobby Marchan	Fire
43	49	5	BIG BOY PETE Olympics	Arvee
44	70	2	IN THE STILL OF THE NIGHT Dion & Belmonts	Laurie
45	47	5	LOOK FOR A STAR Deane Hawley	Dore
46	59	2	THEME FROM THE APARTMENT Ferrante/Teicher	UA
47	35	10	RUNAROUND Fleetwoods	Dolton
48	34	7	BAD MAN BLUNDER Kingston Trio	Capitol
49	36	6	DO YOU MIND Andy Williams	Cadence
50	54	8	BONGO BONGO BONGO Preston Eps	Original
51	63	14	THEME FROM THE UNFORGIVEN Don Costa	UA
52	66	5	HEARTBREAK Jon Thomas	ABC-Par
53	65	5	I SHOT MR. LEE Bobettes	Triple X
54	50	6	STICKS AND STONES Ray Charles	ABC-Par
55	74	2	A MESS OF BLUES Elvis Presley	Victor
56	73	3	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
57	45	16	CATHY'S CLOWN Everly Bros.	WB
58	100	2	THAT'S WHEN I CRIED Jimmy Jones	Cub
59	64	16	LOVE YOU SO Ron Holden	Donna
60	39	16	PAPER ROSES Anita Bryant	Carlton
61	60	12	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
62	76	6	ONE BOY Joanie Sommers	WB
63	83	2	RED SAILS IN THE SUNSET Platters	Mercury
64	86	2	OVER THE RAINBOW Beyelders	Everest
65	92	23	LOOK FOR A STAR Billy Vaughn	Dot
66	48	3	LONELY LITTLE ROBIN Browns	Victor
67	58	10	BILL BAILEY, COME HOME Bobby Darin	Atco
68	69	2	WRECK OF JOHN B. Jimmie Rodgers	Roulette
69	53	6	MY TANI Brothers Four	Columbia
70	52	8	HEY LITTLE ONE Dorsey Burnette	Era
71	61	8	I CAN'T HELP IT Adam Wade	Coed
72	—	1	TA TA Clyde McPhatter	Mercury
73	95	13	ALL I COULD DO IS CRY Etta James	Argo
74	77	5	NO Dodie Stevens	Dot
75	89	3	TOO YOUNG TO GO STEADY Connie Stevens	WB
76	55	16	BURNING BRIDGES Jack Scott	Top Rank
77	42	3	HOT ROD LINCOLN Charlie Ryan	4 Star
78	—	1	THE TWIST Hank Ballard	King
79	—	1	MY LOVE Nat King Cole	Capitol
80	68	2	PENNIES FROM HEAVEN Skyliners	Calico
81	—	1	LISA Jeanne Black	Capitol
82	—	1	STAR SPANGLED BANNER WAVING Red River Dave	Savoy
83	—	1	NIGHT TRAIN Viscounts	Madison
84	80	3	I NEED YOU SO Ted Taylor	Top Rank
85	99	4	ALL THE LOVE I GOT Marv Johnson	UA
86	—	1	IT ONLY HAPPENED YESTERDAY Jack Scott	Top Rank
87	93	8	BANJO BOY Jan & Kjeld	Kapp
88	88	6	JOHNNY FREEDOM Johnny Horton	Columbia
89	—	1	TIPS OF YOUR FINGERS Nick Noble	Coral
90	—	3	CAT NIP Dave (Baby) Cortez	Clock
91	—	1	PARDON ME Billy Bland	Old Town
92	94	2	GEE, BUT I'M LONESOME Ron Holden	Donna
93	—	10	MACK THE KNIFE Ella Fitzgerald	Verve
94	—	1	COOL WATER Jack Scott	Top Rank
95	—	3	WASTED DAYS WASTED NIGHTS Freddie Fender	Imperial
96	62	2	ADVENTURES IN PARADISE Jerry Byrd	Monument
97	—	1	LONG VACATION Ricky Nelson	Imperial
98	—	1	HAPPY SHADES OF BLUE Freddy Cannon	Swan
99	—	1	PINEAPPLE PRINCESS Annette	Vista
100	71	3	INDIANA WALTZ Jack Scott	Guaranteed

Florida Playing It Close to the Vest In Buying Top Acts for '60-'61 Season

Miami Beach, Aug. 2

The Miami Beach talent buyers are holding off as long as possible in inking acts for the winter season. Only a few acts have been signed thus far. Among them are Sophie Tucker pacted for a February date at the Deauville. Dick Shawn set for the same inn late December, and a few others.

There are two reasons for the delay, the major one being the hope that some indication will be forthcoming as to whether it will be a good season. Last year was not one of the good years despite the fact that there were plenty of visitors to the resort. There were comparatively few openers, even some hoteliers admitted that the nitery room tariffs were too high for the average visitor.

Another reason is the hope by some innkeepers that the top rung of headliners—Frank Sinatra, Dean Martin, and a few others in that category—will be forthcoming. The Fontainebleau got the bulk of the big names last season, and did very well with them.

There are several barometers that the Miami Beach hosts rely on as a guage of the forthcoming season. One of them is the kind of business done in the Catskill belt. (Biz there is reportedly off in the smaller spots, while Grossinger's, Ferndale, and the Concord, Kiamesha Lake, are doing at least as well as last year). Another is the buying season in the New York garment centre, and of course the general state of business throughout the country. In an election year, they say, all bets are off and no forecasts work out exactly right as a result.

The biggest factor of all is one that they have absolutely no control over. That is the weather. An early cold snap in the north and the hotels hang out the SRO signs.

As a result, buying activity for the resort is again getting a late start. Harry Mufson, operator of the Eden Roc, is expected in New York shortly on his way from Europe, and may study the form charts as a prelude to buying acts. The agencies expect the buying spurt to come as late as October.

Calypsomania in Japan

Tokyo, Aug. 2

In Japan, where music cycles come and go with the dizzying rush of typhoons, calypso is enjoying a high-blown revival.

Return of Caribbean folk flavor was prompted by appearances of Harry Belafonte and Sir Lancelot. Belafonte was here for 10 concerts in Tokyo and Osaka on first leg of global tour while Sir Lancelot and his Calypso Carnival are making a Nippon nitery tour.

Rosie Clooney Bows at Waldorf

Yon for new names in the posh New York hotels continues with the booking of Rosemary Clooney as the initial attraction for the fall season of the Empire Room of the Hotel Waldorf-Astoria. The inn has also signed the Kim Sisters for a November date. The Oriental trio will be one half of a doubleheader.

The current bill at the Empire Room will close after this week and spot will return with the bill headed by Miss Clooney. Emil Coleman orch will again supply the music. Room reopens Sept. 15.

With the absence of a major entertainment room, the activities in the Waldorf's Peacock Lounge will be enlarged starting next Monday (8). Sidney Kassmir, The Violinaires, barpist Tom O'Horgan and the Ray Bari orch will start that evening.

R.I. Presses Gun Rap Vs. Monte; Set 1G Bail

Johnston, R. I., Aug. 2

Lou Monte, 42, was bound over to the grand jury on a charge of unlawfully carrying a pistol here on July 26. Acting Judge Arthur N. Vatelato set bail at $1,000 for Monte, who waived the district court hearing and did not make an appearance.

Monte was arrested June 20 outside the B.N.B. Club here by state troopers who said they found a fully loaded 32 automatic pistol in the glove compartment of his car. The singer said he had used the gun on target ranges in New Jersey and had neglected to remove it.

Colonial Club, Toronto, Goes Up in 95G Blaze

Toronto, Aug. 2

Arson squad was called in to investigate $95,000 blaze which swept though the Colonial Club in late a.m. hours, when nitery was empty, but found fire due to defective wiring. Recent bands playing the nitery have been Duke Ellington, Louis Armstrong, Maggie Spanier, Charlie Barnet.

Harry Lichtenberg, owner-operator, has been having run of bad luck. His wife had just been seized by a stroke prior to fire's outbreak, and thieves recently had blasted a safe and escaped with over $6,000.

Roxy Costumes Sold

Hal Sands in the production dept. of GAC-Hamid, has purchased the bulk of the costumes of the new defunct Roxy Theatre, N. Y. According to Sands, he acquired about 4,500 pieces.

Sands will use the garb in both the outdoor shows he produces for GAC-Hamid as well as units which he produces on his own.

Eddie Rio Joins Hines

Hollywood, Aug. 2

Eddie Rio, onetime western regional director of American Guild of Variety Artists, has joined the Jim Hines Agency as an associate to develop new talent.

Rio most recently was manager of Dorothy Dandridge, and prior to AGVA stint was a member of the Three Rio Bros., comedy-dance act.

A.C. Gets Bigger Crowds, But Take Is Off '59 Peak

Atlantic City, Aug. 2

With bigger names in the resort than any other year and seemingly larger crowds, businessmen, especially in the amusement field, report they are off about 10% in comparison to July of last year. It is pointed out that last year was one of the best years the resort has ever enjoyed. Up and down the southern New Jersey coastal resorts, business as far as amusements are concerned, too are reported down about the same percentage figures.

July bank deposits, and luxury tax figures, as far as the resort is concerned, will help portray the true picture. These are due in the first week in August, and usually show, particularly the luxury tax figures, aimed directly to hit the visitor, whether the month was better or worse.

For one of those unknown reasons the crowds seem to be here, but are not spending their money. Hotels, which summers past turned down requests for rooms in season this year, are accommodating visitors without reservations. These hotels include the best beachfront as well as avenue houses. The number of first class rooms now available because of the scores of top flight motels too may have much to do with this.

Certainly the names are here to draw. Frank Sinatra played to capacity at the 500 Club, but even Paul "Skinny" D'Amato admitted that many of the crowd was of the transit type. Complaint is weekends are capacity and rest of week not good.

DISNEYLAND CLOCKED 21,885,193 IN 5 YEARS

Hollywood, Aug. 2

Disneyland clocked 21,885,193 visitors in its first five years of operation. Tally was made up to July 17 with the last year hitting 5,253,415 admissions which was the heaviest in its history. Figures marked a 15.3% hike over last year and 43.6% over the first year.

The park opened July 18, 1955, with 22 attractions and represented an investment of about $17,000,000. Since then, the capital outlay has grown to $32,700,000 and there are now 43 attractions. Cost of the recently opened "Nature's Wonderland" was $1,300,000.

Dan Dailey Bows Out Of L.A. Nitery Break-In

Hollywood, Aug. 2

Dan Dailey has bowed out of his personal two-week date at the Slate Bros. to have opened Thursday (4). Pullout was prompted by the unpreparedness of his nitery act. The Slate date was to have been a partial break-in for Dailey prior to his Sept. 6 opening at the Sahara, Las Vegas.

The Slate engagement was to also have been strictly a "lavaliere" deal in which Dailey would have worked for AGVA scale, with spot paying required added musicians. He plans to play the La Cienega bistro at a later date.

Leonidoff Sets Brazilian Revue

Idea Suggested to Radio City Music Hall by Wife Of President There—Due in Fall

Rio De Janeiro, Aug. 2

Radio City Music Hall's senior producer, Leon Leonidoff, is in town. He came here to discuss details of the Brazilian show that will be presented at the Radio City next October. Leonidoff arrived in Brasilia where he spent a day and was received by President Juscelino Kubitschek. Incidentally, the show was suggested by the President's wife, Sara Kubitschek, when she visited the Radio City last year.

Local producer Carlos Machado is in charge of selecting the native singers, dancers and showgirls who will appear in the show. Machado's wife Gisela will design the costumes and maestro Leo Peracchi will make the musical adaptation. A special CinemaScope short about Brazil will be screened in the opening to give the audience an idea of the country so it can understand the show.

Leonidoff will also visit Sao Paulo, Iguassu Falls and then will take few days rest in a coffee farm before going back to the U.S. He said, at his arrival that he came to see and feel the country's atmosphere and that he's sure the show will be "great" because he is "magnetized by everything he has seen here."

Vaude, Cafe Dates

New York

Bookings at the International now include Sophie Tucker, for Oct. 18, Joey Adams & Al Kelly, Nov. 22, and Myron Cohen, Jan. 18 . . . Gene Voll, general manager of the Savoy Hilton, off to California on a vacation . . . Tony Mitchell to warble for Boys Town of Italy at its Houston benefit, Oct. 21 . . . Bobby Darin subbed for Gary Crosby at the Flamingo, Las Vegas, Friday (22) because of latter's throat ailment . . . Judy Scott set for the Condado Beach Hotel, San Juan, Aug. 16.

Gary Morton booked for Radio City Music Hall starting next Thursday (11) . . . Leslie Uggams slated for the following show there . . . Denise Darcel to the Radisson Hotel, Minneapolis, Dec. 5 . . . McGuire Sisters preem at the Frolics, Salisbury Beach, Mass., Aug. 14 . . . Sylvia Sims, Jaquee Koral and George Summers Trio constitute the new bill at the Living Room . . . Jimmy Komack also pacted for the Living Room, going in Oct. 24 . . . Sammy Davis Jr. set for Blinstrub's, Boston, Jan. 27.

Chicago

Andy & Bev Sisters set for a frame at the Regal Theatre, Chi, Aug. 19 . . . Vagabonds play the Holiday House, Milwaukee, Oct. 11-19, and open on Oct. 20 at the Trade Winds here . . . Ray Hastings and Ken & Mimi Welch down for Eddie's, Kansas City, opening tomorrow (Thurs.). Carmel Quinn to same room Oct. 14 for two . . . Ford & Blaze signed for the Holiday House, Pittsburgh, March 24 . . . Kim Sisters booked into Waldorf-Astoria, N. Y., Nov. 14 for a month . . . Comedy team of Jack Burns & George Carlin into Racquet Club, Dayton, Aug. 18 and the Cloister, Hollywood, Dec. 8 . . . Somethin' Smith & Redheads to the Holiday Inn, Joplin, Mo., Aug. 28, and the Radisson Hotel, Minneapolis, Sept. 30.

Hollywood

Gene McDaniels is back at the Ye Little Club . . . Dilto Cathi Hayes at Dino's . . . Stan Kenton and Count Basie orch's have been set by Irving Feld and Ray Norvis Oct. 7 in Chicago. It marks the first time both bands have appeared together . . . Ella Fitzgerald returns to the Fairmont, Frisco, for a six-week stand beginning Oct. 13 . . . The Limeliters play two weeks at Dayton's Racquet Club starting tomorrow (Thurs.) . . . Dancer-comedian Ben Bigley joins Berry Ashton's "Show Girls of 1960" revue at Frisco's 365 Club . . . The Lancers set for four weeks at Harrah's Club in Lake Tahoe beginning Oct. 14.

Pittsburgh

Sophie Tucker starts Friday at the Holiday House . . . Ray Peterson in for nine days at the Town House beginning Friday . . . Quinotto Allegro in for two frames at the Ankara . . . Pearl Bailey on Sept. 24 for 12 days, Andy Williams on Oct. 7 for nine days and Anita Bryant on Nov. 11 for nine days are set for the Twin Coaches . . . The Ankara has definite bookings on Roberta Sherwood, Oct. 31, two weeks, Tommy Leonetti, Nov. 14, two weeks, and Al Martino, Nov. 28, one week. The Holiday House is set with Joanne Wheatley, Martha Raye and Ted Lewis.

Arenas O.O. Icer in A.C.

Atlantic City, Aug. 2

Representatives of 38 arenas throughout the U.S. and Canada will gather here Aug. 8-9 at the Ritz-Carlton for the 21st annual combined conference of Ice Capades Inc. and International Ice Attractions Inc. Gathering will see some of the new "Ice Capades" acts now breaking in here before the annual premiere in New York in September and discuss various problems having to do with booking the big show in their arenas throughout the coming year.

John H. Harris, president and producer of "Ice Capades," which opened here for its annual six week run in Convention Hall last week, will host the arena reps.

Inside Stuff—Vaude

Joe Saxe has a flock of names lined up for his Gatineau Club in Hull, Que. Connie Francis, whose three days there last summer drew season's biggest area sellout except Jack Carter's takeo there, comes in Aug. 25 for a week. Billy Williams Quartet tees Aug. 11, Brothers Four Sept. 1, Johnnie Rodgers Sept. 8 and Johnny Puleo Gang in late September. Jack Carter switched to sing J. P. Malone's Chandiere Room Room last month and repeated his sellout. That spot has Four Aces booked in August.

VAUDE SHOWS NEED 'PARTY' AID

N.Y. Cafes Face Novel Rivalry From Rental Hall on Site of B'way Riviera

New York niteries, which of late have been relying on the banquet and catering business for the backbone of trade, face a new form of competition with the new setup that has taken over the spot last operated by Bill Miller as the Riviera. A group has taken over the former nitery exclusively for rentals by the evening. Contemplated charge now is $500 for weekdays and $750 for weekends.

Under blueprints now made, the hall, still unnamed, will work with all caterers and do none of it themselves. Customers using liquor that they bring in will pay a corkage charge, but none if they buy from the hall at what will be reduced prices. Manager is Connie Immerman, w.k. figure in N.Y. nitery circles dating back from the speakeasy days. He was at one time the operator of Connie's Inn. His last nitery connection was with El Toro which ran briefly on the site soon to be occupied by Monte Proser's Beachcomber. Operators are Arthur Levine, David Vereschlitzer, Nathan Trotsky and Lou & Sidney Benson.

The catering business has become one of the functions of the cafe trade. The niteries have been able to sell organizations on the premise that they can do better either in taking over an evening at a cafe since all food, beverage, show, music, etc., can be supplied at a flat figure which, it was argued, would be cheaper than by buying each item individually.

The caterers on the other hand, are now arguing that the consumer by buying a complete package is often paying for items that aren't necessary. Some organizations for example, feel that with a full program of speakers, shows are superfluous. Others wish neither shows nor music. The caterers have also argued that cafes are not the proper place for events that call for speakers unless the entire place is taken over.

The Riviera closed more than a year ago when Miller couldn't obtain a liquor license and the spot has been vacant since then. It was for many years the Arcadia Ballroom and then was taken over by Lou Walters who invested approximately $500,000 and built it as the Cafe de Paris. This was a shortlived operation.

Rental for the venture is reportedly $50,000 a year as against $120,000 in the days when it was a nightclub. Property is owned by Columbia University. The same building also houses Jack Silverman's International.

Hawaii Tourist Boom

Honolulu, Aug. 2.

Conventions and other group movements, including sales incentive tours, will bring about 45,000 persons to Hawaii this year, a whopping increase of 179% over the 1959 totals.

The convention and group movement volume now represents about 15% of the annual number of visitors. Hawaii Visitors Bureau predicts almost 300,000 vacationists will arrive in Hawaii this year.

Sinatra Soars Over $200,000 In 9-Day A.C. Date

Atlantic City, Aug. 2.

Frank Sinatra played to a record breaking nightclub crowd of some 15,000 the nine days he was the headliner at Paul "Skinny" D'Amato's 500 Club last week, grossing more than $200,000, a new high for the 700-seater. Vermillion supper club section of the club. Popularity of star with public was unquestioned, as he was escorted from his hotel beachfront Claridge to mid-city bistro nightly and into his dressing quarters flanked by a cordon of police who pushed well-wishers aside.

Although he was billed for a 10-day clay, he did his last shows Saturday (30) night, coming in the previous Friday, and playing three times weekends and twice weekdays for a total of 21 shows. D'Amato pushed up the tab to a $7.50 admission and $7.50 minimum, a new high for weekends and a $5 admission and $7.50 minimum other days, and played his partnership-star to a full house.

Club supplied no figures on Sinatra take, but with full capacity minimum and admission charges for the 700-seater room figures would run up to $184,500 for the 21 shows with full capacity boasted. Repeated calls to club throughout week brought response that they were sold out and, subject to cancellations, could not accept further reservations. Refunds for Sunday night reservations were made.

Sinatra on his visit was really press shy. Repeated efforts to make a contact for a picture and interview were made by the Atlantic City Press and the best the paper mob watching the guarded Sinatra enter the club and do a story based on this and an interview with D'Amato, always most cooperative with the newsmen.

D'Amato said that fully half of the reservations he had received for the Sinatra show were from

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Chez Paree Gets Third Tax Rap for $25,082

Chicago, Aug. 2.

Internal Revenue last week slapped another tax lien on the Chez Paree, this time for $25,082—amount of unpaid excise collections owed from last March 31. It's a third time in just over a year that the club has been dunned by Uncle Sam.

Chez is dark for the summer, planning the relight Sept. 7 with Louis Prima & Keely Smith.

PEST ADDS TALENT

Bellafonte Folk Singers have been added to the Forest Hills (N.Y.) Music Festival to be held at the West Side Tennis Club, Aug. 5.

Also inked for the event are Theodore Bikel, Cumberland Trio and flamenco guitarist Sabicas.

Dot Lamour Booked For Central Can. Exhibition

Ottawa, Aug. 2.

Dorothy Lamour is set to top the grandstand show at Ottawa's Central Canada Exhibition. The fair runs from Aug. 19 to 27 but the main show stretches Aug. 22 to 27 with the 19 and 20 dates filled with "Teen Time Jamboree," aimed at the bluejeans set. Also rebooked for the 1960 CCE is the United States Air Force band, a free attraction.

In the show are The Mariners, Wes Harrison, Arren & Broderick, Teruhiro Lee, Fric Lanis and Greta Fresh. Midway again will be handled by World of Mirth.

Welk Orch Group in Houston on Aug. 9

Houston, Tex., Aug. 2.

Some of television's widely known performers, members of Lawrence Welk's orch, have formed an all-star entertainment package which will appear at the Music Hall for two performances on Aug. 9.

Traveling unit is headed by the Lennon Sisters and includes vocalists Larry Dean, Bob Lido, Rocky Rockwell, Aladdin, Larry Hooper and Jo Ann Castle. Others in unit are Myron Floren and Jack Imel.

AUSPICES KEY TO ADVANCE B.O.

Preselling of tickets is becoming an increasingly important factor to most of the travelling shows. The greater stress on the heavy advances is seen by the fact that the daytime shows of the Canadian National Exhibition may go under Shriner auspices. At the present time, the probability is that the larger evening show will remain with no sponsorship.

The factors that have made it necessary to have a hefty advance have been accumulating during the past few years. It's been found that under today's conditions the average family will not shell out unless they have been slugged into buying by some organization or another or unless the show is so desirable that they are impelled to get tickets in advance.

At the same time, the modus operandi of getting advance sales has been changing. Many shows that are not under sponsorship of some organization carry their own ducat distribution staffs. It's been found that the "boiler room" sales force has been causing a lot of resentment. In its stead, the promoters have found that distribution to small organizations, heavier exploitation via video and newsprint as well as billboards, placards etc., has been getting a heavier play.

Another item that makes preselling highly important is the fact that with competition of stay-at-home television, the large shows have had to draw from ever increasing areas. Ice shows and cir-

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PATROL CAR UNSUITABLE AS COPS' 'BOXOFFICE'

Albuquerque, Aug. 2.

Can cops use patrol cars as boxoffices, to peddle tickets for annual policemen benefit events? Not in Albuquerque anymore, apparently, as the result of a complaint from an irate citizen.

A uniformed police officer and uniformed fireman were parked in the downtown area in a police car last week peddling ducats for the Aug. 10 annual policeman-fireman benefit baseball game, but had to halt sales after an irate citizen called the Tribune and complained. Newspaper reporter relayed the dope to the police headquarters and officers in charge said the procedure would be changed.

Officer in charge said that in years past, all officers and firemen had tickets and peddled them, but in last couple of seasons a single cop and fireman in a patrol car were used to handle sales. Tickets cost 90c.

Eddys', K. C., Cabaret Tax Ruling May Overhaul Cafe Tab Techniques

A recent decision in the Kansas City (Mo.) Federal district court, where the Eddy Bros. Inc., operators of Eddys' in that city, protested the 10% cabaret tax on that portion of a check piled up before the entertainment starts, is of great interest to the cafe people. The Eddys won. Their contention that only the food and beverages ordered while the entertainment was on, was subject to the 10% surcharge, was sustained in the U.S. District Court of Missouri.

Awhile back a Cincinnati nitery sued and also was sustained that the food and beverages consumed after the entertainment was over should not be taxed; only drinks etc. consumed during the entertainment was subject to the 10% tax (at that time it was still the 20%) tap.

There is no question the Federal Government will appeal the K.C. decision, otherwise it becomes practically academic to expect any excise tax income from that source since the sundry means to exclude the U.S. tax rap are obvious.

The cafe people, of course, have long looked askance at the 20%, and latterly 10% tax rap as a business-deterrent.

Those hotel rooms with entertainment long since decided they were within their rights to serve "theatre dinners" sans music or with only a pianist. They defer the dancapation and or show until 8:30 or 9 p.m. (One Park Avenue hotel, the Sheraton East v.k.ept the Ambassador—doesn't start its Chauncey Gray music until 10 p.m. in order to permit the fashionably late-diners ample time!)

Ruse & Subterfuge

On a grimly realistic postmortem, one of the prime causes for the demise of a quarter-century New York landmark (the Versailles (now a music room) was the Nick Prounis & Arnold Rossfield management having erred by giving some favored customers their checks around 9 p.m. before the shows started. The Government took the position this was a ruse and a subterfuge to shirk the then 20% tax rap and claimed some $400,000 in tax arrears. It was too staggering a load for the Nick & Arnold management to combat and seemingly they took no legal action as with the Eddys.

If, as and when the K.C. decision is affirmed and the 10% held applicable only to exactly the food and beverages served during show-time, it could mean three different

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Tourist Trapping

Albuquerque, Aug. 2.

Albuquerque can stop an additional 10,000 tourists daily and pick up an additional $36,000,000 annually, if it'll just install either (1) a Disneyland or (2) a Grand Canyon.

So said George Mason local pub relations man, in an address last week before a city businessmen's group.

Mason said one such project is the upcoming "First American Indianland," now under construction in the city and geared along the lines of the Disney park, although with a theme of the American pre-Marxian Redman.

New Show Biz Idea Cooking—Instant Vaude

There's all kinds of vaudeville dates around, say the talent agencies, except full weeks. It is now possible to book certain types of acts to play one-nite stands in the theatres, full days and sometimes a weekend. There is even the possibility of booking several theatres in one day. However, a date long enough for an act to send out his laundry is virtually impossible with the exception of a few Negro houses scattered throughout the country, and the Radio City Music Hall, N.Y.

The instant vaude is now being sought for personalities especially those off the television shows, particularly westerns. Many are being sought to go into houses following the outdoor season. Today, the bulk of these dates are in situations catering to the kid trade in the age bracket below the teens who go primarily for the rock n' rollers.

One act that has been cashing in heavily on these juve circuits is the Three Stooges who have played dates throughout the country for

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Actress Turns Agent

Ernestine McClendon, an actress for many years, has joined the Lillian Arnold Agency, N.Y.

Miss McClendon has been campaigning for the greater use of Negro talent on all fields, including television commercials.

New Pittsburgh Aud Setup

Ex-Theatre Operator Harris Has Hockey & Basketball—Light Opera Set for Summer

Pittsburgh, Aug. 2.

Harris Amusement Co., which virtually disappeared from the Pittsburgh scene when its theaters were sold a couple of months ago to Ernest Stern, has moved back into activity as lessee for hockey and basketball in the new Civic Auditorium.

John H. Harris, president of the firm, formerly operated the Gardens here which was the only arena in the city for large productions, ice shows and sporting events. It has since been demolished and the land used for a new apartment house. Harris is the producer of "Ice Capades."

Harris acquired the basketball rights from Archie Litman with best bid to the authority running the new auditorium. Litman has a franchise in the new American Basketball League and Harris has a franchise pending in the National Basketball Assn., which Maurice Podoloff, president of the floor loop, has assured Edward Fisher, executive director, will be granted in the fall, when both Pittsburgh and Chicago will be added to the league.

The Civic Light Opera will take over the auditorium for the summer and all the other dates will be thrown open to individual promoters. Harris will pay $800 a day against 12½% for the first $300,000 of each season. After that figure is reached, the percentage will go to 20%. There will be 208 dates open for outside promoters, who will pay a slightly higher rate for individual events and shows.

The auditorium will seat 7,200 for shows, 10,000 for hockey and ice shows, 11,000 for basketball and 12,500 for boxing and wrestling. The auditorium will not be available on Sundays except for religious and non-profit events. The auditorium is slated to box in June of 1961.

Warning to Winnipeg Cafe Act Stirs Censor Issue

Winnipeg, Aug. 2.

The Manitoba Liquor Commission has warned the Town n' Country Club here to have its lounge entertainer, billed as Sir Judson Smith, clean up his act or face revocation of its license. The Commission stated that the turn violated its standards of good taste. Commission claims it acted after several complaints were received. As a result of the warning, Smith threw out the questionable material and is sticking only to musical comedy tunes.

Meanwhile, the Commission's action has excited some action locally. Issue of censorship was raised on the editorial page of the Winnipeg Free Press which asked why the Commission took no action at the nitery previously since art had been at the cafe for 10 weeks before cleanup notice was given.

Ink Tony Pastor For 3-Wks. at Camelot, N.Y.

The Camelot, N.Y., slated to open Sept. 8 with Vic Damone, has booked Tony Pastor to go in Oct. 3 for three weeks. Pastor will be doing an act with his two sons and a singer, Penny Prim, to be backed by six musicians.

The Camelot will be an intimerie on New York's eastside.

New Acts

NICK DANA & DON BECKER
Comedy-Songs
20 Mins.
Upstairs at the Duplex, N. Y.

Nick Dana & Don Becker are a bright young comedy team with an ingratiating flair. In a set that mixes up songs, routines and impressions with general good humor, the lads come through as a likeable pair who can move on from the Greenwich Village showcase to wider displays in cafes and TV panelshots.

Dana is the buffoon of the duo but he doesn't go overboard on mugging revelry. His mugging is restrained and just right and his cartoons of Bette Davis, Swanson, Joan Davis, Bankhead and Marilyn Monroe and are done with an abandon that's quite funny.

In a straight-man slot Becker is an excellent foil and also does nicely in an occasional ballad. The boys also get together on some hippy special material numbers such as "P-Town" (at Provincetown, Mass.) and "Candle in Fairbanks." They also have a parody bit of NBC's "Monitor" radio show, which is a bit limited in its appeal but gives them a chance to fool around in a frolicsome mood. Gilo.

KAYDEL & THE TORRAYS (3)
Songs, dance
13 Mins.
Chandiere, Ottawa

Plenty of action is worked into the nicely constructed trip and chant stint of Kaydel & The Torrays (3). Stanza is too brief but what there is of it is okay. Two males and femme toll neatly and smoothly through a bright, fast routine that calls out thresome as a unit plus solo bits in both vibrp and terp departments. Girl is a looker with Cinko pipe equipment.

Session is on with good staging and dressing for nine bopper.

It's solid for niteries. Gorm.

PHILLY DUKE & TRIO
Songs, instrumentals
Lounge
Thunderbird, Las Vegas

Phillip Duke is branching out with his own act in lounge of the Thunderbird. Singer formerly vocalist as Phyllis Paul, with Harry Dalsch jazz orchestra, is backed by Ralph Pollak, drums; Bob Douglas, bass, and Don dePhillips, gtr. Group, which started early stand in this indefinite booking stint, now is working the midnight-dawn shift and developing a regular customer following. Miss Duke has good vocal range and interesting but not flashy style with wide range of numbers specially arranged by Bill Reddie, orch conductor at the Dunes. Real catchy is "Chicago" with double tag ending.

Miss Duke, attractive and talented, can belt or romance tunes with equal ease. She also knows how to inject a nice touch of comedy as in her swing rendition of "Took Advantage of Me" in way that drawe in listeners. On a recent night she gave out with 12 numbers but paid price via a touch of hoarseness. Customer faves include "Chicago," "Mister," "Day in Day Out," "You Don't Know What Love Is," "Lullaby of Lovers," "Red, Red Robin" (with a "Mack the Knife" type arrangement) and, of course, "Advantage." Instrumentalists give first-class backing. Pry.

STEVE DEPASS
Songs
35 Mins.
Holiday House, Pittsburgh

Steve DePass who had exposure on the Jack Paar show, has been around for four years but bows this week in New Acts from the Holiday House. An excellent folk singer, DePass has used his trigger mind and excellent education to develop a fine style of impromptu verse that weaves in nicely with varied rhythmic patterns.

On the heels of folksinging alone DePass has an excellent future but with the added audience pleaser he is able to fit into any room, club date, film or tv show.

On show caught, no stock material or restricted quotient was evident although most of his verse was in simple tambre patterns. He got sock response on all his verse voyages which were based on the themes of such titles as "Good Morning," "Enjoy Yourself" and a final improvisation that was brilliant. He paced with strong folk tunes. DePass has a lot to offer and with the proper exposure and handling should be big.

He is aided in his turn by his partner from college dates, Bob Taylor. Act closes here on Aug. 4. Lil.

TAYLOR & MITCHELL
Comedy
24 Mins.
Chandiere, Ottawa

New among returnings in the comedy circle is the merging of Rod (ex-Chase & Mitchell) and Burt Taylor (formerly a single). The union is good. Taylor has a fine set of mines and knows what to do with them. He also handles straight stories with only minor assistance into the comedic department. Teaming the guitar-toting Taylor as partner Mitchell, an experienced comic.

Much of the C&M material is still around but redesigned and polished to strengthen the routining and staging. For example, a bit where Mitchell, wearing a waiter's jacket, crashes a pile of trays among the tables to intro a cab bit with Taylor on the floor has been moved from opener where it worked up the act's opening, to near the end where it gets more impact.

Stanza is, of course, heavy with gags, as it should be. Besides chant songs by both of Cole Laine, Johnnie Ray, others, standout items include a string of impressions with Mitchell using a pair of saucers to do Gable, Monroe, Cantor, Durante, Martha Raye, Harder, Eckberg, others. Session is good for niteries, television. Gorm.

SUE EVANS
Songs, Harp
22 Mins.
Shamrock Hilton, Houston

Sue Evans, a fetching young redhead, presents well paced show as she divides time as vocalist and jazz harpist. She has managed to get almost everything into her act. Pipes are better than average she strokes a swinging string, makes behind-screen costume change and even dances a little Charleston near close.

Miss Evans slows her routine with harp solo. "Over The Rainbow" sings torchy "And Then Some" Tableaiders, gets top returns with "Tiger Rag," then changes costume for closing 20-minutes. Slip.

NANCY WILSON
Songs
20 Mins.
Tropicana, San Juan

Unusual pipes, unusual sense of style in hip pattern, and class make this new warbler a safe bet for salonos and for playback. Capitol has already released one LP and has another in the mill. In her first club date out of New York, Nancy Wilson comes through to the mustache—not usually warm to modern jazz. Thrush has tall but well-shaped good looks, good taste in clothes and uses only her voice and her eyes to sell with. Voice is sometimes a silky whisper, sometimes a wirl, mamor, each type arresting, but not really moving set at random but results in surprising impact. Her control is so good it's exciting by itself. She takes off on the blues, bell, wistfulness and rhythmicity in an Miss somewhere west of Sarah Vaughan. And everything swings.

Her big number is an original, Carlos Lowle's "Garden of Roses Stone," a string of moody voices of higher artistical effect, strong on a thumping that stems from Kilingbeat, the scene transitions from winter to spring, she can do the job.

Miss Wilson, with her natural equipment, could let the top but free. Fred.

BARBARA HAMMOND
Songs
20 Mins.
Tidelands, Houston

Twice through Barbara Hammond is Delmar Roundabout in appearance and can hold or room. Pipes are a very good. She bounces at latest 25 minutes with "Taken a Chance on Love," numbers into "Let There Be Love" and "Mack." After a Broadway medley she changes tempo with "Mack The Knife" moves to a lullaby "Moonglow" and boys off with "Till We Meet Again" which she begins in standard style, changes to jazzed up version to leave to good response.

Miss Hammond has the voice and presentation, could use a smidge more confidence to make it big. She is digitally handicapped on [illegible] Schools [illegible] Hammond [illegible] Tidelands [illegible] are working [illegible] which should [illegible] and help [illegible] confidence. Slip.

Instant Vaude

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Juvenile audiences. The trio has successfully been set for a series of one-day stands through Pennsylvania, Ohio and West Virginia. They start a tour at Lima, O. Aug. 4 and wind up Sept. 3 at Morgantown, W. Va. Joe Hilber is booking them out of Pittsburgh.

Another of the short-term dates is due to the hooley business. In some areas, supermarkets which do not subscribe to the premium stamp plans have been bookings shows headed by top names, admission to which is obtained by a stipulated amount of cash register tapes. There has been flurries of theatre and auditorium dates growing out of this facet of the business.

The offices complain that the instant vaude doesn't make for profitable bookings except in the case of names on hefty guarantees and percentages. However, they consider it worthwhile exploiting in hopes that some permanent employment can be developed.

Shows Need 'Party Aid'

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vance, particularly, have had to drive from as much as 70 miles from the exhibition point. Exploitation has been widened to include distants towns that used to be fringe areas. It's also been found that even when the customer would like to see a show, other factors, such as parking, baby sitters, etc., enter into the deliberations. Thus when the ducat is sold in advance the family makes sure that all these problems are resolved.

Need Auspices

The advance selling has become so important a factor that many shows will not move without auspices. The infighting and competition for such effective sponorships as Shriners has become so sharp, that it has become a major financial item in some cases. The Shriners, incidentally, have become the most important outside organization so far as auspices are concerned. They are one of the most effective organizations in getting audiences, outside of New York. Various fraternal groups such as the Lions, Odd Fellows, etc., are also able to bring in crowds. The better room stalls frequently averaged 25% of the money it brought in. Of late, the sponsoring organization has been getting at least as much from the producer or promoter.

Another important sponorship are police and firemen organizations in various cities. Although, city administrations have frowned upon pressures used by these organizations, they remain one of the more effective ticket sales force.

Importance of getting a group behind a show is seen by the fact that the various indoor circuses will go only when presented under auspices. It's sufficiently effective to have circuses especially organized for police, firemen or Shriners. At one time, a travelling circus was called the Shriners Circus. St. Louis police and firemen had circuses specifically organized for them by Tom Parks. That outfit paid top prices to talent and constituted the only public appeal by these groups.

The lack of advance selling can be beaten in New York where large shows, such as ice, open with a negligible advance. However, after several days, they generally go clean, exploitation, word-of-mouth and reviews being relied upon. However, in most cities, the promoters cannot afford the luxury of standing by and waiting for a layout to build. Campaigns have become one of the most important factors in selling a production.

Sinatra's 200G

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could do was to get a photo of the out-of-town folk, most of them from the metropolitan areas, and that many made the trip to the show only to catch the act.

Parking lots in vicinity of club took advantage of crowds and upped ante to $2 instead of the usual $1 or $1.50 according to the crowd. Restaurants and bars nearby did added business. The front room and side bars to the 500 Club were packed each night with those hoping to see if not hear Sinatra. Most of the time the best they got was his voice on records.

Versatilian room shuttered with exit of star and, following D'Amato's new policy of playing only winners, won't open again until Aug. 13 when another of the boniface's partners, Dean Martin, comes in for a six-day stand. Sinatra, Martin and D'Amato are partners in a syndicate now seeking to purchase an interest in the Cal-Neva Lodge at Lake Tahoe, Nev.

While big supper club room is dark, D'Amato will offer lesser talent in big front room and bars in side room. One set up as small arena will continue to be in operation.

KC Tax Ruling

Continued from page 51

checks per party. One would be for I&B gin-show tax-free; another check for the I&B during show (unsuspected) and if the party lingers after the show, still a third check for the drinks etc. consumed post-entertainment.

Academic

Then, too, there are the many instances when no service is permitted during the entertainment, or deference to the headliner, so that middle check could become academic and the pre- and post-show tabs alone considered, and those of course not subject to the 20% tax rap per the above.

Nobody ignores the fact that the entertainment, i.e. the show, is the raison-en for the business traffic.

It is also vague whether the pre- and post-show dissipation is or is not interpreted as entertainment hence subject to the 10% tax. By and large a room with a band, to which the customers terp, qualifies as a cabaret and is subject to the 10% entertainment tax. Conceivably, as a device to circumvent the U.S. 10% tax tap, the public could order its major food-and-beverage before the show and dance music start, and of course by paying for it before that timetable circumvent the 10% obligation.

The KC ruling is not final hence no deviation from the 10% tax obligation is to be assumed until there is a conclusive U.S. Supreme Court decision applicable nationally.

"JIM BACKUS... A REAL ROUSER!"

"From now on, Jim Backus needn't do any thing else . . . a one man riot. As many waited outside as already inside." HEDDA HOPPER

"Backus immensely comical." WALTER WINCHELL

"Jim Backus keeps patrons laughing it up with glib tongue . . . circles politics, personalities, radio, etc. Backus didn't lateral off his routine on 'Magoo' too often . . . his talent covers wider range than voice for cartoon character." KAFA, VARIETY

"Getting table for Backus bistro bow . . . like asking for room 711 in Las Vegas . . . Slates are standing 'em up outside . . . go early!"
MIKE CONNOLLY, Hollywood Reporter

"One of surprises of year is Jim Backus . . . continues to pack the Slate Bros." JOHN L. SCOTT, Los Angeles Times

"Jim Backus slays cafe society . . . biggest surprise of cafe circuit . . . has Hollywood contingent flipping . . ."
ABE GREENBERG, Los Angeles Examiner

"Jim Backus had crowds backed up on sidewalk." BILL KENNEDY, Los Angeles Herald-Express

• "Backus . . . a delight to watch . . . a joy to hear . . . a real rouser!" NEAL GRAHAM, Hollywood Reporter

"Slate Bros. has sure-fire hit in Backus . . ." MIDGE GOLDEN, Beverly Hills Times

". . . Hilarious evening with Jim Backus . . . club has been packed nightly."
COBINA WRIGHT, Los Angeles Herald-Express

"Surprise entertainment package of year . . . Jim Backus currently packing Slate Bros. . . . top comics dropping in to watch Backus at work . . . Milton Berle, Jack Benny, Mary Livingston, George Burns, Gracie Allen, Donald O'Connor . . ."
BELLE GREENBERG, Beverly Hills Citizen

". . . Such crowds for both shows . . . I got to my table by going around back to the alley."
AUDREY KEARNS, Citizen News

". . . Kept packed house laughing for an hour. More of Backus humor should be sought by nighteries. We understand Jim's wife, Henny, wrote most of his show. We doff our hat, Henny! . . . funny routine delivered by a funny man."
GRANT DRIVER, Los Angeles Mirror-News

Personal Management—**CHARLES GOLDRING**
Representation—**General Artists Corporation**
Press Relations—**CHARLES POMERANTZ**

VARIETY BILLS

WEEK OF AUGUST 3

NEW YORK CITY

MUSIC HALL

AUSTRALIA

MELBOURNE

SYDNEY

BRITAIN

BIRMINGHAM

BLACKPOOL

BRIGHTON

LOS ANGELES

LAS VEGAS

MIAMI - MIAMI BEACH

RENO-TAHOE

SAN FRANCISCO

CHICAGO

Cabaret Bills

NEW YORK CITY

Unit Review

Tonight With Belafonte

(SANKEI HALL, TOKYO)

Tokyo, July 28.

"Tonight With Harry Belafonte" with accompanists Richard Thomas (guitar, clarinet), Dodat Bertrand and Norman Keenan. The Vince Tizzano and Jazzmeter units directed by Milton Ohun.

The show-case folksmanship of Harry Belafonte in his virtually solo package, a reprise of the Phil Stern production seen at New York's Carnegie Hall and the Palace transcended the language barrier and political unrest to put the locals down on their Nipponese. Interest was stirred for Belafonte's Japan how by hefty record sales, his picture outings and a well-executed campaign heralding this tour. Expectation was high and the commanding singer did not disappoint.

In his costume of open-collared sport shirt, plain trousers and a thick belt, Belafonte worked on a stage bare of props other than microphones and stands for his accompanists. With clever lighting effects dramatizing the simplicity of the production, the numbers punctuated by brief blackouts, each song was a playlet within itself.

During first half of the program, Belafonte was all business, building up his hold on an audience liberally crinkled with Americans and other non-Japanese with such numbers as "Jerry," "Done Laid Around" and "Cu Cu Ru Cu Cu Paloma," laying the more serious offerings with the comic animation of "Mama Looka Boo Boo." In introducing his mark song "When the Saints Go Marching In," Belafonte emerged as a personality, singing one chorus as a Boston madrigal and then spoofing the stereotyped Britisher before branching into the song in New Orleans style.

The second half of the bill saw a looser Belafonte. Audience recognition of the opening chords of "Jamaica Farewell" and "Day O" brought rounds of applause. These alternated with the less identified "I Know Where I'm Going" and "Mangwana Podela." The cool-cover was Belafonte's audience participation, lengthy working over of "Matilda" during which the singer read bits of Japanese from scraps of paper which brought bouts of roaring.

Belafonte closed with the Japanese folk song, "Sakura," in which the customers joined, rounding out two hours of some of the best artistry and showmanship seen in these parts in a long, long time. The musical and vocal accompaniment was a classic blend and the Japanese pit band under baton of Milton Ohun was well rehearsed and a noteworthy contribution.

Belafonte, the first major U.S. artist to play here commercially in memory, said he is doing so on a no profit—no loss basis. Belafonte is in Japan for seven concerts, five here and two in Osaka under promotion of Victor Records of Japan and the Mainichi Newspapers.

High-priced American talent has habitually skirted these shores because Finance Ministry does not permit the earning of dollars by foreign popular entertainers nor the accumulation of yen accounts.

Belafonte said he decided to play Japan dates to introduce himself here, a followup to the half sales of his records in Nippon. The arrangement, he added, includes expenses covering transportation and maintenance of an entourage of 17 singers, musicians, staff and family members.

After a Hong Kong stopover Belafonte resumes spreading his legend, playing Manila, then Melbourne, Sydney and Brisbane, hopping to dates in Israel (Tel Aviv, Jerusalem and Haifa) and Athens before capping his 11-week global trek with a three-week vacation in the Soviet Union, visiting with the Georgian Dancers he got to know in New York. Jamp.

Hamid's O'seas O.O.

George A. Hamid Sr. planed out to Europe Sunday (31) for several weeks of casing acts. He'll visit 12 countries to scout talent primarily for the Hamid-Morton Circus.

Hans Lederer of GAC-Hamid recently returned from a talent foraging expedition in Europe.

OBITUARIES

CEDRIC GIBBONS

Cedric Gibbons, 65, for many years head of the Metro art department and widely credited with having a great influence on the design of American homes and furniture because of his use of a variety of architectural styles in set designs, died after a long illness in Hollywood July 28. He retired four years ago after having won 11 Academy Oscars.

During his 32 years at Metro he created sets and decorations for more than 2,000 films and in 1950 the Motion Picture Art Directors voted him a special award for "consistent creative excellence" only such award ever given by MPAD.

Starting his career with the Thomas A. Edison Studio in Bedford Park, N. Y., in 1915, he later joined the Samuel Goldwyn organization in Gotham and moved with it to Hollywood in 1918, becoming head of the Metro art dept. upon its merger in 1924.

Pix for which he received the Academy's art direction award were: "Bridge of San Luis Rey," 1928-29; "The Merry Widow," 1934; "Pride and Prejudice," 1940; "Blossoms in the Dust," 1941; "Gaslight," 1944; "The Yearling," 1946; "Little Women," 1949; "An American in Paris," 1951; "The Bad and the Beautiful," 1952; "Julius Caesar," 1953; "Somebody Up There Likes Me," 1956. In all cases except the first, Gibbons shared the award with another art director.

Surviving are his widow, former actress Hazel Brooks, brother, Elliott, and a niece, Mrs. Gary Cooper.

In Loving Memory

MIRIAM DE SANTIS

August 5, 1959

IN LOVING MEMORY

For Our Beloved Son

DAN KINLEY

1917 - 1960

Who Shall Always Be

Close To Our Hearts

A. E. MATTHEWS

Alfred Edward ("Matty") Matthews, 90, died in his sleep at Bushey Heath, Eng., on July 25. He was Britain's oldest active actor. He was born in Bridlington in 1869, the son of one of the Matthews Brothers of the original Christy Minstrels and a great-nephew of the w.k. clown, Tom Matthews. He became a callboy at Princess's Theatre in 1886, then an assistant stage manager and first acted in "Held By The Enemy" in 1887.

"Who's Who In The Theatre" needs over four columns to record his legit appearances. But few of the 500 roles which he played had any great significance. He never played Shakespeare and mostly dealt in light comedies. He was a great stage personality more than a great actor. But he had a sure touch for comedy. In his later years he was notable for his appearances in "The Chiltern Hundreds," "The Gay Invalid," and "The Manor of Northstead." He made his last stage appearance as an invalid in a bath-chair, in "How Say You?" at the Strand last year.

Matthews appeared in many films and on tv, and the BBC featured him in "This Is Your Life." He was awarded the O.B.E. in 1951 and, in 1953, published his autobiography, "Matty." He frequently played America, South Africa and Australia.

As one of the last eccentrics, he will be remembered for at least one remark. "I pick up The Times every morning and, if I'm not in the obituary list then I go to work."

His wife survives.

RICHARD L. SIMON

Richard Lee Simon, 61, co-founder with Mat Lincoln Schuster of the book publishing firm of Simon & Schuster, died July 29 of a heart attack at his country home in North Stamford, Conn. Simon, who had been in the book publishing field for nearly 40 years, was succeeded in the partnership by the firm's business manager, Leon Shimkin, when two heart attacks forced his retirement in 1957.

Simon was the first "one" of "Executexe," the pen name which he and Schuster coined for their institutional advertising. Since his departure from the firm the "Executexe" has stood for Schuster and Shimkin. Simon, who began his business career working for a sugar importer, later switched to selling pianos, which he was doing when he met Schuster in 1921. Schuster was then editor of a motor trade magazine.

Following his meeting with Schuster, Simon dropped pianos in favor of selling books. He began as a commission-only salesman for Boni & Liveright and within a year was sales manager of the firm. In 1924, with a bankroll of about $8,000, he and Schuster formed their own publishing firm. They hit paydirt in the first year of operation with three successive books of crossword puzzles, which earned them a profit of around $100,000.

Simon was one of the first to introduce modern methods of promoting advertising, merchandising and marketing literary products. He wrote "From the Inner Sanctum" column for the company's ads in trade papers and Schuster did the same tape weekly for the N. Y. Times. The Inner Sanctum was the name for the editorial room between their offices.

Simon, Schuster and Shimkin were associated with Robert De Graff in 1939 in establishing Pocket Books, which pioneered the marketing of low-cost paperbound books. They sold PB to Marshall Field in 1946, and in 1957, when Simon retired, Schuster and Shimkin reacquired ownership of the paperbound product. Schuster and Shimkin, as owners of Simon & Schuster, alternate each year as the firm's president and chairman of the board.

Surviving are his wife, three daughters, a son, a sister and three brothers, Henry W. Simon, editor and v.p. of the publishing house, Alfred F. Simon of N. Y. radio station WQXR and George T. Simon, music critic.

HENRY COHEN

Henry Cohen, 54, general counsel to Decca Records, died of a heart attack at the New York Hospital, N. Y., July 30. In addition to being longtime counsel to Decca, he was also special counsel to Decca-owned Universal Pictures. At the time of his death, he was president of Scholz Cantorum of N. Y. and director of the Northside Center for Child Development.

An expert in copyright law as it affects the entertainment industry, Cohen was editor of the Harvard Law Review while at that university and authored "The Powers of The N. Y. Court of Appeals" in 1934. He revised that book in 1952 with Arthur Korger.

He was law secretary to Judge Irving Lehman of the Court of Appeals from 1930 to 1933 and was associated with Cook, Nathan, Lehman & Greenman from 1933 to 1941. He later was partner in the Cohen & Bingham firm before setting up an office on his own. He was a draftsman of the Judicial Council of amendments to the Civil

(Continued on page 63)

In Memory of

BARRETT H. CLARK

August 5, 1953

His Staff at

DRAMATISTS PLAY SERVICE

Riviera, Las Vegas

Las Vegas, July 28.

"Destry Rides Again," co-starring Gene Barry, Monique Van Vooren; music by Harold Rome; book by Leonard Gershe; choreography by Michael Kidd; production supervised by Neil Hartley; presented by Sammy Lewis by special arrangement with David Merrick in association with Max Brown, Ray Sinatra Orch (14), $4 minimum.

The latest experiment in bringing Broadway to the desert is "Destry Rides Again," a standard commercial vehicle which has the New York cast intact with the exception of the co-stars. Gene Barry and Monique Van Vooren.

It probably was a good idea to cast Bat Masterson Barry in the title role, since it's a sure lure for the many to-fan tourists visiting Vegas this summer. Barry, a savvy farce type, is slightly incongruous in the role intended for an oafish Casper Milquetoast, but it's a tribute to his acting ability if not his singing voice, that he's as believable as he is.

Miss Van Vooren isn't so successful with her transition into an unfamiliar role. She's still the beautiful Continental singer who seems to be lost away from the microphones of intimate supper clubs.

Outstanding in supporting roles are Wardo Donovan as the slick villian, and Edward Attenza as the drunken sheriff.

Barry is most effective in a song and dance novelty called "Once Know A Fella" and Miss Van Vooren gets enthusiastic mitting for her sexy and funny version of "I Know Your Kind."

The Michael Kidd choreography is interpreted in a bright and spirited manner by the company, and the girls are exceptionally attractive. The Ray Sinatra orch gives excellent sound to the Harold Rome music. Package is set for eight weeks. *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, July 25.

Tony Martin, Sid Kraft, Bobby Sargent, Anders's Poodles, Durbeys Dancers (12) with Double Daters (4), Lendelle Noble Orch (14), $3 minimum.

There are few in the business that can match Tony Martin's way with a ballad, and he plays the savvy and the easy delivery to the fullest in this spot. And with a couple of footnotes at his side he gets to a lot of tarping to good effect. Catalog includes such as "Autumn Leaves," "Just In Time," "Let's Do It," and "You Made Me Love You." And before exit he weaves a medley of the evergreens for top response.

Bobby Sargent capably handles the crooner-comedy chores and wins okay endorsement with his fan bits. Sid Kraft, as per usual, does a command job with an array of monologuing he manipulates with much dexterity. Continuing also shows much in style and taste. Anders's Poodles combine acro talents for a class act.

The Durbeys Dancers and stooges, augmented by the Double Daters, open the show with usual real terp routines. Show runs to Aug. 7. *Long.*

Club Harlem, A. C.

Atlantic City, July 22.

Larry Steele's "Smart Affairs of 1961" with Slappy White, The Phenomenic Amanda Thiggen, Ric Cruney, Fouchee Dancers, Joan Myers, Beige Resets, Modern Harlem Girls, Johnny Lynch orch with Tom Lewinger, production, direction and original music; Steele, orchestrations and arrangements Gil Abley and Bob McRae; wardrobe designed by Lou Eisele; choreography, Joan Myers; Life Smith and Steele lighting; Hee Haw April, Admission, $3, entertainment $3.50 weekdays, $4.50 weekends.

Larry Steele is back in Ben Altieri and Cliff Williams' 500-seat Club Harlem for the 14th consecutive year with a new edition of "Smart Affairs" which is due to run through the season. Steele's formula has always relied upon his line's fast dancing and lavish costuming which dress up four production numbers.

Other ingredients include a fine emcee a better than average girl vocalist and male singing unit. Show gets underway with a production bit that ribs tv in which most of the company's 44 members are seen onstage. Steele, who handles the emcee chores, vocals "There's Nothing Wrong with Show Business."

Fouchee Dancers contrib Afro-Cuban and Calypso stylings, with Pett wearing on the bongo drums. Songstress Amanda Thiggen, encased in a white gown, does a trio of standards including "All of Me" and leaves 'em begging. Buccaneers, a male quartet, register heavily with their songbag.

Slappy White, a hip Negro comic, also gives the 90-minute show a bright vocal touch. His fun-making material is new and mirthful. For a change of pace he tosses in a soft shoe routine. Acrobatic dancer Ric Cruney clicks handily in a production number with Joan Myers and Carlos Fouchee labeled "Rhythm of the Drums."

Also a neat bit is "Strip for Action" in which four hey dancers convert onstage with the line girls. Males deftly remove the femmes' gowns in quick movements revealing them as close to nudity as one can get away with in this resort. Along with their terping, the group registers solidly.

Steele's original tunes which comprise such titles as "Smart Affairs" and "It's the Beat" are sandwiched through the show — mostly in production numbers which Steele emcees and handles the vocals. Layout's finale, tagged "Teenage Time," winds with entire company onstage. Johnny Lynch and his orch adeptly back the show. *Walk.*

hungry i, Frisco

(The Other Room)

San Francisco, July 22.

Mabel Mercer with Sam Hamilton, $3 minimum.

Mabel Mercer is probably the answer to the question of how a woman, no longer young and with very little voice, can be an enchanting singer.

Miss Mercer displays her attributes in the newly constructed "Other Room" at Enrico Banducci's lowerease hungry i. The room, carpeted, intimate and obviously built to Miss Mercer's specifics, helps her sing a series of love ballads and smart, semi-comic numbers which, for the most part, haven't yet penetrated west of the Delaware Water Gap.

In a 28-minute stint she does "I Get Lost," "My Love Is a Wanderer," "To Be In Love," a wonderful Rip Stanson's Greetings, "You Are Not My First Love," "When I Was One and Twenty," "Follow Your Dreams to Paradise," "You Are in Love" (with a fine tempo switch), "All in All It Was Worth It" and the standard "I'll Be Seeing You," among others.

Sitting in a straight chair and clad in a blue gown, the ample Miss Mercer simply folds her hands and in her small voice offers these songs to a group which gradually becomes enchanted. She has perfect diction, knows her intonations very well and gets gorgeously subdued support from her pianist, Sam Hamilton.

The quality of her material, her own unruffled self-confidence and the setting all help to cast a spell — and it must be admitted that if Miss Mercer has little voice, she also has the tremendous showmanship of underplaying. She'll run through Sept. 15. *Stef.*

Le Cabaret, Toronto

Toronto, July 26.

Phyllis Applegate, Frank Mouzell Trio, $1.75 cover.

In contrasting low and high vocal, with mood changes ranging from intimacy to shout style, the brunet Phyllis Applegate, formerly with Ken Murray's "Blackouts," has been concentrating on nitery singing for the past three years. The calibre of her act has recently taken her from the Sahara, Las Vegas, to the Moulin Rouge, San Francisco, and Harrah's in Reno. This is her first visit to Toronto.

She opens in a bouncy "Going to Live Till I Die" and then lets whisper style for "Lady is a Tramp" and "I Know a Girl," with shout style of "Sometimes I'm Happy." For more intimate manner, she sings "Come Rain or Come Shine," with a staccato finish, encores with "Love for Sale" and her strong number, "Something Cool."

A fine singer, she also has looks and wardrobe. She has the cute idea of bowing to her applause with the demure precision of a geisha girl. *McStay.*

New Frontier, Las Vegas

Las Vegas, July 25.

"Oriental Holiday" with Larry Alpert, Takeuchi Keiko & Japanese Imperial Dancers, Lee Sisters (2), Frances Fong, Nana Saint, Keiko, Jimmy Hong, Mandarin Lai, Preston Foster, Nat Brandywine Orch (11), produced by Ray Golden, presented by Warren Bagley, $4 minimum.

For a full year the New Frontier had a hit show on its hands called "Holiday In Japan," so it was inevitable that management elected to stay on the bandwagon with a similar attraction—and it's also inevitable that critical comparison will be made.

The new show is called "Oriental Holiday." It lacks the pageantry, excitement, costuming and settings of the preceding revue, but it makes up for it in comedy and delightful individual performances.

Larry Alpert is consistently funny as the American talent scout in the Orient, and he has generous flashes of brilliance. He smoothly holds the entire show together, and at one point does a fine standup comedy routine that is one of the freshest and best monologs seen in Vegas in many seasons.

Show stealer is this seven-year-young Cherylene Lee, who with sister Virginia who's just a few years older, does charming bits with Alpert, and on her own gets audience cheers with her version of "I Enjoy Being A Girl."

Two beautiful singers, Nana Saint and Frances Fong, click with their strictly occidental styles. Dancer Keiko, comic Jimmy Hong, and musician Mandarin Lai, playing the pipa, add flavor to the bash.

Serving as a colorful and festive framework for the entire production is Takeuchi Keiko and the Imperial Japanese Dancers (8). He weaves his terpers gracefully throughout, and is tops with an amusing oriental version of "Frankie and Johnnie."

A slight nude touch is seen in a Japanese bath house number featuring "Miss Tokyo," who wears a bra for the dinner show in the kiddies can attend. Hotel host Preston Foster does a clever intro for the show in a phone conversation with Louella Parsons, and "Holiday" gets ideal backing from the Nat Brandywine orch. Ray Golden production is set for an indefinite run. *Dick.*

Cloister, H'wood

Hollywood, July 29.

Ray Charles Quintet, Gene Gallin's orch (5), $2.50 cover, two drink min.

Although sightless since 1930, Ray Charles, 28-year-old Negro composer-singer-pianist, has the wondrous musical insight. Charles making his Coast bow at the Cloister, proves this throughout a turn which encompasses Rose-like instrumentals ("Little Darling") and gospel-like vocals ("Hallelujah I Love Her So").

A seasoned background, as a disk performer gives Charles the outlook to move his audience with "soul" type music. Evidenced in particular at Wednesday's (27) opener when an integrated crowd rhythm-clapped and chanted throughout his turn.

Terrific support to Ray Charles by a seven-man jazz backing that includes such leaders as Edgar Willis on bass, Marcus Belgrave, trumpet and David Newman, sax. The Raelets, a quartette of sepia chirps are an additional plus to a good show.

Caroline, a sleight-of-hand trickster comes onstage with a Smiley Burnette type hat and without muttering a word proves the hand is quicker than the eye. Patrons were especially impressed by his "smoking-it-up" routine. Gert Gallin's crew keeps terpers happy. Tuesday shows Charles remains through Aug. 9. *Kelo.*

King's Club, Dallas

Dallas, July 22.

Billy Fraye, Gene Gandy Trio, private club, no cover or minimum.

In his first local visit, Billy Fraye proves himself an easy going comedian with a penchant for one-liners that score. Little guy opens lotsa original material and keeps the twice-nightly shows endowed with risible bits that he gets over in easy style, with no frantic voice or mannerisms.

Fraye builds slowly in his 30-minute click, using a blackboard chart and chalk to describe females, gets off a bowling impression of a job hunter in 1933 and again in 1945 and plays trumpet to fill between gags.

A switch bit rates a nice nod then the versatile Fraye surprises with a fine vocal of "Autumn Leaves" for a big hand. He freely uses his toupee for laughs. Should rack up big biz in his two frames here. He gets a fine assist at show time from the Gene Gandy Trio which debuted here last week.

Act is followed Aug. 1 by comedian Jerry Van Dyke. *Beth.*

Flame Room, Mpls.

Minneapolis, July 28.

Evie Erael, Francis Dear Orch (7), $1-$1.50 cover.

Thrush Evie Erael is the first of three successive fresh faces set to interrupt briefly beatface Guy Lombardo's larger name policy at this tony Hotel Radisson supper club. Filling the entertainment bill exceedingly well, this diminutive, dainty performer seems a good choice to inaugurate the midsummer "newcomers' interlude."

A good looker, Miss Erael uses her coloratura soprano voice on quality songs. Among the recital's highlights are two numbers in Italian, Miss Erael relating their stories preceding the renditions.

The other songs, including hit show selections and some infrequently heard oldies provide sufficient melodic variation. When acting ability is called for, it's not lacking. The singer also takes a whirl at the piano and proves to be an accomplished musician, too. For a closer there's some production during "Born in a Trunk."

Miss Erael remains through Aug. 4 and will be followed by Marilyn Davies and Manola Mara in that order. *Ross.*

Trade Winds, Chi

Chicago, July 28.

Phil Foster, Jackie Hilliard, Joe Parnello Trio, $2 cover.

Phil Foster arched a few eyes n'dict the lively laugh yield for his potent peppering of frontpage topics as well as the old and durable. His leadoffers needled the GOP parleys like avant-gardist comic. He also grumbled through the wk disrupters—juve delinquency, betrothed vs. married status, marital maneuvers, and the trademarked finale listening of his "Beanes" reunion. Latter remains a frustrate piece of cafe tragicomedy.

Jackie Hilliard would find the going more agreeable if he'd shear the cornstyled patter and avoid a tendency to overarrange some of his tunes, notably an Israeli folk item. Otherwise his muscular, yesteryear warbling netted satisfactory response here via the ever-green path—e.g., "Song In My Heart," "Meant For Me," "All Depends," etc. Joe Parnello's house trio backed smoothly.

The Tony Pastor family is due Aug. 11. *Pit.*

Tree Club, Dallas

Dallas, July 22.

Jo March, Camilla Duncan, private club, no cover or minimum.

Jo March is a welcome offbeat addition to the local nitery scene. She comes on saying she's a folk singer and easily proves it in a delightful manner. Pretty blond, clad in a plain black dress, with a minimum of makeup she perches on a stool and strums her guitar accompaniment.

With "Virginia Girl" (and her other tunes), she displays top tonal quality and enunciation, though the singer keeps her voice quietly effective, and smilingly secures without ever belting.

She has some neat one-line comic throwaways that the tablers anticipate as another tune. Folk numbers register and she builds her 30-minute stint with "The Juniper Tree," "Kisses Sweeter Than Wine" (from her Kapp album of the same title), includes some gruesome lyrics to "Rickity, Tickity Tin" and gets good aud singsong results with "Merry Minuet." Begoff is a sock "Molly Malone." Pianist Camilla Duncan does a capable before-and-after show stint with solos.

Act goes to Aug. 6 with no replacement set. *Burk.*

Copacabana, N. Y.

Jules Podell presentation with Johnny Desmond (with Rocky Cole), Jackie Kannon (2), Dean De Vino, Patty Burns, Doug Coudy Line; music & lyrics Bob Hilliard & Milton De Lugg; arrangements Billy Livingston, Paul Shelly & Frank Marti Orchs, $5.50, $6 minimum.

Summer time is attraction-probing time for the Copacabana. It's the season when it's sound practice to test the front charts, and frequently the longshots come in heavily to indicate that they can make the grade during the cliff competition of the normal season. Operator Jules Podell has picked a sound pair for the current show. Neither Johnny Desmond nor Jackie Kannon are newcomers to the industry. Both have been around for a long time and both have been incubating in other spots and other media and both seem ripe for the Copa.

As presently constituted, the bill is a winner. It's good entertainment not only for the hot weather season, but would pass muster at any time of year. Desmond, who has been on the summertime ice show on NBC-TV, has never played a New York nitery, but has been around from the days of the vaude era. His experience in singing and selection of material shows well. He has an easy manner, a forthright delivery and seems to evoke a mood of fun.

Desmond is at his best in the rhythm tunes, but there were a few ballads, particularly, his "Sorrento" and "Prisoner of Love" that made a deep indent. Some faults did show up during Desmond's turn. Several of numbers could stand elimination, particularly "Marushka Levine," which showed up neither as a lyric nor humorous treat, and a couple of others. He also has a tendency to stretch some of his gab, which slows up the act. These are, however, minor matters, easily corrected and his encores are earned. Rocky Cole, his accompanist, chimes in with song as well for good assists.

Jackie Kannon is similarly a youngish vet, who has been on the boards, albeit in other parts of town, for quite a spell. For many years, he was a one-gag guy, his marjoke bit being the item that kept him on the fringes of the big time. He has added a lot of material and most of it firstrate. He has some politically hep lines, a funny satire of rock 'n' roll and a rendition of "Itsy Bitsy Polka-Dotted Bikini" with the help of an unbilled girl. His longstanding leprdemain satire built up with some funny East Indian bits increases his impact as far as this audience is concerned.

The surrounding production is smooth and continuing with Patty Burns in the terp spot and Dean De Vino at the vocals of the Bob Hilliard and Milton De Lugg music with the Doug Coudy line looking well in the Billy Livingston costumes. Paul Shelley does the backing and Frank Marti the Latin dance music. *Joe.*

Riverside, Reno

Reno, July 28.

Ritz Bros (3), Shirley Harmer, Starlets (8), Eddie Fitzpatrick Orch (10), $3 minimum.

The zany Ritz Bros. in their first Reno playback in five years come on fast and furious and never let up. It's a 30-minute-plus riotous offering of slapstick, one-liners, and situation stuff. And total response is hefty. Boys work in high gear and pull lotsa yorks from some of the vintage stuff by force of delivery alone. Visual effects with Harry Ritz taking the lead also make for good reaction. Threesome work through a western spoof in white hats and with holstered pistols that includes Indians and limp wrists. Lot of the things with special lyrics rate top endorsement.

Opening spot is capably handled by chirper Shirley Harmer, a looker with the pipes to match. For current stint, her turn is much too brief, what with only four titles essayed. Smartly gowned and with much poise evident, she impresses with "From This Moment On," "I Didn't Know What Time It Was," and "If You Love Me." Miss Harmer shows potential for a toprated vocalist.

Starlets, in Moro-Landis productions, bracket the show with the usual well-executed choreog. Eddie Fitzpatrick orch backstep entire show and provide the dancepation. Four Lads due in on Aug. 11. *Long.*

Stock Reviews

Abracadabra

Hermione Gingold in association with Earl Wilson presentation of a two act revue [illegible] Gingold; features Gene Lewis, Willie Shore, Jack Fletcher, David Leslie. Opened July 26, '60, at The Theatre Chelsea, [illegible]

Jane Nightingale	Hermione Gingold
Robert Walker	Clarence Nordstrom
Bookings	Rose Dwyer
Lady Walker	Geoffrey Lewis
David Hayes	Jack Fletcher
Earl Van Lynn	David Leslie
Keith Van Lynn	Kathleen Roland
Inspector	Edward Wise

Hermione Gingold plays a modern witch in "Abracadabra" and she casts a certain spell. But it will take real sorcery to make the Earl Dunckle and Steven Joseph example a viable entry on London's West End, where supposedly it is headed after a trial tour in U. S. stock. Not even Miss Gingold's magnetism, nor her uncanny power to wring laughs from lines that aren't funny are enough to defray the tediousness of this sick-weird and unwitty play.

Any revisions will have to be total. The authors Joseph (a Miss Gingold's son) have a promising central idea for a comedy—a woman who, after a lifetime of placing at horse-racing, finds herself endowed with real supernatural powers. But they have failed to develop it satisfactorily, and there's insufficient theme or conflict. There isn't even much of a structure and so the short play seems unfortunately long.

The hermite bewitches a handsome young man, but when his aunt turns up, simply makes her disappear. Although she has momentary compunction when another young man arrives she decides she can be happier with black magic than without it.

Geoffrey Lumb, as the witch's pompous actor-husband, is the only member of the supporting cast in Miss Gingold's professional class. The others suffer. Paul Morris can has had to stage the play in the round for the Drury Lane stand, but the arena setting can't be held to blame for make-believe that isn't made believable. Lily.

Mirror Under the Eagle

New Hope, Pa., July 22.

Michael Ellis presentation of George Ryan's play, Theme with Variations, by William Goldenberg. Staged by Agnes de Mille; scenery and lighting, Jean Rosenthal; costumes, Helen Pinkham; musical arrangements, Walter Ingalls; Robert Brand, Stanley Burnshaw, Ralph Roberts, Roger Robinson, Shelley Berman, Francis Arnold, Patricia Cain, Jeanne Arnold, Betty Lou Oliphant. Opened July 19, '60, at the Bucks County Playhouse, New Hope, Pa. $4.40 top.

The so-called "vaudeville" aspect to the form of a revue, is rendering overlong and often dull. But, since it attempts to review 200 years of American theatre, "The Mirror Under the Eagle" has lively moments.

Video comic Shelley Berman, in his first real crack at an acting role, makes the most of a demanding assignment. In addition to showing dramatic skill in parts from "Othello," "Uncle Tom's Cabin" and "Waiting for Lefty," among others, he narrates, sings, dances and does comic routines using steel and imaginary telephone.

Legitimate actors Philip Bourneuf and Frances Reid also show versatility in keeping up with Berman. All three are on stage almost continuously and give the intuitious impression of enjoying themselves, despite the physical exertion required.

Michael Ellis is presenting this off-beat, scholarly dissertation on the U.S. theatre and how it nurtures our history. It is a curious blend of revue and documentary to unorthodox theatre, not entirely clarified by author Philip C. Lewis. Too much time is spent dwelling on the beginnings of American theatre, and Lewis and director Agnes De Mille tend to waver between satire and playing it straight. The vocal commentary near the end seems incongruous after the earlier light-hearted approach. The revue needs trimming and tightening, and a point of view to be suitable for big-time presentation.

Miss De Mille's touch is apparent in the attractive and talented quartet of dancers who also recite, sing and even make the limited amount of scenery used. The immaculate Jeanne Arnold, Patrick Cummings, Bill Inglis and Betty Lou are spotted throughout. William Goldenberg wrote and conceived the original musical background. Bist.

Roar Like a Dove

Westport, Conn., July 26.

Henry Weinstein & Lawrence Feldman presentation of Ethel Martin production of comedy by Lesley Storm. Staged by Robert Ellis Miller; setting and lighting, William Ritman; Mary Betty Palmer, Doe Avedon, Lucile Gear, Paul McGrath, Patrick Horgan. Opened July 26, '60, at the Westport (Conn.) Country Playhouse.

Jane	Gloria Nelson
Warborough	Byron Herbert
Lady Dungarvel	Betty Palmer
Linda Howard	Christopher Hewett
Lord Dungarvel	Patrick Horgan
Muriel Chadwick	Lucile Gear
Tom Chadwick	Paul McGrath
Belinda Tegan Stuart	Tucker Ashworth

Although "Roar Like a Dove" is vamp, it's pleasant entertainment that would have flourished in the heyday of stock. The odyssey of the American heiress to a British castle is a favorite if off-told tale, especially if she has an ambitious mother and a resigned father. If the mother is played by the astringent Lucille Gear and the father by the patient Paul McGrath, it's an agreeable little table.

Lesley Storm's play a hit in London and now aimed for Broadway, involves an Anthony Trollope sort of stuffy farming nobleman who insists upon an heir for his acres. His beautiful American wife has already produced six daughters and the plot hinges on her reluctance to continue breeding offspring.

Legit-to actress Betty Palmer is an eventual as the fashionably-tongued heroine. Patrick Horgan is her stuffy lord and Christopher Hewett is suitably pompous as the female foe. But if is Miss Gear with her cutting comments who gives this import Re brightest moments.

This is the role in which the late U.S. actress Evelyn Varden scored a major success in her London debut. Incidentally, McGrath was also in the West End production, and the femme lead was played by U.S.-born actress Anne Kimbell. Dix.

The Underpants

Princeton, July 9.

Triumvirate Theatre presentation of comedy by Carl Sternheim, in an English version by Eric Bentley. Production by Bob Gaston. Staged by Gaston; Richard Cumming, set and lighting. Dates Opened July 9, '60, at the Matthey Theatre, Princeton.

Theodore Maske	Mel Thomas
Louise Maske	Peggy Pope
Gustavus Maske	Lucille Patton
Deputy Scherpke	Richard Mason
Benjamin Mandelstam	Roy Bacon
Servant	Frederick Rand

Although four acts of silly talk should inspirable add up to nothing, "The Underpants" fascination in its picture of the Germany of 1910 when Hitler was a youth.

What might be considered a trace of anti-Semitic virus is apparently intended as satire, as a remarkably petty Government official, engagingly played by Mel Thomas, continually inquires into the possible Jewish status of a prospective boarder Mandelstam, well-played by Roy Bacon. The lord lord appears convinced of the lack of "taint" when told the name is spelled with only one "m."

"The Underpants," widely presented in Europe is supposed to be having its American premiere by the University Players on the Princeton campus. What gives the comedy its charms is the unexpected way in which its five central characters develop. The official, apparently too content with his way of life to be interested in love, seduces a love-starved neighbor. The official's naive wife, who starts the whole chain of events by losing her panties in public, becomes a would-be seductress.

Gerald Hiken is excellent as the lecherous official, Peggy Pope is refreshing as the wife and Lucille Patton scores as the neighbor. Director Roger Graef has unitized his talented performers well. Then turn what could have been a dull evening into one with a plentiful amount of laughs.

This season is the first as an all-Princeton company for the University Players. Bist.

Salzburg Fest Ducats To Peak Price of $10

Salzburg, July 28.

Highest price ever set for the Salzburg Festival is being asked for the gala opening of the new Salzburg Festival House today (Tues.). Top tickets are going for 100 marks (nearly $40), and the cheapest seats for $10.

For the grand opening, Herbert von Karajan is conducting "Rosenkavalier," with Elisabeth Schwarzkopf singing.

Yiddish-English Revue To Reopen Ogontz, Phila.

Philadelphia, Aug. 2.

A Yiddish-English revue, Irving Jacobson, Julius Adler and Henrietta Jacobson, will open Sept. 23 at the 1,204-seat Ogontz Playhouse in northeast Philadelphia. That'll mark the start of the spot's second season. Besides its evening presentations for adults, the Ogontz features professional puppet shows at weekend matinees. Ernest Lane and Larry Dabrow are co-producers of the Playhouse productions.

London's 'Stars' Benefit Raises 35G for Charity, But Performance So-So

By HAROLD MYERS

London, Aug. 2.

The eighth annual theatrical charities show, "Night of a Hundred Stars," presented July 21 at the London Palladium, raised about $35,000, including admissions, program ads and souvenir brochure. Also for the second year in succession, a film preem at the Warner Theatre was linked with the midnight show and those proceeds will go to the same charities. The Warner presentation was "Her Palace" and many of the stars who appeared in the midnight performance or acted as program ushers at the Palladium were on hand for the screening.

Though virtually every available big name in the West End theatre participated in the midnight production, it did not reach the same entertainment standard of previous years. There were few American names among the performers in contrast to past years when major top line Yanks have added a note of distinction to the proceedings.

Fred Astaire, who with Lawrence Olivier received the big stellar build-up featured in the second half of the show, had little more to do than shake them by the hand. Tommy Cooper had one song in a cabaret sequence and though he's a vile was impressive, there was no time for her to develop.

Another American Molly Picon and the little honors with Robert Morley, her sister in the current West End production of "Maggie Of One," for an omnibus item entitled "They Don't Make Them Like That Any More," and Cary Grant, usual suave as program seller and front-of-house doorman. Beatrice Lillie had the closing spot in the cabaret sequence and amply lived up to her reputation of her standards.

With such a talent array there were ample opportunities for official clowns such as having Flora Robson doing the torping while 16 male stars were singing "There's Nothing Like A Dame," or having Olivier and Kenneth More dressed as women in a scene from Noel Coward's 1925 production "On With The Dance." There was also plenty of charm in a bride in which Ian Carmichael, Joyce Grenfell, Margaret Leighton and Paul Scofield sang and danced "Tickle Toe" from "Going Up."

The special ovations of the evening went to Jessie Matthews, a film and stage musical star of the '20s, and to Dora Bryan, who drove the 100-odd miles from Bournemouth where she is appearing in a show, to join the star lineup.

As in previous years, the presentation was devised by Laurence Hamilton and Charles Russell and staged by the latter.

'Costumes by Nathan'

"Costumes by Nathan," by Archie Nathan (Newnes, London), is the lively, informative story of Britain's most famous costume house established in London in 1790. Around 1900 to forward for this house by the late W. Macqueen-Pope, it seems likely that Nathan's is the oldest costumer in the world. Author points out that he and his forbears have not only supplied wardrobe for all forms of public entertainment, but also for hundreds of memorable private parties. Nathan has dressed royalty of many nations, including nearly all the members of the House of Windsor. Book carries humorous and sometimes touching anecdotes of the costume business, stories of famous and little-known customers and has numerous drawings and photos to illustrate text. A delightful addition to theatre lore. Rinda.

So They Say

"I belong to the old school of cane-carrying, carnation-wearing actors. When I started out as a straight-man in burlesque—this was in Washington — I worked for an old-timer named Jimmy 'Carnation' Lake. Why they called him 'Carnation' was he used to wear one all the time, even on his pajamas. One day he said to me, 'Kid, if you're going to be in show business, an actor, be one all the way.' I've never forgotten Jimmy's advice. I put a carnation in my lapel and I've been wearing one now for 24 years—except, of course, with a blazer. A gentleman never wears a carnation with a blazer." —**Forrest Tucker**, title lead in the touring "Music Man," as quoted by **Donald Freeman** in the San Diego Union.

"I can't pretend that the nature of the audience is of no concern to me. We are now catering to the people who simply want to be distracted after a hard day's work, or entertained, or shocked. This isn't my idea of an audience for the theatre."—Playwright **Arthur Miller**, as quoted by **Don Ross** in the N. Y. Herald Tribune.

"For me, writing is a means of expression. Some people, you know, can't communicate with other people face to face. So they write to complete their lives. We writers are haunted, you know, by aloneness. But we must communicate—we all must—and that's the problem. An actor communicates directly to an audience. We writers must touch people and move them in other ways."—Playwright **Tennessee Williams**, as quoted by **Donald Freeman** in the San Diego Union.

"I see where we are going to have a play by Tennessee Williams called 'Period of Adjustment.' Where, his?" —**John Chapman**, drama critic of the N. Y. News, in a Sunday column.

Show Abroad

The Brides of March

London, July 14.

Stephen Mitchell presentation (by David Hall, Production Manager of a Theatre Club) comedy farce by Julian Chagrin. Stars David Hall, Diana Decker, Hugh Walter and William Kendall. Staged by William Douglas-Home; Neil Hobson, designer. Opened July 13, '60, at the St. Martin's Theatre, London. $2.45 top.

Tom Sandringham	David Hall
Sally Sandringham	Diana Decker
Mrs. Sandringham	Hazel Douglas
Rose Sandringham	William Kendall
Jack Arnold	Terry Morris
Lou Dexter	Jan Gordon
Salesman of Satin	Peter Weiss
Valet	Jacqueline Hooper
Maria	Pamela Ashton
Mario	Sally Nesbitt
Pedro	Robin Sewell
Pedro-Mia	Sylvia Sawyer
Sheik	Lindsay Anderson
Mrs. Sandringham	Betty Turner
Mr. Sandringham	Hugh Wakefield
Policeman	John Brocker

John Chagrian has written two long-running slapstick farces at the Whitehall Theatre, but straying away from his natural domain he comes a cropper. It is unlikely that the audience that keeps the Whitehall humming will find its way to the St. Martin's.

The show's basically sound farcical idea is ineptly handled. Pace and timing are lacking, the jokes are mostly on a low level of wit, innuendo and the complications, essential to farce, are contrived and padded.

A young married man, living in a London suburb is left a legacy in the will of a sheik whose life he saved during the war. The legacy turns out to be five dusky handsomeness who descend on the house as the hero's prospective brides, in the charge of the sheik's vizier.

The complications include his outraged wife, a threat of death if he insults his "benefactor's" memory by not wedding the girls and the fear that such an insult would also upset a pending government oil deal. The author falls back on a series of unrelated situations and overmuch harping on one theme.

Wallace Douglas' direction starts unbearably slowly and even when it pops up, its pace is frenzied. David Stoll, a light comedian, and William Kendall, as his middle-aged brother with an eye for the girls, have the best opportunities and use them boisterously. Diana Decker plays a strident young American wife with more energy than subtlety. Fendy Marino, Hazel Douglas, Hugh Wakefield and Ruth Taylor make something of limited opportunities. The five harem girls are very easy on the eye. Neil Hobson's decor is conventional but okay. Rich.

Podrecca's Piccoli Theatre

London, July 7.

Leslie A. Macdonald presentation of puppet show in two parts. Stars Claudio Del Papa. Opened July 6, '60, at the Victoria Palace, London. $1.75 top.

After five years, Podrecca's Italian Piccoli Theatre has returned to London and, though the Victoria Palace is too large, audiences should revel in this slick entertainment. While show is geared for youngsters, it is put on too late to capture that audience, but everybody must admire the dexterity with which 20 manipulators handle 1,200 wooden puppets through 16 scenes.

The show seems too long and some of the items tend to pall, but it has zest and imagination, and if human beings had performed such splendidly colorful entertainment, rave notices would have been in order. Among the outstanding items, done superbly and with incredible patterns, are the brilliantly funny "pianist" Maestro Piccolewski; Bel-Bel-Bel, the colored acrobat; "Snow White's Dream" and some lively Neapolitan singers and dancers.

The accompanying music and singing by Claudio Del Papa, done on disks, tend to be mushy and doesn't stand up intimately to the remainder of the show. Rich.

London Bits

London, July 28.

Arnold Wesker's trilogy, "Roots," "Chicken Soup With Barley," and "I'm Talking About Jerusalem," will open Aug. 22 at the Royal Court Theatre, each playing a one-week stand.

"Once Upon A Mattress" is set for fall presentation, but no theatre has been booked. **Thelma Ruby** and **Milo O'Shea** will head the cast.

Russell Braddon and **Trevor Standford** (the latter better known as pop pianist **Rom Conway**) are to write a musical version of Dickens' "A Christmas Carol" for **Bernard Delfont**.

This year's Palladium pantomime will star **Norman Wisdom** and be titled "Turn Again, Whittington."

Following a critical panning for his comedy, "The Brides of March," author **John Chapman** held a press conference in order to make a rebuttal.

Norma Dunbar has been deputizing for **Shani Wallis** in "Irma La Douce," and **Gerard Hely** has been standing in for the other star, **Denis Quilley**.

The Daily Mail's legit critic, **Robert Muller**, has been taking a daily gander at the West End's long running shows, and generally finding them depressing.

David Arbuer, leading man of the long running "The Mousetrap," collapsed from nervous exhaustion during one of the performances and his understudy took over.

Off-Broadway Shows

(Figures denote opening dates)

Belvoir, Circle in Square (7-5-60).
Between Two Thieves, York (2-11-60).
Conversation Living Tribute (May 7, 1959).
Country Scandal, Shows (5-5-60).
Fantasticks, Sullivan St. (5-3-60), playing the Julio Diaz Theatre, East Hampton, L.I. and resuming here Tuesday (9) at the Sullivan St.
John Brown's Body, Barrymore (3-31-60), transferred yesterday (Tues.) from the Phoenix.
Kroger's & Eve, Phoenix (2-16-60).
La Dolce, Barrymore (3-9-60).
Leave It to Jane, Sheridan Sq. (2-25-60).
Mary Goodnine, Orpheum (3-15-60).
Theatre Chance, Living Room (6-20-60).
Threepenny Opera, De Lys (9-20-55).

SCHEDULED OPENINGS

Man & Superman, Jan Hus (8-16-60).
Sign of Jonah, Phoenix (8-1-60).
W.B.S., Playhouse, Phoenix (8-8-60).
Here Come Clowns, Actors (9-13-60).
Repertory, Cafe (9-25-60).
Drums Under, Cherry Lane (10-6-60).
Yoshmouth, York (aug. 30-Sept.).
Moontrap, Washington (11-1-60).

CLOSED

Comma Red, St. Marks (3-14-60), closed last Sunday (31) after 80 performances.
Bridge in Love, Cherry Lane (3-4-60), closed last Sunday (31), after 168 performances.
Program One, Cafe (2-21-60), closed last Saturday (30) after 15 performances.

Nobody Likes 'Suzie' But the Public (And Profit-Collecting Investors)

"The World of Suzie Wong," a play the critics have generally zapped, has paid its backers nearly 60% profit thus far on their $180,000 investment. As of a June 25 accounting issued last week, the profit earned by the production on Broadway and the road was $233,477, of which $210,000 has been distributed equally between the management and the backers.

The Paul Osborn dramatization of Richard Mason's novel finished a five-week run last Saturday night (30) and is currently at the Biltmore Theatre, Los Angeles. Prior to hitting Frisco, the production played four weeks at the Shubert Theatre, Chicago, where it earned a $12,496 operating profit. The show has also been having a profitable Frisco run.

The production resumed touring May 1 following an eight-week stand at the Riviera Hotel, Las Vegas. The David Merrick, Seven Arts Productions and Mansfield Productions presentation had two loong weeks during May, one a split between Kansas City and Des Moines and the other in Cincinnati. Royalties were waived for both frames.

B'way-Aimed 'Vintage '60' Making It the Hard Way, Via Coast Presentation

For the producers of "Vintage '60" the longest way round is the shortest way to Broadway. The Jack Wilson-Alan Jeffries-Maxwell Grant revue, which is scheduled to be transported from its current berth at the Ivar Theatre, Hollywood, to New York for a Sept. 12 opening at the Brooks Atkinson Theatre, was originally slated to make its debut off-Broadway.

The material for the show was being auditioned in New York when acquired by Zev Bufman for off-Broadway presentation, in partnership with George Skaff and Max Perkins. The producers had raised $17,500 for the off-Broadway outing when it was decided to preem the show in Hollywood instead.

The tab on opening the revue at the Ivar last April 27 was $35,000, double the amount that had been raised for the planned off-Broadway production. Broadway producer David Merrick caught the show on the Coast and is bringing it to the Atkinson in partnership with the three original producers. The Main Stem production, which will not be preceded by a tryout, is capitalized at $165,000.

The original "Vintage" cast at the Ivar will make the move to Broadway and a duplicate company will be formed for continuation of the Hollywood run, as was the case last year when "The Billy Barnes Revue" was moved from the Coast to the off-Broadway York Playhouse and subsequently to Broadway.

The budget for the Broadway presentation of "Vintage" includes the cost of new scenery and costumes, extra rehearsals on the Coast, transportation of the company to New York (with return fares) and a sizable reserve for use in advertising and promoting the no-name show.

Oregon Shakespeare Rep Advance Up 37% Over '59

Portland, Ore., Aug. 2.

The 26th season of America's first Elizabethan Theatre opened July 25 at the Oregon Shakespearean Festival in Ashland. To accommodate the large tourist audience, the group presents a different show each night for four consecutive evenings, then repeats. This idea grabs the customers for four days in a row and also allows a big turnover.

Included this year are "The Taming of the Shrew," "Julius Caesar," "The Tempest," and "Richard II." The theatre will also present its first non-Shakespearean drama but of the same period, "The Duchess of Malfi," Aug. 21-22.

General manager William Patton reports an advance sale of 37% ahead of 1959. The repertory continues from July 25 thru Sept. 3.

20th Buys 'Make a Man' Rights Pre-Production

The screen rights to "How to Make a Man," a dramatization by William Welch of the Clifford Simak story, "How-2," have been purchased by 20th Century-Fox in a pre-production deal. The price may possibly go as high as $500,000. The film company is also investing $50,000 of the $150,000 capital for the Jay Garon and Morgan Wilson production planned for Broadway this fall.

Tom Noonan and Pete Marshall, contract players with 20th, have been signed for the Broadway stage presentation.

London to Get Another Theatre

London, Aug. 2.

Another new West End theatre is planned. It will be a 600-seater included in a $1,260,000 block of shops, offices and apartments on the site of the present Winter Garden, in Drury Lane. When a real estate firm bought the property from the Rank Organization last year the deal included a restriction preventing the new owners building a new theatre on the site.

The London County Council turned down the "no-theatre" plan, however, and the proprietors, Pearson, Forsythe & Co. have bought adjoining property to accommodate the new playhouse, on which the LCC insists.

In the past year or so London has had three new theatres built. They are Mermaid, the Royalty and the rebuilt Queen's.

SCOT LITTLE THEATRE IN DANGER OF FOLDO

Glasgow, July 19.

Scotland's main legit enterprise, the Citizens' Theatre of Glasgow, whose productions from the little theatre in the notorious Gorbals district here have created notice for years, is in danger of losing its audiences.

"Somehow, we have lost our public," said Michael Goldberg, chairman. "But we are determined not to pander to low taste."

Reason for a decline was put down to the absence from repertory of "a banned play," according to Jim Rosslyn Mitchell, theatre society's treasurer. They always get new support when they staged a banned drama, he said.

Patrice Munsel $27,500 In 'Kate,' Highland Park

Patrice Munsel, of the Met Opera, broke the house record at the Highland Park Summer Theatre, near Chicago, for two weeks ending July 23, in "Kiss Me Kate." The opening week was reduced one performance because of the star's laryngytis, but with the second week gross hit $27,500. The previous mark for the house was $22,000.

The soprano is currently appearing in "The Merry Widow" at the Starlight, Kansas City, for a week.

Dolores Gray Surgery For Old Bullet Wound

St. Louis, Aug. 2.

Comedienne-singer Dolores Gray is scheduled for discharge this week from the Barnes Hospital, where she underwent surgery for removal of a bullet that had been lodged in her left lung for 17 years.

Star of the recently-closed "Destry Rides Again" could not go with the tab version of that Broadway musical for its Las Vegas opening last week at the Riviera, having finally decided the operation was necessary.

The wound was sustained in Chicago as the singer was exiting a local restaurant. Police who never apprehended the criminals, theorized that the shot was intended for a body connected with the eatery.

Producer Don Herbert's Father Killed by Thug

Meyer Herbert, father of Broadway producer Don Herbert, was killed July 25 in Philadelphia in a gun battle, while defending his Chase Savings & Loan office from a holdup man. The thief, who was wounded in the fight, was caught by police. He is expected to live.

The elder Herbert was 61 years old. Surviving, besides his son, are his wife and a daughter.

'Toys' Makes 42G 1st Profit Divvy

"Toys in the Attic" distributed $104,500 last week after receiving $100,000 as its share, less commissions, of income from the sale of the film rights to the Mirisch Co. of the distribution. $62,500 represented repayment of the balance due the backers on their $125,000 investment. The profit divvy therefore was $42,000, which the backers and management split 50-50.

The picture rights to the Lillian Hellman play were sold to Mirisch for $400,000, plus 7½% of the income over two-and-a-half times the negative costs if the film is made in black and white or three time the negative costs if it is in color. The Kermit Bloomgarden presentation's 40% share of the basic purchase price is $144,000 after the deduction of 10% commissions.

The $100,000 received by the production from Mirisch represents its 40% share less 10% commissions, of an initial $300,000 payment by the film company. The remaining $200,000, of which the production's actual take will be $80,000, is to be paid by Mirisch in 1961.

The film revenue and the sale distributed last week are reflected in a July 2 accounting. The audit covers the five-week period from May 30-July 2, including the period when The Broadway theatres were shut down because of the contract conflict between Actors Equity and the League of N.Y. Theatres. For the week ending June 4, when only four performances were played, the show dropped $804 on a $13,[illegible] gross.

The statement does not reflect any expenses for the following week when there were no performances. The production, costarring Jason Robards Jr., Maureen Stapleton and Irene Worth, is currently in its 23d week at the Hudson Theatre, N.Y. Highlights of the July 2 audit are as follows:

Investment, $125,000 (repaid).

Net income, $94,137 (prior to the deduction of $18,828 for Max Hellman as his share of the profits and $2,800 for N.Y. State unincorporated business tax).

Net profit, $72,704 (after the deduction of the above items).

Distributed profit, $42,000 (split equally between the management and the backers, with the former giving 5% to director Arthur Penn).

Sinking fund, $15,000.

Bonds, $14,283.

Balance available for future distribution, $1,423.

Name Wm. Gibberson New Equity Asst. Exec Sec.

William Gibberson has succeeded the late Paul G. Jones as an assistant executive secretary of Actors Equity. Gibberson, who joined Equity's administrative staff in 1955 to form the industrial show department, is in charge of the dramatic field, while Ben Irving continues as assistant executive secretary on musical matters. Both Gibberson and Irving work under executive secretary Angus Duncan.

Gibberson, who's acted in legit, pictures and on television, is still an active member of the union. Besides his chores as assistant executive secretary, he's continuing as head of the industrial show department until a successor is appointed.

Jones, who had held the assistant executive secretary post since 1955, died last June 8 at the age of 41, after a long illness.

Playwright Stanley Richards is in Brazil on a second U.S. Specialist's Grant from the Dept. of State to lecture on playwriting and the theatre and also to direct one of his plays in a Portuguese translation.

$2,630,000 'Music Man' Payoff So Far; 438% Backer Profit on 300G Ante

The combined net profit earned by the Broadway and road companies of "Music Man" was $2,718,377 as of July 2 accounting. Of that amount, $2,630,700 has been distributed equally between the management and the backers, giving the latter a net return of over 438% on their $300,000 investment. The income includes the production's 40% share, less 10% commissions, of $1,000,000 paid by Warner Bros. for the film rights to the musical.

The audit covers the five weeks from May 30-July 2, encompassing the period when the Broadway theatres were shut down because of the contract battle between Actors Equity and the League of N.Y. Theatres. For the week ending June 4, when only four performances were played, the Kermit Bloomgarden N.Y. production dropped $10,604 on a $13,163 gross.

The statement lists no expenses for the following week, when there were no performances. The Broadway production also dropped $5,769 on a $38,422 gross the week ending July 2. However, the show earned an operating profit of $13,365 the prior fortnight, when Robert Preston, who originated the title role on Broadway and was succeeded by Eddie Albert, rejoined the production. Bert Parks has since taken over the part. The overall operating loss in N.Y. for the period covered in the accounting was $1,062.

The road company fared better during the May 30-July 2 stretch. The presentation, not affected by a theatre shutdown, was at the Biltmore, Los Angeles, for the five weeks. In its initial stanza at the house, the tuner dropped $3,253 on a $35,313 gross for six performances.

Business was profitable the other four weeks, with the show clearing $32,061 for the period. The touring company, with Forrest Tucker as lead, is currently at the Opera House, San Francisco.

Artistic Freedom Group Sponsors Actor's Confab

The Howard Augusta Memorial Society, a non-profit group to promote artistic freedom, will present its first Actors Conference, Luncheon and auce next Saturday (27) at the Hotel Diplomat, N.Y. Frederick O'Neal, vice president of Actors Equity; Joseph Papp, producer of the N.Y. Shakespeare Festival in Central Park, and actor Ossie Davis will be guest speakers at the affair.

Actress-writer Alice Childress and actor John Randolph will be among those heading several panels, which will be included in the program. The Society supports the idea that all ethnic groups should be given the opportunity to play a variety of roles and that all writers should have the freedom to dramatize any topic.

'Tenth Man' Net $140,000 So Far

"Tenth Man" has thus far netted over $140,000. That's based on a July 2 accounting, plus estimated subsequent income. The show has paid $87,500 profit to date.

The audit covers the five weeks from May 30-July 2, including the period when the Broadway theatres were shut down because of the contract dispute between Actors Equity and the League of N.Y. Theatres. For the week ending June 4, when only three performances were played, the Saint Subber-Arthur Cantor production dropped $1,004 on a $8,875 gross.

There were no performances the following week, but the production paid $100 for Blue Cross and H.I.P. and $35 N.Y. City Excise tax. Highlights of the July 2 audit of the Paddy Chayefsky play, currently in its 30th week at the Booth Theatre, N.Y., are as follows:

Investment, $125,000 (repaid).

Net profit, $137,504.

Distributed profit, $75,000 (another $12,500 was distributed July 18, bringing the total distribution to $87,500, split equally between the backers and management, giving the former a 35% return on their investment).

Bonds and deposits, $18,109.

Sinking fund, $20,000.

Balance available for distribution, $24,395 (prior to the aforementioned July 18 distribution of $12,500).

Thomas Willis 2d String Critic for Chi Tribune

Chicago, Aug. 2.

Thomas Willis has taken over as second-string drama and music critic for the Chicago Tribune, succeeding Seymour Raven, who resigned last spring to become manager of the Chi Symphony. Willis, 32, taught music and choral directing at Northwestern Univ. before joining the Trib in 1957.

Claudia Cassidy, the Trib's first-string drama and music critic, is currently on her annual swing of the European festivals.

Cop Loves the Theatre; Now He's Off the Force

Philadelphia, Aug. 2.

A Philly policeman is off the force this week because of his enthusiasm for legit. He resigned when superiors refused to accept his explanation for having possession of stolen tickets to a performance last week of "Two for the Seesaw," at the Theatre in the Park, in West Fairmount Park.

The two ducats and a sum of money that had been taken from a wallet in the home of Dr. Irving Shapiro. The physician bought another pair of seats and attended the show with his wife. During the performance, he remembered the location of the original pair and notified police.

Patrolman Edward Ward, 29, who was occupying the seats with another man, told superiors that he had found the tickets in the driveway of Dr. Shapiro's home while investigating a $15,000 burglary there.

Silo Has Deficits, Debts (Bank Owns Equipment); But Will Finish Season

Fish Creek, Wis., Aug. 2.

All personal and moveable property at the Peninsula Players theatre here was sold last week for $1,050 by Door County Sheriff Marvin Zwerky. The sale was to satisfy a judgment of around $5,000 in delinquent debts accrued by the old peninsula Players Corp. and the group's former producer, Mrs. Caroline Fisher Rathbone. The only bidder at the sale was the Bank of Sturgeon Bay, which raised its offer to $1,050 after an initial bid of $750 was turned down by the creditors.

The theatre is being run this season by the Door County Theatre Corp., a non-profit organization, which has leased the spot from Mrs. Rathbone. There's been some speculation that the Sheriff's sale would terminate the current season, but the bank has indicated that it plans leasing the equipment it purchased to the Door County Theatre Corp. for $1 for th balance of the summer.

There's confusion, however, as to who has title to the properties put up for sale. A chattel mortgage was granted earlier to Jesse Busse of Manitowoc, Wis., who took the mortgage in exchange for money advanced to Mrs. Rathbone to forestall an earlier threatened forced sale by the U.S. Treasury Dept. for delinquent amusement taxes. It's understood the bank intends taking action to invalidate the Busse mortgage.

The Peninsula Player's season, which began July 5, is scheduled to continue through Sept. 11. This week's show is Agatha Christie's London whodunit, "The Spider's Web."

PAL Presents Puppets For N.Y. Youth Centres

The Police Athletic League is sponsoring presentations of the George Creegan Puppets and Magic show in eight of its youth centres in the N.Y. area.

The public service offering has been presented to over 1,000 underprivileged children.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway and touring shows, as well as below, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to acquaint performers with leads pertaining to the management of the shows involved rather than to be a wild goose manhunt. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the manager names, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

SPECIFIC PARTS

"A Clean Kill" (D) Producer, Clifford Hayman (230 W 54th St., N. Y., JU 2-4080). Accepting photos and resumes through agents only, of British performers, c/o above address. Available parts: three character men, two character women, woman, 27.

"A Season in Hell" (D) Producer, Daniel Hinerck (32 W. 72d St., N. Y., TR 7-9792). Part available for dynamic boy, 17-19. Mail photos and resumes, c/o producer, above address. Readings will be by appointment only.

"All The Best People" (C) Producers, Joel Spector & Buff Cobb (147 W. 37th St., N. Y.). Available parts: naive femme, 21; male, 30-35; middleaged femme executive; male, 50-60; callous male, 30-35. Mail photos and resumes c/o above address.

"Assignment In Judea" (D) Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y., JU 2-1515), associate producer, Eric W. Gates. Accepting photos and resumes of men and women in 30's, with classic features, c/o above address.

"Becket" (D) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7520). Available parts: boy, 16-17, rough, tough, aggressive, ranging voice; several hulking ape-like men, oil-heat looking, 30-40; boy, 8; boy, 13-16, oafish, nasal. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Carrot Top" (MC) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7520), casting director, Michael Shurtleff. Available part, title role, girl singer-dancer, 18-23. Mail photos and resumes, c/o above address.

"Come Spring" (C) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2630). Available parts: two boys, 12-13, one Negro and one white; white girl, 16; white girl, 23; two character men, 40's, one Negro and one white; Negro character woman, 70's; grandmother. Mail photos and resumes, c/o above address.

"Do-Re-Mi" (MC) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7520). Parts available: female romantic lead, 20-23, must sing soprano voice; fresh male singer, 16. Mail photos and resumes, c/o Michael Shurtleff, above address.

Drama (untitled, formerly "General Seeger"). Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 20, and 10 reporters. Mail photos and resumes, above address.

"Fair Sex" (C) Producers, Len Walland & Alan Seides (Lambs Club, 128 W. 44th St., N.Y., JU 2-1515). Parts available for character men and women. Mail photos and resumes, c/o above address.

"Farewell, Farewell Eugene" (C) Producer, Ron Rawson (16 W. 61st St., N.Y., CI 7-1381). Parts available: male, 40's, woman, 30-40; all 110lb. Accepting photos and resumes by mail only, through agents, c/o above address.

"Fire In The Afternoon" (D) Producers, d'Aurora-Hurford Productions (332 W. 11th St., N. Y., CH 3-7662). Seeking young star as male lead; no further casting until fall of 1961. Photos and resumes by mail only, c/o above address.

"Gypsy" (MC) Producer, David Merrick (246 W. 44th St., N.Y., LO 3-7520). Part available for boy singer-dancer, 7-11, under 54 inches tall. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Laurette" (D) Producer, Alan Pakula (1619 Broadway, N. Y., JU 2-6013). Parts available: youth, 20's, intelligent, humorous Irish man, 45-55; fiery character man, 45-55, friendly, doctor type. Send photos and resumes by mail only, c/o above address.

"La Plume De Ma Tante" (MC) Producers, David Merrick (246 W. 44th St., N.Y., LO 3-7520). Part available for dancer-comedienne, must do point work. Open call tomorrow (Thurs.) at 5 p.m. at the Royale Theatre (242 W. 45th St., N.Y.). Bring photos and resumes.

"Look, We've Come Through" (C) Producer, Producer's Theatre (165 W. 46th St., N.Y., PL 7-5100), casting director, Terry Faye. Part available for woman, 25, youth, 23, girl, 19. Mail photos and resumes, c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Tribush (St. James Theatre Bldg., 246 W. 44th St., N. Y., LO 5-6370). Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 30. Accepting photos and resumes, above address.

"Midgie Purvis" (D) Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N. Y., LA 4-2844). Available parts: handsome man, 20-25; large plump slightly grey woman, late 40's, beautiful, blonde, wholesome woman, 30's; girl, 10; two boys, 9 and 7 or 8; young man, very efficient type; handsome man, 27, burly, grey-haired, florid-faced character man, 55; country club type, affected woman, 50; handsome, blond-looking male, middle-aged; handsome man, 30's; central man, 30's, crew-cut, dapper man, about 52. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Once There Was A Russian" (C) Producers, Leonard Key & Martin Segal (120 E. 56th St., N. Y., PL 2-4130). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D) Producer, Leo Kerz (140 E. 79th St., N.Y., BU 8-2664), director, Robert Lewis. Available parts: sexy, buxom young woman, 25; two character men, 45-55, distinguished, elegant man. D. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2630). Available parts: leading man, 35; woman, 50; girl, 32; boy, 21; all Italian types; leading man, 35; two character men, 40; character woman, 40; all Australian characters. Accepting photos and resumes, above address.

"Taffy" (D) Producers, George Hamlin & Malcolm Wells, (1501 Broadway, N.Y., LO 3-3446), in association with John W. Caldwell & Don LaSusa. Available parts: man, 70-85, middleaged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Count of Ten" (MC) Producer, Burns Berkeley (c/o Bob Bruce, Hoodman & Katz, 666 5th Ave., N.Y.). Available parts: man, 23, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 25; male man, 38, likable character; man, 40-55, flashy; man, 45, gold-digging femme, 35; operatic woman, 30; Irish man, 48, portly, humorous; man, 48, gossipy woman, 35; character man, 60, small character man, absent-minded, intense; sports writers, character man, drunk, two patrolmen, bartender, stage doorman, messenger boy, city policemen, bum, cab driver, fight fans, pedestrians, thugs. Mail photos and resumes to Busby Berkeley, c/o above address.

"The Guide" (D) Producers, William Darrid, Eleanore Sandenberg & Leonard Ruskin (137 W. 48th St., N.Y., CI 5-0830). Available parts: con man, 30, part of mercurial, talents and designs, musician; heavyset man, 50, unimaginative materialist, wise man, 50-60, simple, passive, innocent; small, delicate, young woman, able to dance, slender boy, 16, innocent, hesitant, almost vacant face; young man, 20's, dull man, minor civil servant, early 50's; man, 30's, unimaginative, bureaucrat; two rascals, miscellaneous villagers, men and women of all ages, over-eager, inventive, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"Two Queens of Love and Beauty" (D) Producer, Jay Julien (156 W. 44th St., N. Y., PL 7-5250). Available parts: girl, 27; woman, 45, attractive, politicwoman, 35; woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

GENERAL CASTING

"Sweet and Sour" (C) Producers, Theatre Guild (27 W. 53d St., N. Y., CO 5-6170) & George Kondolf. Several roles available, however, contact must be made through agents only.

"Wildcat" (MC) Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N.Y., CH 4-8812). Casting all roles except title lead.

OFF-BROADWAY

"Between Two Thieves" (D) Producers, Werner LeRoy & Paul Libin (York Playhouse, 1185 First Ave., N.Y., TE 8-5188). Part available for leading role, Jewish character man, 50-70. Phone above number for appointment.

"Captain Jinks of the Horse Marines" (C) Producer, Scotty D'Asto (112 W. 72d St., N.Y., EN 2-4836). Available parts: phlegmatic character woman, slender, sweet character man, Italian accent, newsboy, comic rustic type, 14, elderly matron type, three very bad ballerinas, several stuffy character women, several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N.Y.).

"Delightful Season" (MC) Producer, New Enterprises (434 E. 59th St., N.Y., EL 5-0850). Mail photos and resumes above address for male and femme singers, 30-50. British.

"Here Come the Clowns" (D) Producer, Quartet Productions, Kurt Hole & Paula Scott (c/o Actors Playhouse, 100 7th Ave. South, N.Y., OR 5-1036). Casting all roles, including part for actor-cent linguist. Mail photos and resumes, c/o above address. Script available at Samuel French, Inc.

"King of the Dark Chamber" (D) Producers, Harold Leventhal & Van Joyce (c/o Krishna Shah, 58 W. 93d St., N.Y.). Available parts: man, ageless, serene, mystic, woman, 20's, beautiful, dynamic, vacillating, expressive; woman, 20's, attractive; man, old wise; 10 male chorus roles. Mail photos and resumes, c/o above address.

"Leave It To Jane" (MC) Producers, Joseph Berbu & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y., CH 2-9699). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Shuffle Along" (MC) Producer, Harvey Glick (690 W. 246th St., Riverdale, N.Y., KI 3-9073). Open call for Negro singers, Monday 8, at 8 p.m. (200 W. 46th St., N.Y.).

"The Sign of Jonah" (D), Producer, Donald Goldman (c/o Players Theatre, 115 Macdougal St., N.Y., AL 4-5076). Casting all 11 leading male roles, character men and women. Appointments daily, between 12 noon and 2 p.m., arranged by phone. Bring photos and resumes.

"Squaring The Circle" (C) Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (6295 Broadway, Riverdale 71, N.Y., KI 8-6165), director, Reddick. Available parts: ingenue, cute babyish, ingenue, warm feminine, three men, 20's, on character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Summer Pygmies" (D) Producer, Richard Mardirosian, in association with Jack L. Davies (P.O. Box 690, Ruffalo 5, N.Y.). Available parts: youth, 21, lithe, good-looking man, mid-20's, sophisticated; tyrannical woman, girl, 13, bright; woman, 46, gossipy; youth, 18, well-built, Negro man, 20's, proper; girl, 20, frivolous; muscular man, mid-20's. Mail photos and resumes to Mr. Marchette, c/o above address.

Theatre 1961 (Producer, Richard Barr, Provincetown Playhouse, 133 MacDougal St., N.Y., GR 7-9894). Accepting photos and resumes of general male and female players.

"Valenouth" (MC) Producers, Gene Andrewski, Barbara Grimes & Mael Segal (122 Willow St., Brooklyn Heights 1, N.Y.). Available parts: two grande-dame character women, three men, 20's, young Negro femme; must sing and dance; two character men, 60's, sing and dance; ingenue comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

TOURING

"Andersonville Trial" (D) Producers, Lee Guber, Frank Ford & Sheila Green (25 W. 54th St., N.Y., CO 5-7024). Auditions for all roles today, Wed. at 1-5 p.m. at Variety Arts Studio, 225 W. 46th St., N.Y.

"Once Upon a Mattress" (MC), Producer, National Phoenix Theatre (322 E. 50th St., N.Y., OR 4-7160), casting director, Frances Ann Herson. Available parts for tour starting in September: two male singer-dancers, 71 inches tall or over. Open call tomorrow (Thurs.) at 12 noon, Winter Garden Theatre (1634 Broadway, N.Y.). Available parts for bus-and-truck company, casting in mid-September: three high baritones, one must dance; tenor character man, non-singing; high soprano, soprano-comedienne; male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Pleasure of His Company" (C) Producers, Guber, Ford & Green (25 W. 54th St., N.Y., CO 5-7024). Available parts: Japanese houseboy, 20's, ingenue, man, 24-28, character comedy actor, 50's. Mail photos and resumes, above address.

"World of Suzie Wong" (D) Producer, David Merrick (246 W. 44th St., N.Y., casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30, c/o casting director at above address.

STOCK

"Archy and Mehitabel" (MC) Producer, Opera-Go-Round (17 Adams, Port Washington, Long Island). Available parts: tenor character man, 30's, must dance; sexy male singer-dancer, four girl singer-dancers, two alto, two soprano, one may be a large girl with comedy flair. Mail photos and resumes to Ann Lacey, c/o above address. AGMA contract.

FUTURE PRODUCTIONS

BROADWAY

"All's Fair" (MC) (formerly "Lysistrata"). Producer, Nicholas J. Matsoukas (Kenneth Later Agency, 144 W. 54th St., N.Y.), in association with Marion & Judson Todd.

"Angie" (C). Producer, Producer's Theatre (165 W. 46th St., N.Y., PL 7-5100).

"Beautiful Dreamer" (MD) Producer, Wickland Co., supervising producer, Joseph Moon (1545 Broadway, N.Y., CO 5-4784).

"C'Est La Vie" (MC) Producer, Charles K. Peck (200 W. 57th St., N.Y., CI 5-0450).

"Critic's Choice" (D) Producer, Otto Preminger (39 W. 55th St., N.Y., CI 5-2110).

"Every Girl Needs a Parlor" (C), Producer-director, Carmen Capalbo (152 W. 54th St., JU 2-1506).

"Hostage" (D) Producers, Leonard Field (AT 9-4717) & Robert S. Wolf.

"Hundred Yard Dash" (C) Producer, George Cayley (307 Fifth Ave., N.Y.).

"I Belong To Zoso" (C). Producers, Mark Kroll & Charles Conway (157 W. 57th St., N.Y., CI 7-4490).

"I Effet Glapion" ("The Glapion Method"). (D) Producer, David Merrick (246 W. 44th St., N.Y., LO 3-7520).

"Lucky Jim" (D) Producer, Don Herbert (745 Fifth Ave., PL 1-1290).

"New Faces" (R) Producer, Leonard Stillman (17 E. 79th St., TR 9-1580).

"Sive" (D) Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

"Subways Are For Sleeping" (MC) Producer, David Merrick (246 W. 44th St., N.Y., LO 3-0380).

"Time Is a Thief" (D). Producer, Beverly Zerling (480 Fifth Ave., N. Y., YU 6-4284).

"Unsinkable Molly Brown" (M). Producers, Dore Schary & Theatry Guild (20 W. 53d St., N.Y., CO 5-6170).

"Yesterday's Waves" (D). Producer, Cavallaro Productions (Joe & Chuck Cavallaro, Woodward Hotel, 55th & 7th Ave., N. Y., CI 7-2000).

SIGNED

BROADWAY

"Farewell, Farewell Eugene": Mildred Dunnock.

"Fiorello": Jeanna Brikin (succeeding Pat Turner).

"How to Make a Man": Tom Noonan, Pete Marshall.

"Invitation To A March": Madeleine Sherwood, Richard Deer.

"Irma La Douce": Clive Revill.

"Tenderloin": Eileen Rodgers.

OFF-BROADWAY

"Taming of the Shrew": Jane Wade, Jack Cannon, Barbara Barrie, Albert Quinton, Frederic Warriner, John Call, William Major, Joseph Bova, Alan Joseph, Christin Pickles, Fred Kareman.

Television

Dela McCarthy Assoc. (41 E. 67th St., N. Y.) Casting, Colin D'Arcy. Submit photo and resume of male and femme variety talent for files.

"Moment of Fear" (D) Producer, NBC (30 Rockefeller Plaza, N.Y.; CI 7-8300), casting director, Edith Hamlin. Accepting photos and resumes, c/o casting director at above address.

Films

Extras. All types who will do extra work may register at Central Casting (Room 1110 at 200 W. 57th St., N. Y., CO 5-0756).

Musical Drama (unspecified title). Producer, Robert Wise (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for teenage male and female Puerto Ricans; dancing ability preferred but not necessary. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0756). All applicants must bring SAG membership cards.

"Something Wild in the City" (D). Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0756). All applicants must bring SAG membership cards.

"Splendor In The Grass" (D). Producer, Newton Productions (1545 Broadway, N.Y., CI 6-9760) for Warner Bros. release. Parts available for extras. Photos and resumes being accepted at Central Casting (Room 1110 at 200 W. 57th St., N.Y., CO 5-0756). All applicants must bring SAG membership cards.

"The Kingdom" (D). Producer, Creative Mart Films (307 5th Ave., N.Y., OX 7-5890). Parts available: Polynesian girl, 20; male and female supporting roles. Mail photos and resumes, c/o above address. SAG membership required.

Untitled film (D). Producer, unspecified. Parts available for good-looking boys and girls, 6-18, character men and women, 40 and older. Mail photos and resumes to Central Casting (Room 1110 at 200 W. 57th St., N. Y., CO 5-0756). All applicants must bring SAG membership cards.

Industrial

Industrial Shows Incorporated. (41 E. 28th St., N.Y., MU 3-6039). Accepting photos and resumes of men and women variety performer, c/o Harry Berkman at above address.

Opera

"Amahl and the Night Visitors" Producer, Lincoln Concerts (205 W. 57th St., N.Y.). Tour of 10 cities to open Nov. 28 at Monroe, La. Part available: Amahl, boy soprano, 10-11, (which Kirk Jordan has outgrown). Apply by mail only to David Aiken, above address.

Apprentice To the Rescue

New Hope, Pa., Aug. 2

It took a lowly apprentice to save the show last week at the Bucks County Playhouse here. The production was "The Mirror Under the Eagle," a so-called historical revue and the crisis arose Monday (25), when composer-conductor William Goldenburg, who had gone to New York for the weekend, was hospitalized with a kidney ailment.

Producer Michael Ellis and the boxoffice staff were about reassigned to conducting the holdover week's performances, but Marvin Laird, 20-year-old apprentice and a music major at a midwest college, volunteered to play the piano and direct the instrumental combo for the show. Since Goldenburg hadn't yet transcribed the score, young Laird spent 90 minutes on the telephone with the stricken composer to get the necessary notations, then went ahead with the pianist-conductor stint.

"The Mirror Under the Eagle," starring Shelley Berman, drew the largest two-week attendance of the season to date, but because of a subscription angle, the gross was slightly below that for the earlier fortnight engagement of "State of the Union," starring Faye Emerson.

Road Okay; 'Suzie Wong' 33½G, S.F.; 'Drum' $83,300, L.A.; 'Lady' 64G, D.C.

The road continued generally sturdy last week. "Flower Drum Song" climbed again in its eighth and final week in Los Angeles and "Music Man" registered a substantial increase in its second week in San Francisco.

"Look Homeward, Angel" ended its lengthy tour last Saturday night (30) in L.A. and Mr. and Mrs. folded the same night after a two-week tryout in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Allot. prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e. exclusive of taxes. Transportation are for single week unless otherwise noted.

CHICAGO

Mr. and Mrs. (Civic O) (RS) (2d wk) ($4.50-$5.40) (804 pl) ($27,000). Previous week $7,000.

Almost $6,000 and closed last Saturday night (30).

LOS ANGELES

Duet of Angels. (Lurtton) (D-RS) (3d wk) ($5.40-$6.30) (1,024 pl) ($33,200) (Vivien Leigh, Mary Lee). Previous week $27,600.

Over $20,200.

Flower Drum Song. (Philharmonic Auditorium) (M-RS) (9th wk) ($3.75-$6.60) (2,670 pl) ($82,500). Previous week $82,500.

Almost $83,300 without Civic Light Opera subscription.

Look Homeward, Angel. (Biltmore) (D-RS) (3d wk) ($5.85-$6.30) (1,636 pl) ($32,200) (Miriam Hopkins). Previous week $30,200.

Over $25,000 and closed last Saturday night (30).

SAN FRANCISCO

Music Man. (Opera House) (M-RS) (2d wk) ($4.85-$5.95) (3,250 pl) ($100,000). Previous week $70,000.

Over $76,700.

World of Suzie Wong. (Geary) (D-RS) (5th wk) ($5.40-$5.95) (1,550 pl) ($48,000). Previous week, $36,900.

Over $33,500.

WASHINGTON

My Fair Lady. (National) (M-RS) (6th wk) ($7.90) (1,677 pl) ($68,150) (Diane Todd, Michael Evans). Previous week, $64,500.

Almost $64,000.

LONDON SHOWS

(Figures denote question dates)

Amorous Prawn (Apollo) (19-6-60)
Beyond the Moon (St. Martin's) (5-11-60)
Candida (Westminster) (9-11-60)
Caretaker (Duchess) (4-27-60)
Chips With Everything (Royal Court) (11-11-60)
Flower Drum Song (Palace) (2-24-60)
Fortune Teller (Saville) (3-17-60)
Gazebo (Savoy) (7-28-60)
How to Succeed (Lyric) (7-17-60)
Lad Angle (Aldwych) (2-29-60)
Life of Galileo (Mermaid) (4-28-60)
Majority of One (Phoenix) (3-9-60)
Man for All Seasons (Globe) (1-1-60)
Mme Butterfly (Royal Opera) (7-20-60)
Most Happy Fella (Coliseum) (2-21-60)
Mousetrap (Ambassadors) (11-25-52)
My Fair Lady (Drury Lane) (4-30-58)
Oliver (New) (6-30-60)
Passage to India (Comedy) (4-20-60)
Peopolo (Theatre Vic Pal) (7-6-60)
Prince of Egypt (Apollo) (9-21-59)
Repertory (Old Vic) (9-1-59)
Rose (Kingsway) (5-12-60)
Simple Spymen (Whitehall) (3-10-59)
Stalls Wives (Prince of Wales) (1-17-59)
Stars in Eyes (Palladium) (5-5-60)
Tomorrow Pictures (Duke York) (4-27-60)
Visiting Jerusalem (Royal Ct) (7-27-60)
Wish Boxes (Garrick) (5-25-60)
Wrack (Ambassadors) (2-24-60)
West Side Story (Princes) (12-12-58)
When in Rome (Lyric) (12-21-59)

SCHEDULED OPENINGS

Rose Marie (Victoria Pal) (8-22-60)
Princess (Wood) (8-24-60)
Sparrers Sing (Prince Wales) (8-24-60)
Tiger & Horse (Queen's) (8-26-60)
Happy Haven (Royal Court) (9-14-60)

CLOSED

Dear Liar (Criterion) (7-14-60)
Shmoorers (Wood) (7-26-60)
Boeing, Boeing (St. Ms) (6-29-60)

Bill Inge Sets Record Straight on His 'Roses'; Plans Off-B'way Revival

New York

Editor, VARIETY:

Your account in last week's paper of the Miami opening of "A Loss of Roses" contains several errors that I must correct. As to the rumor that my friend Tennessee Williams assisted in the rewrite, he suffered gallantly through the opening of the play, but if he had any suggestions for revisions he kept them to himself. The play was something less than a success, so I write this to protect him as well as to preserve my own reputation as a writer, experience enough to make his own mistakes.

Also, I'd love to call you on your statement that I have been quoted as "complaining of Daniel Mann's staging of the Broadway edition and the severity of the New York reviews." I have openly admitted that I found the New York production of the play unsatisfactory, and I was quite prepared to see it fail, but in every interview I have given on the subject, I tried to make it clear that it was only lack of time that kept Danny and me from getting the play in order.

But most important of all, I have never criticized the New York reviews of "A Loss of Roses" because I never read them. I did once speak to a reporter about what I consider to be the general climate of hostility and careless destructiveness that one works in in New York, but I meant this to apply to almost everyone who works in the theatre or with the theatre, or merely attends same. I did not say it in any connection at all with "A Loss of Roses."

William Inge.

Plans Off-B'way Production

Miami, Aug. 2.

William Inge, whose Broadway failure of last season "A Loss of Roses," was presented last week at the Coconut Grove Playhouse here, said he is still dissatisfied with the script, but intends to rewrite it further and plans to have it produced off-Broadway in the fall. He said that the drama, as presented on Broadway, was so cut and revised to suit the producer and stars that the performance rang down at 10:30 p.m. The present version is closer to the play he originally wrote—and still believes in.

Scheduled B'way Preems

Thurber Carnival, ANTA (9-5-60)
Market Morgan, City Center (9-6-60)
Vintage 60, Sylvan (9-12-60)
Carl Sandburg, Mother's (9-12-60)
Redeye, Cort (9-20-60)
Tools of Money, Belasco (9-20-60)
Farewell, Eugene, Hayes (9-27-60)
Irma La Douce, Plymouth (9-28-60)
Bedtime, St. James (10-6-60)
Nichols & May, Golden (10-6-60)
Stanley Holloway, Barrymore (10-10-60)
Wall, Ross (10-11-60)
Hedda Parsons, Lyceum (10-13-60)
Tenderloin, Alvin (10-17-60)
Face of a Hero, O'Neill (10-20-60)
Sweet & Sour, Ambassador (10-25-60)
Invitation March, Music Box (10-26-60)
Laughing Days (10-27-60)
Unmistakable Matty, West Gard (11-3-60)
Shmoorers, Longacre (11-6-60)
Period of Adjustment, Morosco (11-10-60)
Goodbye, Barrymore (11-16-60)
Adams and Cassidy, Coronet (11-17-60)
Little Moon, Longacre (11-29-60)
Critic's Choice, Northwestern (12-10-60)
Wildcat, Alvin (12-12-60)

Return 'Seesaw' $26,720, Playhouse Record, Phila.

Philadelphia, Aug. 2

"Two for the Seesaw," centering Dane Clark and Anne Jackson, established a record $26,720 gross for the Playhouse in the Park last week in its return engagement. The offering had grossed $24,300 when it played here in June as the second entry of the season. The potential capacity at the 1,437-seater at a $3 top was $26,286.

"Angel in the Pawnshop," starring Eddie Dowling, is current. Several songs and some choreography have been written into the production for featured player Sandra Lee.

Milw'kee Warrant For Crawford on Check Rap; Rebuts Previous Reports

Milwaukee, Aug. 2.

Aladin de Breuze, Deputy District Attorney, issued a warrant last Friday (29) charging New York producer Douglas Crawford with defrauding Michael J. Cudahy, operator of the Cudahy Tower. The hotelman had complained that Crawford had given him worthless checks totaling $2,44.60 in payment of two weeks' lodging and food.

The Deputy D.A. declared that about 60 complaints had been made by purchasers of season tickets and advance tickets for Crawford's Wisconsin Star Theatre, which recently folded after unsuccessful presentations of "West Side Story," "The Gazebo" and "The Fourposter." A suit for $4,600 was previously filed against the producer by the Wisconsin Music Theatre, Inc., of which Edward J. Klein is president.

Crawford presented the shortlive Wisconsin Star Theatre at the Garfield Theatre here.

Douglas Crawford, who's dark picture at the Garfield Theatre, Milwaukee, folded July 23 after three weeks of operation, denies a report in last week's VARIETY story on the collapse of the straw hat project. The producer, in a letter to VARIETY, asserts the following:

1. Imogene Coca and King Donovan agreed to appear at the theatre in "Fourposter" with the knowledge that the engagement was for a single week. They were paid $500 each prior to the first performance, against a guarantee of 50% of the gross. Donovan was given the boxoffice receipts in cash on some evenings in order to avoid attachment that would deprive individuals of salaries. The stagehands were paid in advance. Donovan and Coca were offered another sum in excess of $450 on closing night by business manager James Gibson, but declined to accept the money on the ground that it could be used elsewhere in the operation.

2. Crawford had no knowledge of being asked by Robert Brill, Garfield business manager, to remove his belongings from the office adjacent to the Garfield Theatre. The producer says that before leaving Milwaukee he personally informed Brill that the financial situation would not permit the payment of rent, that if the business manager wanted to do so he could move to office space within the theatre building, which was included in the theatre lease.

3. He (Crawford) was last seen in Milwaukee not July 19, as reported in VARIETY, but July 20. He claims he left Milwaukee late that day to discuss with advisors and possible investors the possibility of moving to the Pfister Hotel, Milwaukee, and setting up a 500-seat arena operation for the balance of the summer. The project did not materialize.

4. He (Crawford) figures the combined gross for the three shows presented at the Garfield was under $13,500. The productions were "West Side Story," with Julius La Rosa, "The Gazebo," with Joan Bennett and Donald Cook, and "Fourposter," with Miss Coca and Donovan.

5. The producer makes various other points, including accusations about incompetent local stagehands, the tactics of certain local business and theatre men, and offered "bootleg" productions of Broadway musicals in downtown cabarets.

Biz Dips for Most B'way Shows; 'Best Man' $38,600, 'Fair Lady' 52G

Broadway was down to 11 shows last week for the first time since the summer of 1958. Although there was a general drop in receipts, most of the entries were still in healthy condition. There were two setbacks, "Bye Bye Birdie" and "Fiorello."

The number of productions on tap this week has been increased to 12 with the resumption last Monday night (1) of "Take Me Along" after a three-week layoff. "Sound of Music," currently in the second week of a fortnight's vacation, resumes next Monday evening (8) at the Lunt-Fontanne Theatre, and "Gypsy" reopens Aug. 15 at the Imperial Theatre following a five-week layoff.

Business was off last Monday night (1) and indications are that the b.o. decline will continue this stanza and possibly several weeks.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), M (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weekly gross, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal and 3% City tax, but grosses are net, i.e. exclusive of taxes.

Best Man. Morosco (CD) (12th wk) (128 pl) ($6.90-$7.50) (899) ($41,-000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $40,600.

Nearly $38,600.

Bye Bye Birdie. Beck (MC) (15th wk) (112 pl) ($8.60-1.050) ($12,510). Previous week, $87,700.

Over $87,000.

Fiorello. Broadhurst (MC) (19th wk) (278 pl) ($6.95-$8.05) (1,214) ($97,194). Previous week, $98,600.

Nearly $98,900.

Five Finger Exercise. Music Box (D) (34th wk) (265 pl) ($6.90-$7.50) (1,097) ($46,107). Judith Evelyn, Roland Culver. Previous week, $14,800 with twofers.

Over $14,600 with twofers.

La Plume de Ma Tante. Royale (F) (95th wk) (925 pl) ($8.05) (1,058) ($44,500). Previous week, $76,500.

Over $36,200.

Miracle Worker. Playhouse (D) (40th wk) (216 pl) ($6.90-$7.50) (894) ($6,500) (Anne Bancroft, Patty Duke). Previous week, $31,500.

Nearly $30,900.

Music Man. Majestic (MC) (126th wk) (1,080 pl) ($8.05) (1,626) ($71,000). Previous week, $44,100.

Over $43,000.

My Fair Lady. Hellinger (MC) (278th wk) (1,815 pl) ($8.05) (1,551) ($69,500) (Michael Allinson, Pamela Charles). Previous week, $51,500.

Almost $52,000.

Tenth Man. Booth (D) (38th wk) (285 pl) ($6.90-$7.50) (707) ($12,000). Previous week, $23,400.

Nearly $22,200.

Toys in the Attic. Hudson (D) (22d wk) (168 pl) ($6.90-$7.50) (1,065) ($39,000) (Jason Robards, Jr., Maureen Stapleton, Irene Worth). Previous week, $22,800.

Almost $21,800.

West Side Story. Winter Garden (MD) (13th wk) (97 pl) ($8.05) (1,404) ($64,200) (Carol Lawrence, Larry Kert). Previous week, $41,600 with twofers.

Over $43,300 with twofers.

Resumed This Week

Take Me Along. Shubert (MC) ($8.60-$9.40) (1,453) ($64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie).

Resumed last Monday (1) after a three-week layoff.

'Antony'-'Tempest' 48G Record, Stratford, Conn.

Stratford, Conn., Aug. 2.

Another record take of over $48,000 for the American Shakespeare Festival here was registered last week for six performances of "Antony and Cleopatra," centering Katharine Hepburn and Rob ert Ryan, and two performances of "The Tempest."

The Festival is scaled to a $5.25 top weeknights and matinees and $5.75 top Saturday nights.

Off-Broadway Show

Measure for Measure

N. Y. Shakespeare Festival presentation of William Shakespeare's comedy. Directed by Joseph Papp; directed by Alan Schneider; scenery Ellen Birkin; costumes Theoni V. Aldredge; lighting John Rubinstein; music David Amram. Opened July 28, '60, at the Belvedere Lake Theatre, Central Park, N.Y.

Duke of Vienna ..... Mark Lenard
Escalus ..... Albert Quinton
Angelo ..... Philip Bosco
Friar Thomas ..... Barry E. Cormier
Friar Peter ..... William Weaver
Lucio ..... Frederic Warriner
Gentlemen ..... John Colton, John Bennett
Mistress Overdone ..... Christina Phelps
Provost ..... John Colt
Claudio ..... Philip Bosco
Julia ..... Kathleen Widdoes
Isabella ..... Tom Rhome
Francisca ..... Marjorie Hellion
Mariana ..... Dorothy Sohma
Elbow ..... Roy E. Whitney
Pompey ..... Gerald Phelps
Froth ..... Tony Whitener
Abhorson ..... Jerry Marsh
Boy ..... Neville Brand
Varrius ..... James Earl Jones
Servants ..... Arthur Malet

Guards: Illinois Beckett, Lucille Bogan, Roberta Bonanno, Dark Leiber, Ruth Newman, Michael Allinson, Richard Dreyfuss, William Rogers, Edward F. Watson, Bruce Bowen, Joseph Dooley, Martin Hewitt, Frank Hoffend, Jerry Mitchell, Lewis Stadlen, Walter Tetley, Donald Regan, Robert Rich, Harry Sanderson, Michael Tolan, Robert Van Aken, Walter, W. F. Wood.

Joseph Papp and his Shakespeare Festival company's "Measure for Measure" is a pleasant production of an unappetizing play. It isn't until the performance is over that qualifications occur.

Who speaks for Shakespeare's point of view in this murky study of hypocrisy, selfishness and corruption? Not the conscientious Angelo, who considers himself a saint but struggles only briefly before attempting rape and murder, and resorts to lies and false promises with oily ease.

Not the young brother and sister, the spineless Claudio and the professional virgin, Isabella. Not even the self-righteous Duke, who feels vaguely that justice should be tempered with mercy, but thinks nothing of torturing Isabella with the false news that her brother has been executed.

Alan Schneider's vibrant direction doesn't attempt to minimize the cruelty and thoughtlessness of these despicable people, but does try to explain them. Angelo, especially, comes through as a psychological textbook case—repression finally bursting out of its chains and erupting into slimy violence. Philip Bosco does a brilliant job in the role, making the man a study in creeping darkness, the most interesting character in the play.

The Duke, who has most of the lines, seems almost a secondary figure. Played by Mark Lenard with strength but sometimes monotonous delivery, the Duke casually comments on the action, and gives the plot a shove in one direction or the other, with the wry and dispassionate manner of a child playing with a doll's house.

Marlette Hartley makes Isabella sweet but not cloying. Lori March is lovely and beguiling as Mariana. Kathleen Widdoes makes her few lines effective. There is also strong support from Albert Quinton from Arthur Malet, who makes Barnardine a walking sight gag with appropriate sound effects, and from Frederic Warriner, who portrays Lucio, a lean, athletic and bawdy rogue.

Elizabethan bawdiness accounts for a great deal of the success of this production. The whores, pimps and thieves enjoy their work. They are simple and unrepentant, content to go their way with enough good will and very little soul-searching. Their good humor is contagious. *Sisy.*

Estimates for Last Week

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Touring Shows

(July 31-Aug. 14)

Aloha Hawaii, Princess (1st) (1-12)
Dusty Slides Again, Nevada Hotel, Las Vegas (31-14)
Duel of Angels—Hartford, L.A. (1-6); Alcazar (8-13)
Fiorello, State Fair Musicals, Dallas (8-14)
Flower Drum Song—Curran S.F. (1-13); Music Man—Opera House, S.F. (1-6)
Paramount, Portland (8-13)
World of Suzie Wong, Biltmore, L.A. (1-13)

Lancaster, Pa., Stock Folds

Unrealistic Boxoffice Policy, Catholic Church Taboo (Aimed at Films) Closes Fulton Theatre's Legit

Lancaster, Pa., Aug. 2.

[illegible] Fulton Theatre [illegible] Here. The week [illegible] Mr. Theatre Lancaster [illegible] Lancaster Alliance [illegible] Fulton Theatre [illegible]

The show marks Albert's sought to [illegible] theatre with the [illegible] downtown Lancaster since 1932.

Opening with "Two For the Seesaw" and continuing with "Darkness At the Top of the Stairs" the producers had asked tickets from $1.40 to $2.90 with [illegible] offered through local radio [illegible] etc.

The producers also used a [illegible] for Sunday night openings and [illegible] week. For proof all seats of the Thursday through Thursday, Friday and Saturday [illegible] the $1.15. Even with [illegible] on a 10-week season, although it [illegible] the schedule. This time Albert said no names but had a better than average box office response of legit performances. Once again nothing happened [illegible] seats.

For the last couple of years the Fulton has been operated as an art film house. Bernard Z. Schlaff, [illegible] Ralph Cohn. On that [illegible] Catholic clergy and was even placed under [illegible] interdiction.

The film [illegible] the [illegible] Schlaff [illegible] Times and [illegible] Director. A [illegible] "Cancel" starring Walter Abel and earlier "The Town" starring Victor Jory. That was the 1959 season with the Pat O'Brien [illegible] "The Lord Red Pattick." Now from $4.000 for eight performances and it dwindled the last two and two-night seasons.

Beginning tomorrow (Wed.) the Fulton returns to art films and the nightmare effort to revive the live stage in the historic show house is over.

"Willy," a musical adaptation by **Matt Dubey** (music and lyrics), **Harold Karr** (music and lyrics) and **Peter Bourr** (book of **Ben Hecht's** 1934 Metro film, has been optioned by Frank Productions, Inc. and **Theodore Mann**, co-producer of the Circle in the Square, for Broadway production late this present. **Jose Quintero**, another co-producer of the Circle in the Square will direct.

In Praise of Some Old Time Press Agents

Those flacks of yesteryear are gone
Those folks of wages and variety
Who seldom made news actual on paper—
But were got built in papers.

Though week than were at Inverness
They were never bright-dotted
A dreaming up the pieces for weeklies—
And keeping glasses filled

Ah, yes, they were a wondrous breed,
But prone to shakes and chicanery
To payment for the wages they grabbed—
They earnbird their leaves.

Tom Wormsley

Vet Stage Mgr.'s Closeup on London And Paris Legits

By BOB DOWNING

For 28 years as a stalwart stage manager, I wanted for a show that would take me to England so I could go to Paris. This year, I did the Sardou Caron but on the weekends to Hart Lenox and Lenox putting a contract in my pocket in May for their upcoming "Camelot."

I was left but little sense of pinnacling. Jerry White and Bill Lee have blazed the trail. Stage manager is all pretty impossible and, even without their careful work, you can pick your way through the press debris left behind by Ford Fulbright and Gregory Peck's amateur toward whatever you see that have in mind.

London was at season's height in June. Thanks to rapturously with The Players Club, I took a room at The Savoy (which permitted me to sit my watch St Big Ben every morning). I lunched at the Savoy and I dined at the Garrick —charming place, and just like similar retreats in Gramercy Park and W. 44 St., packed with guests who held membership in order to watch the actors eat.

Everybody in Britain is a gentleman. They couldn't have been more courteous, helpful, kind, trustworthy, etc., etc., right up to any international Scout's top merit badge. Rinkie Beaumont's staff turned itself inside out a familiar activity in Shaftesbury Avenue to help me solve some casting problems on "Camelot." Stage directors at various theatres invited me to inspect my works.

Thanks to Bob Stanton and Jack Miller (Drury Lane, Tony Charlot (Her Majesty's), Nora Stapleton (Coliseum), and Allyson Browne Stratford), I saw what makes the revolving stages go 'round in Britain. I hope it is not ungrateful of me to observe that British theatre people in all departments seem wretchedly underpaid, that the stage unions are by our standards rather weak, and that quite a few people in legit hold on to two jobs to make ends meet. And I think Equity here should alert its own leaders to the canard that a lower standard of living in London makes lower salaries abroad acceptable.

Never believe that English cooking is bad. Much of it is damned good. Not only in name restaurants, but in many out-of-the-way pubs, as for example in The Antelope, back of the Royal Court Theatre—a discovery of Howard Lindsay and Dorothy Stickney.

Paris

In Paris, St. Bastille Day, the theatre season is just about over. However, the national holiday is still is quite a spectacle here, as the parade down the Champs-Elysees and with fireworks along the Seine and dancing in the streets.

When, and is lucky enough, to have such guides to Paris as Janet Flanner (Genet of The New Yorker), Claude Benedict of the Comedie Francaise, Wolfe Kaufman of S. Hurok's office and Joanna Albus of the U. S. Arms (she formerly operated the Houston Playhouse in Texas), even the most serious decimal system, engineered to figure out the value of new francs, becomes child's play.

After watching a production or two at the Paris Opera, no U. S. stage manager can possibly regard an American show as very elevated. And I wonder if other visitors from home get as impressed as I was by the attentiveness of packed houses at the Comedie, and by the great number of children who attend Frances classic theatre and who thanks to their manners, are beautifully behaved throughout the long presentations.

Our delights in the perpetual star mania of Josephine Baker at the Olympia, even in the vaudeville shows and tourist traps of Paris turn out to be about what one expected. It is not necessary to discuss French cooking, since it is impossible for the French to do anything wrong in the kitchen, however humble the vaudeville. As a result of I expect to squeeze through Olivier Sourdis new winners this fall, I'd better bring this to a close and get back to Montreal. I can forgive France anything — except selling Eskimo pies at intermissions in Gershwin theatre houses.

No show biz report on the French Republic should fail to include cheers for the splendid sound and light — one of lighting productions, which are done at Versailles only but also in France but now all over Europe. Some smart U. S. producer should import this rewarding piece of entertainment in time for next summer's stateside tourists.

So I went to Paris and found it's the stuff that dreams are made of, all right. But London is the home of exciting theatre, rich in promise, especially when it does such things as "Oliver!", "A Man For All Seasons" and "The Caretaker" in a single season.

'Birdie'

Continued from page 1

financial deal negotiated for the "Birdie" package by agent Willard Flikers and attorney Bella Linden will probably hit around $1,000,000, exclusive of any participation in the picture's gross. As it is the deal totals $960,000 on the basis of $850,000 for the film rights and $110,000 for the services of the authors and producer. Strouse and Adams will write additional songs for Stewart's screenplay.

The sale of the film rights also puts the musical in the black on paper. The production's 40% share (no 10% commissions) comes to $206,000, which covers the $200,000 invested in the musical. The deal with Columbia calls for the $850,000 to be paid in installments, beginning with a $250,000 payment. The production's share of that will be $90,000 after the deduction of commissions.

As of a June 25 accounting, the musical had unrecouped costs of $187,826. However, in view of the guaranteed payoff from the film sales putting the show in the black on paper, the $112,164 unrecovered by the production on its investment as of the June 25 audit can be considered profit, plus subsequent additional operating income.

The audit covering the four weeks from May 29-June 25, includes the period when the Broadway theatres were shut down because of the contract conflict between Actors Equity and the League of N.Y. Theatres. For the week ending June 4, when four performances were cancelled, the musical dropped $3668 on a $28,402 gross. No performances were given the following week, June 6-11, and the production incurred expenses of $1,752 that week.

As of the June 25 accounting, there had been no repayment to the backers on their investment. Of the $112,164 capital on hand, $27,432 reflected bonds and advances and another $40,000 represented the working fund. The balance available for distribution was $44,732.

Incidentally, the stock rights to "Birdie" have also been sold to Tams-Witmark Music Library, Inc., for around $60,000, which is to be paid in installments, with the first payment due this year. The royalty that rule is also split 60-40 between the authors and the producer.

Literati

'Sex Life of a Cop'

Trial of the book, "Sex Life of a Cop," which began in March, has reached a long-delayed end with final arguments heard by Judge Erskine Mordes Jr. of Mahoning County (Toledo) Common Pleas Court. Whatever his decision is, the losing side is expected to appeal the case all the way to the U. S. Supreme Court. Counsel Prosecutor Thomas A. Bell labelled the book "foul, lewdly and immoral" and asked for its banishment from sale in Mahoning County under recently enacted state legislation on obscene literature. This is the first test of the new Ohio law. The book was in banned under a temporary injunction.

Defense Counsel Stanley Fleishman, Los Angeles, representing the publishers, said the book is "constitutionally protected," saying in part: "If not have been poor judgment on the part of the author and poor judgment on the part of the publisher, but they still have the constitutional right to have written it and to have published it."

Politico Edw. J. Bennett

Edward J. Bennett, 45-year-old publisher of the weekly Bristol (N.H.) Enterprise and former publisher of the Concord Reporter and Herald Advocate in the Granite State, has announced his candidacy for the Republican nomination for president of the New Hampshire Constitutional Convention.

He was elected to the State Senate in 1956 and 1958 being one of the youngest members ever to serve in that body, and is Grafton County Republican chairman.

RH's Acquisition

Random House board will act on the takeover of Beginner Books Inc. at its annual board meeting Aug. 17, parley for this two-year partnership from over 20,000 shares of RH for stock slightly over $500,000.

RH acted as sales distributor of the BB which was incorporated recently two years ago by publish books for children just learning how to read and, in the fiscal year ending April 30, the sales gross hopped $5,000,000.

BB is owned by Ted Geisel (Dr. Seuss) and his wife, Helen Geisel and Phyllis Mae Brewster, Geisel is the president of BB. All three will continue to edit Beginner books for RH. Bestselling BB Dr. Seuss' "The Cat in the Hat," has gone over 1,000,000 copies.

Two More Going Public

Western Publishing and Harcourt Brace are two more pub. houses reported going public in June.

Wall St. has recently discovered book and mag houses as new blue chips the prevarication explosion has particularly boomed their fortunes with school and college textbooks and several of the firms on the big and little boards, plus the over-the-counter issues, have been setting new highs repeatedly.

Desmond Davis' Primer

TV producer Desmond Davis has written a slim textbook, "The Grammar of Television Production," Barrie & Rockliff, $1.75, which is obviously a chameleon-like guide to filling the small screen. But it is difficult to understand who will want to buy it.

The viewers? They want to know who kills who in "Wagon Train," not the problems of camera angles, lenses and the fact that "a producer, when planning the action should bear in mind the problems of the lighting engineers."

And except for the very young in director who would be better employed learning his trade in the camera academy of the tv studio, there is little that Davis has to say that is new or revolutionary. In fact, here is a conservative, but somewhat antiquated, little book which is the first of a series of manuals written under the auspices of the Guild of Television Producers & Directors. It should have been distributed free under that banner to those to whom it applies.

Hult.

Moshe Pearlman's Book

Israeli press officer Moshe Pearlman, who recently resigned his government post to concentrate on writing, is doing still another book on Adolf Eichmann, the Nazi war criminal. Pearlman's book however, unlike the three paperbacks which were rushed out in New York last week, will wait a year until after the verdict is in and do an interpretative book. Simon & Schuster will publish.

Meanwhile, two more hardcover books are on the agenda. Memoirs of Death, by Ephraim Katz and Zev Aldouby, with Quentin Reynolds doing the rewrite, and an untitled work by British journalist Charles Wighton.

Newsgals' Books

Elene Shepherd, only female on the elected Eisenhower mission to Tokyo, writing her memoirs, "Forever Us One Proud Passport," for Prentice-Hall publication.

Hearst-syndicated columnist Dorothy Kilgallen to do one on "Great Murder Trials" which she has covered, dating from the Hauptmann case to the Carole Tregoff trial in Hollywood. Random House will publish.

Campus Guide

Bennett Cerf's son Christopher, a Harvard undergraduate along with three other classmates and one Yalesman are putting out an "Ivy League Guide to New York."

Some 15 colleges with a 70,000 student circulation will get it gratis. It will carry advertising. Book, as first indication, is a collegiate Baedeker to fun in the big city, the guide which enlarges the street-hardened collegiate clientele and prices, plus such practical hints as how to give a "stiff" date a cheap one, how to memorize cash investment ($2) where to get a fast personal-looking job in case of accident, even how to cope with the gendarmerie in case a campus college girl jammed with the cops, etc.

The Hayeses and Belafonte

Peter and Mary Al Hayes' "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," play by Arthur L. Kopit, which Roger L. Stevens will produce this fall directed by Joe Layton. Kopit, Harvard '59, first took this play, which he labels "pseudo-tragi-farce in a bastard French tradition," produced by an undergraduate group at Harvard last January. Gardner F. Hendrick wrote the intro for "Oh Dad."

Peter and Mary Al Hayes' "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," play by Arthur L. Kopit, which Roger L. Stevens will produce this fall directed by Joe Layton. Kopit, Harvard '59, first took this play, which he labels "pseudo-tragi-farce in a bastard French tradition," produced by an undergraduate group at Harvard last January. Gardner F. Hendrick wrote the intro for "Oh Dad."

The Hayeses and Belafonte [illegible] Hayes, "as interrupted by Mary Heal," who is, of course, Mrs. Hayes and his professional show biz partner.

DS&P are bringing out "Songs Belafonte Sings," a kinescoped $6.95 book of Harry Belafonte's favorite folk songs.

CHATTER

Florence P. Malone (retired [illegible]) and [illegible] editor of the Miami Daily News, died Thursday (28) in Key West, Fla.

Frank Rudnick, 72, former editor and business manager of the Cincinnati Post, died July 18 in that city following a heart attack.

TWA will cooperate with Random House when it publishes "Girls on the Wing," tale of airport and airline hostesses, by Bernard Grayzel.

Bernard Publications Inc. appointed Eve Siegel as fashion consultant for TV Film Stars, Star World, Modern Stars (formerly known as Movie TV & Record Time) and Star World Mini Short will also conduct a shopping column for all four magazines. Bernard comprises Bernard Little editor and publisher and Joe Cal Caplin prez.

Dorothy Sterling has edited "I Have Seen War" for Hill & Wang publication, fiction and nonfiction stories aimed at readers born during or after World War II. Through the eyes of the authors of the 25 war stories, in this book they will have a concept of the great holocaust. Among the writers are Norman Corwin, Cecil Brown, Norman Mailer, Ira Wolfert, Maurice Hindus, Dorothy Canfield Fisher, Caroline Ryan, John Hersey, Antoine de Saint-Exupery, Bill Mauldin et al.

Companion to the late F. J. Rees's editing of "Shaw on Theatre" is Bernard Shaw's "How to Become a Musical Critic," edited by Dan H. Laurence which Hill & Wang is bringing out.

Harold M. Levy, copy editor at the Oakland Tribune more than 25 years and brother of Tribune managing editor Lou S. Levy, died July 21 in Oakland. Son in addition to his brothers, survives.

Hill & Wang publishing "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," play by Arthur L. Kopit.

Inside Stuff—Legit

Contrary to a release issued last week by pressagent Harvey Sabinson, in behalf of Broadway producer-designer Leo Kerz, the Eugene Ionesco drama, "The Rhinoceros," did not win the London critics award for the best foreign play of the 1959-60 West End season. There is no such award, but VARIETY polls the London first-string critics for their selections of the various season's "bests."

In the recent poll covering last season the ballot for the best foreign play resulted in a tie, with eight votes for "The Rhinoceros" and eight for "Inherit the Wind," the Jerome Lawrence and Robert E. Lee drama about the Scopes trial of the 1920's. The results of the poll were published in the July 6 issue of VARIETY, with the "Wind" and "Rhinoceros" tie mentioned in the back under a streamer headline.

Stock Items

Jerry Ellis will appear in "Show Boat" next week at the Celeste Music Theatre, Latham, N.Y.

Daniel Ferro is appearing in "South Pacific" this week and next at the North Shore Music Theatre, Beverly, Mass.

"The Captains and the Kings," by Illinois writer Leo Lieberman, has been optioned by Philip Langner and Joel Schenker, who'll try it out the week of Aug. 29 at the Westport (Conn.) Country Playhouse. Zachary Scott will star in the production, which John Gerstad will direct.

Charles Robinson's "Money For a Green Thumb," currently trying out at the Cromquit (Mo.) Playhouse with Edward Mulhare starred, was directed by Kurt Kasznar, of the cast of the Broadway production of "Sound of Music," currently having a two-week layoff. Also appearing in "Money" are Nan Martin, on leave from the off-Broadway production of "Carnival Real," and Mimi Vondran, also of "Sound of Music."

Margaret O'Brien will do two weeks in Sally Benson's play "The Young and Beautiful," at Drury Lane, Chicago, opening next Tuesday (9). It'll be her fourth return engagement at the theatre.

Seven student actors have been awarded scholarships to study this summer at the American Theatre Wing-Cape Playhouse Professional Training Center, Dennis, Mass. Those getting the scholarships, awarded by the Raymond Moore Foundation, a non-profit organization which supervises the operation of the Cape Playhouse, include Heddie Bates, Andrew Jarkowsky, Robert Lalich, Dick MacDowell, Robera Legendre, Irene Politis and Thea Zitzner.

NBC-TV

Continued from page 1

pers will be turn up and new ones written soon.

Nothing is finalized by any means, but since their "victory" at both the Dem and GOP conclaves, Brinkley and Huntley have been discussed within the network for additional on-the-air chores. There has been talk of a pre-dark news strip—a shorter edition, presumably, of their nightly joint Texas newscast. Another item discussed is a once-monthly stanza in public affairs bearing both their names in the title.

One of the points of concern at NBC is that the two commentator-newscasters might become overexposed, so that they probably won't end up with more than one new regular program, at most. As for specials, none can presently foresee.

Meanwhile, Kemper Insurance will again sponsor "Chet Huntley Reporting," his regular Sunday half-hour which resumes next fall. It's an alternate week order for the 5:30-6 program.

IATSE Conclave

Continued from page 1

heavy because he so openly and frankly advocates production in foreign climes, though in his case for tax-saving purposes, per his residence in Switzerland.

There is convention talk of N.Y. and L.A. picketing Holden's next two Paramount films, "The World of Suzie Wong" and "Counterfeit Traitor," the first shot partly in Hong Kong and the latter in Germany and Sweden.

Faith in "Labelling"

IATSE has hoped to arouse Congress to probe the tax conditions which send stars abroad and thereby thrust their influence behind foreign production. In this connection the stagehands belong to the camp for which Rep. James Roosevelt, California Democrat, spoke, to force a ruling that all films, disks and sound tracks test bear labelling of foreign origin. Idea then would be to rally organized labor in U.S. against such releases. That this strategy would hardly be favored by the State Dept. or the advocates of free trade has not concerned the Alliance.

President Walsh told the delegates today (Tues.) that the writers' and actors' strikes earlier in 1960 were "somewhat responsible" for quickening of the runaway trend. He admitted that a like tendency of trojans to seek European backgrounds was also "a troublesome factor" to west coast employment of IA members.

Convention ends Friday with election.

Tape will be the subject of various resolutions due on the convention floor today (Tues.) but their ultimate adjudication will rest with the executive board. There may be some significance in this referral as the 1958 IA convention named president Dick Walsh to work out tangles.

Respecting the "runaway" angles, these originate primarily with the Hollywood and Manhattan cameramen locals.

Legit Bits

Peter S. Kate will be associate producer on Alexander H. Cohen's upcoming Broadway production of "An Evening With Mike Nichols and Elaine May." Morvin Reiss is designing the presentation and Roy Somlyo will be general manager. Joseph Bruenstone, stage manager, and Robinson, Saltera and O'Rourke, pressagents.

The 1960 festival in Bregenz, Austria, opened last week with the premiere of Frank Zwillinger's "Galileo Galilei."

Jose Quintero will get 3% of the gross for directing the upcoming Broadway production of "Laurette."

Clarence Jacobson will be company manager for "At the Drop of a Hat," which will tour on Theatre Guild-American Theatre Society subscription from Oct. 25-March 11.

Spire Wood Enterprises of Texas will be associate producer on Robert Feldstein's forthcoming off-Broadway production of "The Mousetrap."

Eddie Foy Jr. will appear in the Civic Light Opera Assn. production of "Show Boat," opening Aug. 15 at the Philharmonic Auditorium, Los Angeles.

A revival of Philip Barry's "Here Come the Clowns" will open Sept. 19 at the Actors Playhouse, N.Y., under the production auspices of Quartet Productions, a firm headed by Kurt Hale and Paula Scott, who's partnered with Ruth Kaner and Connie Simon in ownership of the Playhouse. Mark Schoenberg will direct.

"Love and Libel" is the new title for the Robertson Davies comedy, "Leaven of Malice," which the Theatre Guild intends producing on Broadway in association with Don Herbert.

Sets patterned after the designs of the Broadway production of "Fiorello," are being executed for the touring production in Dallas by Peter Wolf, set designer for the State Fair Musicals there, where the road company is scheduled to open next Monday (8).

A Broadway production of John Boruff's "The Yellow Leaf," with Sam Jaffe starring and Charles Olsen directing, is planned for Broadway production this season by David Z. Berman, a producer-director in the Young & Rubicam radio-tv department.

Robert Thom's "Angel, Angel, Down We Go" is planned for Broadway producing this season by Leland Hayward.

The Lee Guber-Frank Ford-Shelly Gross touring productions of "Pleasure of His Company" and "Andersonville Trial" will be directed, respectively, by Fred Herbert and Jed Horner. "Pleasure," which starts its tour Sept. 15 in Rochester, will costar Joan Bennett and Donald Cook. "Andersonville" opens Sept. 25 in Norfolk, Va.

Charles Jaffee has succeeded Franz Allers as musical conductor of the Broadway production of "My Fair Lady."

Heading the cast of the upcoming one-and-truck tour of "J.B." will be John Carradine as the Devil, Sheppard Strudwick in the title role and Frederic Worlock as God.

Television director Jack Smight has been set to stage "Sweet and Sour" as his initial Broadway directorial assignment.

Edward Blum, casting director for Richard Rodgers and Oscar Hammerstein 2d, returned to New York last Wednesday (27) after a 10-day cross-country hop with stopoffs in Los Angeles, San Francisco, Las Vegas, St. Louis, Cleveland and Warren, O.

Playwright Lillian Hellman will be a visiting lecturer on English at Harvard Univ. during the 1961 spring term. She'll giv a course in writing, as it relates to the drama and will also deliver three public lectures at Harvard.

George Wagner is stage manager for the touring "Destry Rides Again," currently at the Riviera Hotel, Las Vegas.

Thomas Hammond, former Broadway general manager, has opened his own law office in New York.

Broadway

Murray Horowitz, Hour of Variety, a pappy for the second time, a daughter born Sunday (31) at Doctor's Hospital.

Playwright Lillian Hellman to be a visiting lecturer at English at Harvard during the 1960 spring term.

Robert L. Sinnott, managing director of theatres at Paramount Theatre, passed to Hollywood over the weekend, per usual, for tours of his property.

The Alumni night Saturday (30) at the Jan. 7th Restaurant in Hollywood was the last hurrah for Mr. and Mrs. Alfred Rosenstein, who met the house in 1918.

Charles R. Meagher of CBS-TV Administration & Sales Promotion, off with his wife and daughter to Europe and Scandinavia on the latter's honeymoon trip.

Peter Lawrence due in N.Y. from Rome next week for several days in some situation at United Nations in connection with his work as director of Ferrania and Italia.

Concert's 100-mile-a-period Sol Kinsler arrived and Henry Kaufman gave at the Village Inn Hotel 400,000 annual report on a Dictaphone. It's now the Village Inn Hotel, another link in the Caribbean chain.

Couple of unpaired troupers, Jimmy Cagney and Charles Fox, recovered after cows from Chi. Fox a 30-year-to-the-set son of the labled Eddie Cantor with 67 years in variable pink showing, is still advancing professionally.

The King and Queen of Denmark to be in the U. S. for the Washington premiere of the Royal Danish Ballet Oct. 13, which is Pres. Eisenhower's Birthday. The President will be host to the royalty that evening. Robert Reed is doing an eight-week advance publicity tour for the ballet, returning to Gotham Sept. 7.

While the William Zinkeisen disappointment with the proposed new hotel on 6th Ave. and 53d St. has been publicized, it apparently has not been as widely circulated that Sir Webb & Knapp figured importantly in helping assemble the three parcels of land that will constitute the site of the new CBS Bldg. on 6th and 52d-53d St.

"Herb Maxes meet Herb Maxes," was Preston (& Ed) Fitzgerald's introduction of the RKO General (WOR) timeseter to the editor-in-chief of Mr. Al's magazine at the Zee Zee Gatter marketplace, which the latter hosted for the author of "Zee Zee, My Sister," which is being serialized in the monthly. The broadcasting exec had never met his editorial namesake.

Robert Dowling, who management A Streetcar Named Desire," "Cat On a Hot Tin Roof" and "J. B." for Elia Kazan, will have a small part in Kazan's new film, "Splendor In the Grass." Previously Dowling acted in "On the Waterfront" for Kazan, and was slated for a bit in "Baby Doll," which he was unable to play due to prior contract commitments.

Paris

By Gene Moskowitz

(68 Av. George V; ELY 59-20)

Yank director John Berry is directing a French suspense pic from to George with Dario Moreno and Georges Fonadier. It is called "Silhouette."

Yank musical comedy actress Thelma Pelish is to make the sights and honkeyed film possibilities here and then to Gotham to visit her actor married to an Italian artist.

Yank leather "Raisin in the Sun" due here next season at the Comedie Caumartin with Guy Lauzon directing and Georges Amiuel, Gisele Rika, Tuta Rossato-Bennet playing.

Algeria now getting Paris TV programs via Italian Troy Maserati.

Michel Legrand and songwriter Francis Lemarque doing the score for Marcel Carne's pic "The Wasted Land."

Brigitte Bardot, Simone Montgeroy, Sacha Distel, Robert Hossein and Maurice Ronet doing guest walkons for the presently shooting "N. Trapes Bazin" in new director Marcel Moussy.

Pierre actress Barbara Kolodinsky picked to play opposite Alain Delon in Rene Clement's second pic, "Plein Air." Final Mix Wise TV, which sells in Rome as a French Bach, coproducing this work.

Fortunat Frenzi, standard archivist, is forced for the Lido Festival "Ulysses in the Window" on panel. Frenzi, part owner of the Dutch exhibitor, Mike Bellaire, owns are actresses Marina Vlady and Magali Noel.

Yves Montand's story of working with Marilyn Monroe in "Let's Make Love" being serialized in the daily morning paper Paris Jour.

Jean Seberg has two more French pic projects after she finishes her present film, "La Recreation."

Venice Du Cinema divulging Box Office Guarantee. Belgium and Latin America were the top foreign venues for French films in '59 with 2,487 expert visas for all countries being issued out. This is over 10 Germanys plus $2,010,000 Belgium, $1,750,000 and Latin America $7,000,000.

Three sons of the late noted Fernand Bernard film director, Jacques Gaillard, are working on Darryl Zanuck's "The Big Gamble" film. They are Paul Feyder and Bernard Feyder first and second assistant directors and Marc Feyder assistant to the art director. Mother is the noted international actress Lucienne Bogaert.

Chicago

(Phone: 7-4004)

Jack Benny in for visits.

IATSE convention convened for week at the Conrad Hilton.

Tony Randall in "Tomorrow Alone" at Edgewater Beach Playhouse.

Basil Rathbone in "Window Box" opened Monday (1) at Drury Lane.

Joel Bishop does "Who Was That Lady?" next week at Tent-Theatre.

Robin Short tapper at Clinton Beach's Barna is club's new prisoner.

Maurice Turet in ahead of "World of Suzie Wong" reprise at the Shubert.

Shirley Berman opens in "Damn Yankees" at Melody Top tunetent next Monday (8).

Will Holt and Dolly Jonah adding another fortnight to their current Gate of Horn stand.

Arthur Lyman supplanted Gene Rains Quartet in the Edgewater Beach Hotel's "Rage of Tropics" revue.

William Callahan, ex-Commodore Hotel (N.Y.) topper, now managing director of Edgewater Beach here.

Mayor's committee to save the Garrick Theatre is appealing for Ford Foundation funds in a last-ditch effort to avoid razing the structure.

Sviatoslav Richter Russian concert pianist whom Sol Hurok will usher on first U.S. tour starting in October, will make his debut with Fritz Reiner and the Chicago Symphony Oct. 15. No decision yet as to his program.

Berlin

By Hans Herbe

(500264)

Second Cinerama vehicle, "Seven Wonders of World," here at Sportpalast.

First Ruth Leuwerik (country's pop screen actress) platter on sale Sho-Ca on Telefunken.

CCC is prepping "Sodom and Gomorrha," a German-Italian-French coproduction.

Theater am Kurfuerstendamm again playing "Country Girl" with Ethel Degnich in the lead.

Senta Zimmern, local actress went to Israel where she married the Polish writer, Marek Hlasko.

Britain's "Angry Silence" declared particularly valuable by West German film classification board.

Gore Vidal's "Best Man" will have European preem Oct. 4, last day of forthcoming Berlin Cultural Festival.

Columbia is distrib of Raphael Nussbaum's "Blazing Sand," first joint feature pic effort between Germany and Israel.

Comedie Francaise will guest with Giraudoux's "Electre" at Deutsch Theater during forthcoming Cultural Festival here.

Guy Long's CCC pic "1,000 Eyes of Dr. Mabuse" has been completed. Dawn Addams and Peter van Eyck have the leads.

Dynamik's hamsterder-emergent Sacil Nachmann has lead in Karl Lerch's upcoming comedy, "Dreier und Dreiter" (Tuppe-Turvy).

Erich Neuhoch is producing "The Red Hand" here with Hannes Messemer-Diego as star. Karl Heinz directs. Constantin will release.

"Clock to Midnight" (20th) dubbed (English) by West German Min. Film Bureau board. Same treatment as "Sam and Lovers" received the same rating.

London

(HYde Park 4341 2-3)

Helen Winston to make a feature film, "I Was Khrushchev's Double."

Former BBC announcer Lionel Marsh, who died last March, left over $12,000.

Brandis Williams, who will be 90 next week, back home after 10 weeks in hospital.

Lewis Gilbert signed to direct "Mutiny" which Lord Rothermere is to make for Columbia.

Michael Green, director of Rapid Films International, off to N.Y. on development trip.

Sophia Loren phoned out of London most complaining "The Millionairess" is due to be Columbia's in Rome.

Rhonda Anne Heath contracted from action injury and will be back in the Royal Ballet in the fall after a year's absence.

Shirley Kerr vacationing in London, signed for three to five years first of which part on the TV tonight West.

Emil Wertheimer Trust Fund donated $2,000 to the London Variety Club for establishment at Queen Mother film unit.

Selma Sears placed out in Rome last week for prelim work on "Visions of Rome," to be filmed on locations in Vaghalerio and Tivoli.

Donald Hospital, Donald Wolfit and Maurice Denham added to cast of "The Mark," Raymond Stross-Sidney Buchman pic for 20th-Fox.

Walter Wanger, who has become 20th-Fox's temporary head of European production in succession to Rob Goldstein, returns to London yesterday (Tues.).

Regal Films changed the title of "The Wreckers" to "Fort At Smugglers Creek." Being made in Eastmancolor, it is being produced and directed by John Gilling from his own original screenplay.

Current visitors in town include Mel Ballerino, Metro's casting director; America Abaut, U.I. international veepee, musical director, Andre Previn, Nat King Cole, Judy Garland and Ethel Merman.

"Circle of Deception" is new title for 20th-Fox pic which has been filming at Walton Studios under the tentative title of "Deception Trail." Stuart Parker and Bradford Dillman have the leads.

Arthur Levy, formerly a branch supervisor in south of England, named assistant sales manager of Rank Film Distributors, succeeded by H. C. W. Farmer who in turn is replaced in Birmingham by Michael Drennon.

Because of continued ill-health, G. R. (Gerry) Mitchell has decided to retire from his post as ABC-TV's northern executive. He was with Associated British Elstree Studios for 13 years before switching to tele in 1956.

Jerry Juroe is giving a demonstration of his worldwide campaign for "Psycho" which opens at the Plaza tomorrow (Thurs.).

Jack Hylton feeling better after his operation, back to the Riviera for further recuperation.

A Memorial Service for the late W. J. Macqueen Pope held at St. Paul's Church, Covent Garden, last week when the Lessons were read by Fay Compton and Sir Lewis Casson. Address was given by Sir Donald Wolfit and Olive Gilbert, with members of the Drury Lane Theatre company singing choral tributes.

Rome

By Robert F. Hawkins

(Piazza Esedra 74; 474906)

James Stewart on to Spain after visit of northern Italy with his family.

Marie Zanuck expected in Rolvsna to scout locations for an upcoming picture.

Dino DeLaurentiis two for Columbia, "Barabbas" and "Two Colonels," get going in October.

Jack Palance back from San Sebastian Festival and about to start work on "The Mongols" for Royal Film.

Peter Baldwin is in Capri with the "A Lone in Rome" company, comprising Elsa Martinelli and Arthur Dermingart.

Claudia Cardinale, currently in "Girl With a Suitcase" Telemex, will star in "Carmen," under the direction of Luchino Visconti.

"The Tartars," another movement picture, with Richard Thorpe directing Victor Mature and Orson Welles in Lux Production for Metro release.

Ben Gazzara visited Cempatti, his Sicilian hometown, following completion of work on "Laughs of Joy" Titanus, in which he appears opposite Anna Magnani.

In and out of Rome: Cameron Mitchell here to do "Last of Vikings" George Sanders, Arthur Lubin, to to direct "Thief of Baghdad" for Titanus. Sam Spiegel, Judy Garland, Bernard Blier, Abe Sapersteen, Vittorio Mistelli, Louis De Rochemont, Sophia Loren, Carlo Ponti and Vittorio DeSica.

Atlantic City

By Joe W. Walker

Rich Lucas into Traymore Sub-Special lounge.

The Newlyweds post Duke Hadley at Le Bistro supper club.

Ralph Slater, Republican state Chairman, Hotel Colonial Room, Aug. 29-30.

John Harris "Lu Condon" opened with your will-not crowd in his Convention Hall.

Tommy Manna 13-year old Perrill Antone, N.J. actualities, a hit with Tony Grant supper show on Steel pier.

Phil Foster played Traymore Schenerter room last week.

Sandra Severs added to 500 Club frontroom show.

Lou Antell, local radio personality, only N.J. delegate who will attend Radio-TV Directors Assn. on Montreal Can. next October.

Gene Krupa and trio playing Marine ballroom through July 29 when Louis Satchmo Armstrong with his concert group and the Newport Young band come in.

Boston

By Guy Livingston

(423 Little Bldg.; DE 8-7560)

Hans Conried in "Not In Book" at Falmouth Playhouse.

Genevieve in "Silk Stockings" at Carousel Theatre in for two weeks Aug. 1-13.

Lenne Charnay in "Mixed Company" revue at Madeira Club, Provincetown.

Benny Goodman booked for John Dawson's Hampton Beach Casino Friday (5).

South Shore Plaza Twin Drive-In, new double screen owner, opening on Southeast Expressway.

Gene Krupa at George Wein's Sherrville Cape Cod through Sunday (7). Kingston Trio opens Monday (8) for week.

Bill Koster named International Heart chairman of Variety Clubs.

Cindy and Linda breaking in new act at the Monticello.

Frankie Avalon at Dennis McMahon's Salisbury Beach Frolics through Saturday (6). Erroll Garner in Sunday (7) for week, followed by McGuire Sisters opening Aug. 14.

Bird's-Eye View

Continued from page 1

North America (in Germany) and added recall surveys conducted in Germany and Australia. The Division also refers to ad hoc surveys conducted in Finland, Italy, Luxembourg, Japan and several Latin American lands.

Commercial Television Data Bank is devoted in the main to a breakdown of information on commercial tv coverage in 39 countries, plus a couple of appendixes reporting on the situation in "other countries" such as Czechoslovakia and Denmark where State services only operate. Information on each of the 39 is devoted to details of areas covered by each operating setup, the location of transmitters, the number of people living in the region, audience statistics, audience survey data, facts on the production and transmission of commercials, and rates. Maps are also included.

Payola Town

Continued from page 1

ence is keeping his books intact by paying off in company checks. He figures that as long as the takers are still taking—he might as well keep giving.

At bottom the malpractice will continue until the record distributors and promoters stop bribing the jocks. This will only happen when an anti-payola bill has been passed. Such a bill has already passed the House but can't receive Senate consideration until Congress reconvenes.

Hollywood

Don Siegel talking one-pic deal with UA.

Al Daff in town for week after world tour.

Dave Wolper elected to Mt. Sinai Hospital board.

Sid Luft lofted to London to pass Judy Garland.

Frankie Laine back from 10-day South American tour.

Greg Coward addresses N.Y. U. Seminar of Motion Picture Aug. 12.

Carl Dudley left for Europe and Africa for his "It's a Wonderful World" telecasts.

Jack H. Harris recovered and out from emergency appendectomy.

Dick Powell will receive Motion Picture Cinemarts, 1960 honorary award.

Carl Jaegers starts 16-city tour starting Oct. 1 for Cole's "I Also at the Stars."

Jack Rose and Mel Shavelson left for London to set European premiere of "It Started in Naples."

Mrs. Judy Lepore, daughter of producer-director John H. Auer, critically injured in auto accident.

Roberta Linn got seven job offers after watching Star Spangled Revue at Republican convention.

Dale Robertson and Miss Pulsar will be honorary-ship hosts at L.A. Sheriff's Rodeo at Colliseum Aug. 21.

Sol Lesser elected chairman of L.A. County Hollywood Motion Picture & Television Museum commission for another year.

Greer Garson will halt Dave Schurer's WB pic "Sunrise at Campobello" in national tour of colleges and universities.

Ted Hirsch returned to his desk as Republic veepee and chief of technical operations of Consolidated Film Industries after nine months supervising CFI eastern activities.

Bar Harbor, Me.

By Farrell Dashnow

Conductor Max Rudolf, ex-Met and now with the Cincinnati Symphony, at his Long Pond cottage.

Don Kent, weather specialist for WBS and WBZ-TV Boston checked in aboard his cruiser "Weatherbee."

Walter Lippmann monitored the political convention from his Tremont retreat via tv. In previous years pundit trekked back to D.C. to catch the nominating carnivals.

Photog Ernst Haas, on assignment for an upcoming Holiday spread on U.S. seaside spots, spent a Sunday Kodachrome Bar Harbor. He was accompanied by lenser Dennis Stock.

Howard Robinson, manager of the Park, was drafted to the "CBS Reports" crew to help with the lighting for Walter Lippmann's recent tv debut. Aimed in part on the island. A jack of several trades even before tv put a large crimp in smalltown theatre biz, Robinson also doubles as a lawnmower fixer-upper and a lobster fisherman.

"Mouse That Roared" at the Criterion for the second time this season. Per resort custom, theatre is back on a twoshows-nightly policy, plus matinees. The Pastime, Northeast Harbor, shuttered off-season, is slight seven nights, plus weekend matinees. Ditto the Park, Southwest Harbor, which operates only on weekends during the winter.

Garry Moore resuming his summer holiday in Northeast Harbor after flying down to N.Y. to attend the funeral services of his personal manager William Brafter. Last summer Moore made like a wandsummer aboard a chartered sailboat and ran into some uncooperative weather. This season he's chartered a powered runabout from Robert Rich's Bass Harbor boatshop.

Portland, Ore.

"Ben-Hur" completed 27 virtually capacity weeks at Music Box with no letup in sight.

Advance seat sale is heavy for "Mister Mac" at Paramount for first part of August.

Portland's new Memorial Coliseum likely will be completed Nov. 1 as scheduled. "Holiday On Ice" will preem the spot.

Final touches made on Oregon Shakespearean Festival at Ashland, Ore. America's first Elizabethan Theatre. Runs through to Sept. 3.

Obituaries

Continued from page 56

Practice Act dealing with the Court of Appeals' jurisdiction in 1942.

A few months ago, Cohen successfully handled an appeal for Decca before the N. Y. Court of Appeals in a case brought against the dishery and Universal by the Glenn Miller estate which charged that Miller's name and musical arrangements were used without authorization on the soundtrack album for "The Glenn Miller Story" pic. The Court of Appeals reversed the N. Y. Supreme Court decision, ruling that arrangements were not copyrightable.

LEONORA CORBETT

Leonora Corbett, 52, actress and comedienne, died July 29 in Vlieten, the Netherlands.

English born, she went from Oxford High School to Sir Frank Benson's Shakespearean company. Her legit credits include "Lady in Waiting," "Other People's Lives" and "Too True to Be Good." Among her films were "Heart's Delight" and "The Constant Nymph."

She first came to the U. S. in 1941 to play the ghost in Noel Coward's "Blithe Spirit." She was known in England long before that, however, having appeared in plays and films with Robert Donat, Maurice Evans, Sir Cedric Hardwicke, Richard Tauber and Brian Aherne. In addition to acting, she produced several plays, including "Sarah Simple" and "Dusty Ermine." She was formerly wed to NBC consultant John Royal.

DESIRE DEFAUW

Desire Defauw, 74, symphony orch conductor, died of pneumonia July 25 in Gary, Ind. Onetime maestro of the Chicago Symphony and latterly director of the Gary orchestra, Defauw went into retirement 18 months ago due to ill health. A native of Ghent, Belgium, he toured the continent in his teens as both a conductor and violin virtuoso. In his youth he headed the New Symphony Orchestra of London, conducted the Concerts Symphoniques in Montreal, and was conductor of the Society of Classic Music in London.

He made his debut in the U.S. in 1930 with the NBC Symphony and after the death of Frederick Stock took over the Chi Symphony in 1943. Four years later he resigned, when his work triggered a controversy that split the Chi longhair set.

Wife, son, sister and four grandchildren survive.

ELIE SPIVAK

Elie Spivak, 58, concert pianist and concert master of the Toronto Symphony for 17 years, died July 23 in that city. He had taught at the Royal Conservatory of Music, U. of Toronto for 30 years. Born in the Ukraine he was the youngest student to attend the Paris Conservatoire at seven. He gave his first violin concert at 10 at Wigmar Hall, London.

He was founder of the Spivak String Quartet, first to appear on the British Broadcasting Corp. came to Canada in 1930 to become concert master of the Toronto Symphony under Sir Ernest MacMillan. For six month, he conducted the Jerusalem String Quartet.

Survived by wife, two sons, a brother who is cellist with the Toronto Symphony, and a sister.

EDNA WILSON

Mrs. Edna Bruce Wilson, 80, a musicomedy star before World War I and one of the original Gibson Girls in early films, died July 23 in New York. She was the widow of Francis Wilson, musical comedy writer, producer, performer and first president of the Actors Equity Assn.

She began her career before the turn of the century. For 10 years, she appeared as leading lady opposite her husband in shows including "The Bachelor's Baby," "When Knights Were Bold" and "Erminie." She retired shortly after they were married in 1917, but returned to the theatre twice, once in a 1924 Baltimore stock company and later in 1935 via a tv appearance.

Her son and daughter, actress Margaie Ashley, survive.

ROBERTO SOTO

Roberto Soto, 72, veteran Mexican actor who was the idol of variety theatre goers for decades, died of a heart attack July 18 in Mexico City. Billed as "El Pensor" (The Belly), he last appeared on tour in Monterrey in 1957.

Soto lived through the golden era of the Mexican theatre. He was seen in the famed "Montana Cal" opera of Manuel Panella in 1928. In 1924-25 at Mexico City's Lyric Theatre he had the lead role in the Rataplan revue, specializing in comedy characterization and folk songs.

He acted in films, staged musical revues and toured with the latter through most Latin American nations. Invariably he returned broke because while his musicals were artistic triumphs, they seldom earned any money. His acting career spanned almost a half century.

JIMMY DALEY

Jimmy Daley, operator of Jimmy Daley Attractions, a booking office in Albany for 26 years, died July 23 at Bradentown, Fla. He had been inactive for some months after undergoing surgery at Albany Hospital a year ago.

Daley, who sold his booking business some time ago, was a member of McKinney's Minstrels for a year. Later he formed the Burnt Kork Komedy Five, playing vaudeville houses with that act for several years. In 1929, he took to the road as advance man for dance orchestras. He opened his Albany office in April, 1934. During World War II Daley also served at the USO Center in Albany.

He is survived by a wife and two sisters.

NELLIE McNAB

Helen (Nellie) McNab, 78, leading mezzo-soprano of stage and concert hall several decades ago died at Ayr, Scotland, July 24. She toured for many years with J. M. Hamilton, the Scottish singer, and appeared extensively in the U.K., also paying two visits to Canada and the U. S.

During the war years she appeared frequently for various charities. She was also an early member of the Scottish Theatrical & Variety Artistes' Benevolent Fund, and, in recognition of her work for that cause, was elected an Honorary Vice-President. She retired to live in Ayr, Scot coastal town.

DENNIS HOEY

Dennis Hoey, 65, British actor who appeared in several dozen Hollywood pix prior to his retirement in 1950, died in Palm Beach, Fla., where he had made his home, July 25.

Prior to turning actor he worked on the London Stock Exchange. Later, he played in many English and Continental films before going to Hollywood in the late '30s. Among his films were "National Velvet" and "Keys of the Kingdom."

Son, Michael, a Hollywood film editor, survives.

R. J. B. KENDERDINE

Capt. Richard J. B. Kenderdine, 67, publicity director, died July 19 in London. After serving for years in the Royal Navy, he became advertising manager for the Financial Times and other papers. In 1947, he was named press liaison officer for the Rank Organization. He resigned in 1954 and later was chairman of the publicity committee of the Royal Film Performance.

In semi-retirement he was also public relations adviser to the Voice of London and Marylebone Studios.

MILTON COLE

Milton Cole, 69, vet theatrical advertising salesman, died in Miami Beach, July 27, where he had been residing for the last 10 years. At one time he was associated with the old N.Y. Evening Journal and the N.Y. American. He was with Cue Magazine at its inception.

He began his career with the Copehart-Carey Advertising Agency (now Blaine-Thompson), which handled the Shubert Theatres.

Two brothers and two sisters survive.

DORIS WESTON

Doris Weston, 42, onetime Warner Bros contractee, died July 27 in New York of cancer. After her discovery on the Major Bowes amateur show on radio, she was signed by WB and was featured in many pictures with Dick Powell and Pat O'Brien. She was married to Martin Berdon and had been inactive in recent years.

She was the cousin of Arnold Wester, vepee in charge of the William Esty agency in Hollywood.

PIERSON UNDERWOOD

Pierson Underwood, 63, a former aide in the U. S. State Department and later program director of radio station WGMS in Washington, died July 30 in South Salem, N. Y., after a brief illness. He was in the foreign affairs division of the State Department 1944-47. He resigned in 1947 to work for WGMS, remaining there until his retirement in 1958.

His wife, son and daughter survive.

GRACE H. FRYE

Mrs. Grace Hare Frye, 68, originator of the Columbus Town Meeting, a radio-tv forum in the Ohio state capital, died July 21 in Columbus. She was the program's executive director since its start in 1939 on WLOL. Later the forum was on WBNS-Radio. More recently the program has been aired via WBNS-TV and WBNS-Radio.

Surviving are her husband, two daughters, mother and brother.

JAMES F. CORNELL

James F. Cornell, 52, onetime announcer for WGY, Schenectady, died July 17 in that city. A native of Ashtabula, O., he joined General Electric in 1927 and three years later became an announcer for GE's WGY. He was named director of sound recording for GE's visual education films.

Surviving are his wife, son and a daughter.

HARRY LANE

Harry Lane, 50, stage, screen and tv thesp, died recently in London. He appeared first in England after his return from Canada in "The Dancing Years." Then came appearances in "No Orchids for Miss Blandish," "Born Yesterday," "Come Back, Little Sheba" and other shows.

Lane specialized in "tough" roles.

HARRY GUNN

Harry Gunn, comedian, died July 14 in Guernsey, Channel Islands. He was a member of the "Old Time Music Hall" show, specializing as a panto Dame.

He was for some years a member of the Variety Artistes Federation and a longtime member of the Executive Committee.

RICHARD BAILEY

Richard James Bailey, 38, KRON-TV film editor, was fatally injured in a sportscar race July 10 in Vacaville, Cal. A native of Grand Rapids, Mich., he came to San Francisco after World War II, managed a San Francisco theatre in the late 1940s and joined the KRON staff in 1950.

Mother and brother survive.

KATHERINE T. MURRAY

Katherine T. Murray, widow of William T. Murray, longtime Atlanta exhibitor, died July 12 in that city. The couple operated the downtown Rialto Theatre for 18 years. Thereafter they were part owners and operators of the Hilan Theatre. Her husband died six years ago.

Two sisters survive.

C. B. AFFLERBAUGH

C. B. (Jack) Afflerbaugh, 72, manager of the Los Angeles County fair since it was founded in 1922, died July 15 in Pomona, Cal. A native of Clay County, Neb., he was president of the fair for 15 years in addition to holding his managerial post. He also headed the Western Fairs Assn. for two separate terms.

Surviving are his wife, son and two sisters.

M. McELROY JOHNSON

M. McElroy Johnson, 80, former Metropolitan Opera tenor, died July 16 in Minneapolis where he had lived in semi-retirement since 1936. A native of Fort Scott, Kans., he studied in Europe and later sang with the Viennese opera and the Chicago Civic Opera before joining the Met. After retiring he edited music for a number of composers.

Two sons survive.

NEAL E. McCLELLAN

Neal E. McClellan, 55, first violinist and charter member of the old Milwaukee "Pops" orchestra, died July 17 in that city. He played with the "Music Under the Stars" orch as well as with staff orchs of radio stations WISN and WTMJ. He also was a member of pit bands in several Milwaukee theatres during vaude's heyday.

His wife, son and two sisters survive.

DAN KINLEY

Dan Kinley, 23, television actor died July 25 in Pittsburgh, Pa. after becoming ill while visiting his parents. He had studied at the Carnegie Institute of Technology Drama School and the Royal Academy of Dramatic Arts in London, prior to appearing on tv.

His mother, father and sister survive.

LUCILLE L. FENTON

Lucille Lane Fenton, a writer, died in Houston on July 15. She had served in the script department of Paramount Studios for three years. For several years she had a column in the Houston Chronicle, "Over the Teacup."

She is survived by a daughter and a grandson.

ROBERT A. BONNESS

Robert A. Bonness, 63, property manager for "Redhead" since November, 1958, died July 17 in San Francisco as he was supervising removal of scenery at the Curran Theatre at conclusion of musical show's run. He was a native of New York.

Wife survives.

HOLLIS W. MOYSE

Hollis W. Moyse, 57, former Paramount cameraman and for some years technical rep to the film industry for DuPont Corp., died in Hollywood July 22. He also was with Technicolor from 1924 to '28.

Widow, two sons and daughter survive.

Phil Rubinoff, 61, brother and business manager of concert violinist David Rubinoff, died in a hospital at Rochester, Minn. July 29 of Hodgkin's disease. Born in Russia and a graduate of the Pittsburgh Conservatory of Music, he had been associated with his brother for 30 years.

Fred Irving Lewis, 77, veteran actor who played Dr. Chumley, a principal role in the Pulitzer-prize winning play, "Harvey," which had a long run on Broadway, died July 28 in New York. His wife and two daughters survive.

Vasa Prihoda, 59, a violinist discovered by Arturo Toscanini, died July 26 in Vienna. He performed extensively throughout Europe and South America and appeared briefly in the U. S. in 1924 and 1949.

Lord Biffe, 83, newspaper publisher who was also president of the Shakespeare Memorial Theatre, Stratford-on-Avon, for 25 years from 1933-1958, died in London, July 25. Survived by a widow, son and daughter.

Mrs. Nellie Hawthorne Vernon, 92, former vaudeville performer known professionally as Nell Hawthorne, died July 23 in Utica, N. Y. She and her two sisters, the late Lil and Lola Hawthorne, were a sister act in vaudeville.

Thomas Dalton, 76, theatre electrician last employed at the Cinestage Theatre, Chicago, died in that city Aug. 24. He had worked on numerous legit productions and for the Ravinia Festival. Wife and a son survive.

Thomas Carlyle Waller, 73, from 1932-47 Wilmington and Delmarva Peninsula correspondent for the Motion Picture Exhibitor magazine died July 22 in Wilmington, Del. His wife, son and sister survive.

J. Eugene Chrisman, 68, vet Hollywood mag writer, died in Hollywood July 24. He formerly was western editor for Fawcett Publications. Four daughters survive.

Albert Goldberg, 71, a receptionist at the Columbia Pictures executive offices for 24 years, died July 21 in New York. His wife, son and daughter survive.

Father, 64, of Emanuel Demby, president of Motivation Research Associates and Demby Productions Inc., died July 19 in New York.

"Singapore Joe" Fisher, 74, travel lecturer who at one time owned and operated 31 film houses in Indonesia, Malaya and Singapore, died July 21 in Detroit, Mich.

Mother of R. J. Langley, managing director of the Palace, Reading, Eng., died there July 15 in her 100th year.

MARRIAGES

Mrs. Carol Denny Brandt to Edmund Pavenstedt, July 28, Rottingdean, Sussex, England. Bride is the widow of Carl Brandt, Jr. Brandt, New York literary agency, which she continues to head; groom is with White & Case, Wall St. lawfirm. His late wife was the former Maude Parker, novelist.

Coly Corrillo to Antoni Omatha, Redlands, Cal., July 24. Bride's the lead in touring company of "Flower Drum Song," groom's a N.Y. his man.

Clare Foden to Edward Renton, London, July 23. Bride is Sadler's Wells Opera Company stage manager. He is former conductor of the Carl Rosa Opera Co.

Sylvia McCormack to Dennis Noble Killiney, Eire, July 24. He is the baritone and both are teachers at the Royal Irish Academy of Music.

Beatrix Robledo Summers to Richard Greene, July 28, Dublin, Ireland. He's the film-tv actor.

Undine Forrest to Robert Norman King, July 30, New York. She's an actress.

Margo Childers to Paul Britt, San Francisco, July 8. He's a staffer with KOB radio in Albuquerque, N.M.

Valerie France to John Aylett, London, July 18. He is an author and radio commentator.

Shirley de Burgh to James Stevenson, New York, July 14. Bride is an actress; he's an actor.

Mrs. Valli Firth-Gallant to John Semple, July 15, Greenwich, Conn. Bride is the daughter of Louis Dreyfus, president of Chappell Ltd., London music publishing house.

BIRTHS

Mr. and Mrs. Morton Slakoff, son, Philadelphia, recently. Father is in the promotion department of WNTA-TV, Newark, N. Y.

Mr. and V. Firth-Cox, daughter, England, July 16. Mother, Rosalie Firth-Cox, is a puppeteer.

Mr. and Mrs. Ray Brace, son, Blackpool, recently. Mother is Tolya Kee, dancer; father is Blackpool Queen's Theatre stage manager.

Mr. and Mrs. Lomax Study, daughter, Santa Monica, July 18. Mother's a script supervisor for Red Amateau; father's an actor.

Mr. and Mrs. Bob McAuliffe, daughter, New York, recently. Mother is vocalist Ginger Lamont; father is a saxophonist. Parents were formerly with Claude Thornhill and Frankie Carle orchs.

Mr. and Mrs. Ben Ahmed, son, Glasgow, July 28. Father is bandleader; mother is former Rosina Long, ex-Bluebell Girl dancer in Paris.

Mr. and Mrs. James Bovee, son, Hollywood, July 27. Mother is Molly Bovee, secretary to executive director of Academy of Motion Picture Arts & Sciences.

Mr. and Mrs. Mickey Hargitay, son, Aug. 1, Santa Monica, Calif. Mother is film actress Jayne Mansfield.

Mr. and Mrs. Robert Giles, son, London, July 25. Father is Miracle Films' publicity chief; mother is photographer Karil Evans.

Mr. and Mrs. Stuart Warren Cramer, son, July 28, Hollywood. Mother is film actress Terry Moore.

Mr. and Mrs. Denis Hyland, daughter, July 23, New York. Father is a copywriter for Columbia Records Inc.

Mr. and Mrs. Marshall Robbins, son, Hollywood, July 31. Father heads Commander Publications for Johnny Mercer.

Mr. and Mrs. Murray Horowitz, daughter, July 31, N.Y. Father is a VARIETY staffer.

Mr. and Mrs. John McCallum, daughter, Melbourne, July 23. Mother is stage and film actress Googie Withers; father is the actor-producer.

Mr. and Mrs. Herbert T. Sternfeld, son, Manhasset, L.I., July 28. Father is assistant to the general counsel of United Artists and is a v.p. and counsel of United Artists Associated.

Mr. and Mrs. Sam Gordon, daughter, Mt. Vernon, N.Y., July 31. Father is N.Y. director of promotion for Frank Music.

HOW I MADE $2,000,000 IN THE STOCK MARKET

NICOLAS DARVAS

The New York Times

Best Seller List

An analysis based on reports from leading booksellers in 38 cities showing the sales rating of 16 leading fiction and general titles over the last 3 weeks. Sales through the book clubs are not included. Figures in the right-hand column do not necessarily represent consecutive weeks and do not indicate week-to-week shifts on the chart.

July 10	July 17	July 24	This Week	General	Weeks on List
1	1	1	1	May This House Be Safe From Tigers. King	28
4	[illegible]	[illegible]	[illegible]	[illegible]	12
[illegible]	[illegible]	3	3	Folk Medicine. *Jarvis*	[illegible]
11	9	8	4	How I Made $2,000,000 in the Stock Market. *Darvas*	[illegible]
2	[illegible]	[illegible]	5	I Kid You Not. *Paar*	15
5	5	5	6	[illegible] Mountain. *Dooley*	13
10	11	9	7	Felix Frankfurter Reminisces.	6
7	7	7	8	The Good Years. *Lord*	5
8	6	6	9	Mr. Citizen. *Truman*	5
14	12	11	10	The Conscience of a Conservative. *Goldwater*	5
6	8	10	11	The Enemy Within. *Kennedy*	20
9	10	12	[illegible]	The Law and the Profits. *Parkinson*	20

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N.Y. NITERIES IN SUMMER FREEZE

Morbid Song Themes, an 1890s Staple, Back in Groove With Modern Beat

Morbid songs are coming back into vogue in Tin Pan Alley. Current click of "Tell Laura I Love Her" has already sparked an "answer song," "Tell Tommy I Miss Him," and has set the Brill Bldg. chefferc to thinking of the dark aspects of life for their tune material.

"Laura," which was cut by Ray Peterson on the RCA Victor label, has passed the 500,000 sales mark. Because its story tells of a boy who enters a stock car race to win money for a wedding ring and is killed in the attempt, there was some talk of its being banned in England. Reason given for the nix was that there had been a series of bad crashes there this past June and many people believed that "Laura" was capitalizing on the tragedies.

Decca, which releases Victor material in England, has decided not to issue the Peterson disk there, claiming the song was "too vulgar and tasteless," C. R. Marks, song's publisher, wires Decca.

(Continued on page 59)

Carol Channing Drops 200G Las Vegas Run Over Theory That Nudity Kills Comedy

Hollywood, Aug. 9.

The flesh-pots of Las Vegas are not Carol Channing's idea of proper companionship for her club act, so she's notified the Tropicana on the desert Strip that she won't be back to finish out the three years of her five-year pact. Her objections, more professional than moral, will cost her around $200,000.

Miss Channing had been set to open at the Tropicana for eight weeks starting the end of this month, but the club's current revue is the "Folies Bergere," which the comedienne thinks is "just great" but not the sort of art she cares to follow.

She explained her decision has nothing to do with questions of good and evil, but the career real-

(Continued on page 62)

Checkbook Spending Up 4% Over Year Ago

Minneapolis, Aug. 9.

Rising business activity in this area, reported by the current Minneapolis Federal Reserve bank's current bulletin, and reflected in the showhouses, is 4% up as measured by checkbook spending, over corresponding 1959 period.

For the first six months of 1960 checkbook spending in the bank's district, including Minnesota, North and South Dakota, Montana, Upper Michigan and northern Wisconsin, totals $30,704,314,000.

The Barefoot Bistro

Chicago, Aug. 9.

It's been the aim of many a bistro to be a place where patrons can take their shoes off mentally. And now a Chicago club, the Jamaican Room, wants 'em to do it physically.

Figuring it to be apt for the Caribbean tone of the room, bonifaces Joan Fardulli, Minos Bouras and Tony Malevitch have carpeted the floor with real beach sand for the customers to curl their toesies in.

Florida Mops Up Strip & Clipperies In Miami Area

Miami, Aug. 9.

Five of the largest strip joints in the greater Miami area face stripping of their liquor licenses by the Florida State Beverage Dept. Revocation proceedings were instituted this week against the flesh-parade purveyors following several months of undercover investigation by a crew of special agents brought in from other parts of the state and who worked without the knowledge of local law enforcement offices.

All spots have been cited for maintaining their premises for the "purpose of lewdness, assignation or prostitution." The crackdown is culmination of a long series of harassment actions by local en-

(Continued on page 62)

JET AGE TOURISM DENTING GOTHAM

New York seems to be paying for the sins of the past this summer. Business is off in the hotels 5 to 10%. The downbeat has hit cafes, theatres and mercantile establishments as well to make this one of the least prosperous periods in years.

There is some feeling also that the jet age is taking visitors away from New York faster than they're being deposited. New York as a vacation spot is now in direct competition with London, Paris, Rome, Puerto Rico, Las Vegas, Tokyo or wherever the fast planes land. The balance of trade, long in favor of the overseas spots, is now so one-sided as to be no contest. There is also the feeling that the better-heeled citizens are taking their trade elsewhere. Some also aver that New York City is handicapping itself as a host by its inhospitability to tourists coming by automobile, and by its failure to promote sufficiently its natural tourist attractions.

Business is off in the niteries by as much as 20% on some nights. The weekends of the west side are still the backbone of the business, while the eastside weekend lag is almost non-existent. Curiously enough the hotel business is better during the weekends in the eastside inns than it is in the Times Square area.

While no explanation is given for the paradoxical situation in the hotels, the reasons for the overall trade dire seem to be cumulative rather than the development of any single situation.

Actually, the reasons are said to be the result of past events. The nitery and hotel owners are still mourning the absence of the baseball Dodgers and Giants, who

(Continued on page 50)

NBC's Multi-Million Disney Deal; 'New Dimensions, and In Color, Yet'

By GEORGE ROSEN

NBC deal with Walt Disney, currently in process of being finalized, sessions are going on this week by representatives of both sides, although Disney himself has left for Europe after the NBC handshake shapes up as one of the most important and far-reaching in recent video annals. NBC is committed to a policy of silence pending finalization of contracts, but it's known that the scope of the deal is all-encompassing.

While the major clauses, quite naturally, are concerned with Disney contributions to television—in which he'll move in several new directions in developing new program concepts for the medium—it will in all likelihood extend beyond it. In fact from one authoritative source it's reported that NBC will be tied in with the Disney image at the 1964 New York World Fair, which, on the basis of current dickers, may result in establishment of a perma-

(Continued on page 62)

Stop Us, If—

Two goats browsing on back lot of Hollywood film studio. One consumes a can of film. Other asks, "How did you like it?"

"Liked the book better," says first goat.

Cuba Cinemas OK, But No Takeout; Venezuela Boom

Although film business in Cuba remains very good, U.S. film companies are not getting any money out with the exception of "some dribs and drabs." As result, American International Pictures, for one, hasn't sent any new product into the country in about five weeks, and won't until the situation improves.

This was reported in New York last week by Richard Guardian, the company's Latin American supervisor, who just recently returned from a swing through Cuba and other territories. He hesitates to predict the future in Cuba, but says that the country's 350 theatres are soon going to be in desperate need for product. It may be, he adds, that they'll wind up with Soviet blue pix, along with crude oil.

Guardian reports that AIP's business in Latin America in the first half of this year was almost

(Continued on page 60)

Pictures' $82,831,000 Take for Week July 30 Best Since Aug. 4, 1956

The nation's theatres grossed a whopping $82,831,000 for the week ending July 30th, according to a survey by Sindlinger & Co. business analysts. The total 1% above the corresponding week of 1959 is highest theatre take since the week ending Aug. 4, 1956.

The business marks a significant upturn from the May and June period when, because of the release of fewer pix, the overall results were 21% less than in 1959. The release of more pictures during July played an important part in increasing the gross take. Business for the previous stanza, or the week ending July 23, was 1% below the similar week of 1959.

Industry observers believe that the impetus of the final July week should extend into August and predictions are that August business this year should top that of 1959.

Carny Owner Lefevre's Vt. Senatorial Ambish

Manchester, Vt., Aug. 9.

Reid Lefevre, longtime owner of the King Reid Shows, a carnival, has announced his candidacy for the Republican nomination for the State Senate from Bennington County.

The showman has served seven consecutive terms in the House of Representatives and, if he had remained in the lower branch, he would have been a top contender for the post of speaker of the House.

Raps Theatres' 'Chisel' on Newsreels, Shorts, Service, Ad Support and Sell

By ABEL GREEN

A veteran U. S. film distribution topper who, for reasons which will become obvious immediately, prefers anonymity, minces no language in his privately-expressed opinions about the present-day film exhibitor.

"The exhibitor put himself out of business and went out of business when he started to chisel first on the newsreels, then on the shorts (from which incidentally so much good new talent used to be developed) and so far as the majority of them are concerned I could distribute from Timbuctoo for all that first-hand contact we used to have and enjoy so effectively is concerned.

"By that I mean, without any bosey, the average theatreowner today practically has his profit guaranteed and only because the distributor does his work for him. Not only do we do it nationally, with our prescelling and preconditioning of the customer, but those guys even want us to do it on the local level.

"And the more we spend on the local or national level, helping them advertise and ballyhoo, through our corps of field men, the more they cut-back and don't spend a dime to help themselves, their attraction, their boxoffice.

"We even supply the market for them. All they do if they think that is 'exhibition,' is to supply the local outlet.

"And what outlets! Where is the exhibitor who used to know his customers, greet 'em, make 'em feel at home? They're all doing paperwork or out golfing or something and some scared-stiff young men, willing enough perhaps but without know-how and certainly without authority, are left minding the store. And they've got so many forms to fill to prove they're working to their absentee bosses that that's minimized.

"What's the result? Look at some of those theatres. Look at the operation, the lack of discipline, the lack of appeal. Women are afraid to go into many of them for fear of being molested.

"The result is that exhibition has really evolved into something like doing business on a consignment

(Continued on page 62)

Tisch-Built West Side Hotel, Mate to Loew's Lex Americana

As its second major diversification project, Loew's Theatres will build a 36-story, 2,000-room hotel on 7th Ave between 52nd and 53d Streets, N.Y. The site, formerly the site of the 75-year-old Manhattan Storage and Warehouse and recently a parking lot, was purchased from Webb & Knapp, the William Zeckendorf firm, at a cost of $5,000,000.

The new hotel, which will be the world's tallest, will be built at an estimated cost of $50,000,000. The hotel will be known as the Americana of New York. Loew's first diversification move, a hotel at Lexington Ave and 51st St, site of the former Loew's Lexington Theatre, will be known as the Americana East. Ground was originally been broken for the latter project. Ground for the new hotel will be broken on Oct. 1, with May 1, 1962, as the date set for opening. The two prospects make the four new hotels to be constructed in Manhattan since 1961.

Prime mover in Loew's participation is noted area developer A. Tisch, chairman of Loew's executive committee and his brother, Preston R., president of the parent company. The Tisch interests, which own the Americana, in Bal Harbour, Fla., the hotel in Atlantic City, N.J., are the single largest stockholders of Loew's Theatres, holding about 1/3 of the 2,000,000 shares outstanding.

At a press conference yesterday (Tues.) at the Plaza Suzanne Room, the Tisch brothers announced that the hotel will be designed by Morris Lapidus of the architectural firm of Morris Lapidus, Kornblath, Harris and Lehman, the same firm which created the plans for the Americana East, the Americana in Florida.

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85TH ST. THEATRE'S WINE RESTAURANT

Trans-Lux Theatres will spend $100,000 to convert its 85th St. Theatre (Madison Ave.) in Manhattan into a combination theatre and sidewalk cafe, despite its narrow frontage.

Work has already started to transform the inner and outer lobbies, the theatre front and lobby into a replica of a Paris street cafe. There will be room for about 50 tables, according to a Trans-Lux spokesman. The cafe will serve wines, liquors, sandwiches, pastries and coffee.

The theatre, located in the housing east side section of Manhattan, recently instituted a first-run policy, showing Universal's "Portrait in Black" day-and-date with the Palace on Broadway. The new operation involving theatre and cafe is expected to start in September, with the launching tied in with a big Broadway opening.

George Burns Show Makes First Switch of Las Vegas Revue to Greek Theatre

Los Vegas, Aug. 9

"The George Burns Show" which opens tomorrow night at the Greek Theatre in Los Angeles is the identical revue that has been at the Sahara Hotel here for the past four weeks. In moving the show intact, Burns is setting a precedent as no other Vegas show has ever been moved to the Greek Theatre. Included in show are Bobby Darin, The Chandelers and the Skyliers Bros. The Ever Lotsofs Dancers now appearing here at the Sands Hotel with Dean Martin will be added, since the line at the Sahara is a permanent chorus group. Burns' wife and partner, Gracie Allen, doesn't appear in the show.

"The George Burns Show" has broken dining room attendance records at the Sahara—a record that can't be topped unless a larger room is built because each seat has been occupied at every show since opening night. On the first night, a total of 1,596 persons saw the two shows, shading by two the previous Congo Room mark set for the debut performance of the Crosby Bros. At the Greek Theatre, a one-show per-night policy will be followed.

Burns has offers from the Copacabana in New York, the Palmer House in Chicago and semi-annual to in England which would use him to divide the revue into two operettas.

Hotel Pierre Switching To 'Summer Stock' Look Via Tab Musical Shows

Summer stock in the upper income, in a major Manhattan hotel room, is the essence of the new Hotel Pierre policy, beginning July 25, when a tab version of the Marty Wilbert program, the Pierre's Continental Room, begins.

The monthly bills will be a mixture of other vaudeville acts, with such as "Vagabond King," "Hit the Deck," "No No Nanette" and others. Shelly has worked out the deal after with Tams-Witmark which controls the rights of many of these shows.

A stock company consisting of [illegible] and concerts.

Continued on page 62

PATRIOTIC MOTIVATION

Israel Philharmonic Sets One of Own for U.S. Tour

Tel Aviv, Aug. 2

Israel Philharmonic is readying for its tour of the States under Italian conductor Carlo Maria Giulini. It now seems that pressure for an Israeli conductor may result in adding young Gary Bertini as associate to Giulini.

Soloists will be Frank Peling (definitely) and (probably) David Bar Ilan. Latter resides in Manhattan.

Heart Attack Fatal To Danton Walker

The N. Y. Daily News management, which seemingly had a better idea of how serious was Danton Walker's illness—the 61-year-old columnist died early Monday (8) morning of a heart attack — had urged him not to 'fly and resume his contributions. In fact, when Walker's aide, Cecelia Solomon, visited him over the weekend at the Cape Cod Hospital, Hyannis, Mass., he told Walker (in the paper) supposed to take additional vacation that the purpose, minus the term, "sick leave," and 2, he found the Broadway columnist apparently "on the road to recovery" on Saturday.

Thus, there were [illegible] o'clock nurses but all reported him "resting comfortably," and Walker currently at 3.30 a.m. Monday morning.

As part of the paper's pleasant conspiracy not to tip the vaudeville columnist, who had already expressed vexation at having one of his columns "held out," the paper ran "Provincetown Revisited" on Monday 8, the same day he died.

It was titled "Broadway On Cape Cod," by Danton Walker, and led off as follows:

"Provincetown Revisited"

"Hyannis, Mass.—Too much cha-cha-cha can be dangerous, especially if you try it the Danton Walker way. It resulted in a mild coronary for me and I discovered that my heart condition is a critical case in a hospital brought on by cha-cha-cha lessons which began in West Berlin, starting with a delightful Italian movie deal named Georgia Moll, continued in Rio de Janeiro with Mrs. Juscelino Kubitschek, First Lady of Brazil, and ended on stage with Mrs. Katharine Huntington, in a short theatre in Prov-

(Continued on page 62)

'Mark It & Strike It' A Steve Allen Catch-All (In and Out of Show Biz)

By ABEL GREEN

"Mark It And Strike It" (Holt, Rinehart & Winston, $4.95), the title of Steve Allen's autobiography, derives from an instrument in tune—the downbeat to stage hands to mark the position of the revolve and then remove it.

Allen explains usage of the tag as a synthesis of the experiences of the medium. The skits on TV in 1950 or even 1953 are almost gone now. One of the journals I have never permitted television to become my whole life is that it is a very "here-today-gone-tomorrow business," says his brief title.

The Allen credit, now [illegible] for "Mark It Strike" projects a life's tableau, a life other than ratings, other comedians' critics, autograph seeks, professional [illegible], Ed Sullivan, Jack Paar, sponsorship pressures, facilities, capital punishment, program factors, underworld influence, marriage, nuclear fission, audiences, Communism and Red-baiters, human relations, songwriting. Name it and Allen has somewhere touched on it because his young but full career has brushed with almost every aspect of the passing scene.

Whatever the reader may conclude as to the wisdom or lack of wisdom, courage or professional hazard in going into such extra-curricular (at least from the show biz viewpoint) attitudes on Civil Chauvinism and the National Committee for a Sane Nuclear Policy (of which cause he's a prominent name will deny Allen's ability to

(Continued on page 60)

Any New Soap Riskier Than Show Biz; Lotsa Easier Ways to Lose Bankroll

By ROBERT J. LANDRY

EUROPEAN BEATNIK EQUIVALENTS SOUGHT

Emile de Antonio, distributor and Robert Frank, co-producer and co-director of "Pull My Daisy," the beatnik film written and narrated by Jack Kerouac, believe they have found a way of conveying the beat language to overseas audiences.

On the theory that the quality of the Kerouac original would be lost in subtitling or dubbing, they are on lookout for foreign counterparts of the U.S. beats, preferably young poets experienced in reading their stuff in coffee houses and capable of handling the translation. Trouble, of course, presents no problem and a deal is in the works for a distribution agreement there.

However, in Germany, de Antonio and Frank have started negotiations with Limes Verlag of Wiesbaden, a publishing firm which has issued translations of Allen Ginsberg and other unsolicited beats. They are discussing similar arrangements with outfits in France, Italy and Mexico. Moreover they have their eye on Poland and Russia.

Fed Tax Agents Avoid Vegas Odds in Direct Raid on Frontier's Cash

Las Vegas, Aug. 9

Gambling at the New Frontier was halted for almost six hours following a tax law collection raid by U.S. Treasury agents. The Sour Sour closed after the Feds impounded slotmachines being operated without tax stamps. Two actions in quick succession dramatize hard-sledding being experienced by some Strip establishments.

Force of 11 Internal Revenue agents swarmed into the Frontier impounding all cash as well as taking money out of casino cages and games then going. However Frontier casino was back in business later following arrival of a Brink's truckload of fresh cash which Frontier gives Western Review obtained through a loan arranged with the Bank of Las Vegas.

Government agents would not disclose amount they impounded but Bayley said later the cash was from $150,000 to $200,000. Feds asked to collect $110,216 Government tax lien against Frontier Properties Co., the hotel operating corporation. Of the amount, it's reported that $50,370 is for casino taxes which Government on July 25 claimed was owing.

How business is undeservedly held to be a "bad risk" investment. Actually, in terms of "payout on investment," theatrical ventures are about on a par with, and no riskier than any new product — toothpaste or soap powder —and any new industrial promotion—like the Edsel car. It is simply that big industry is better able to "write off" stagger losses, as per the $250,000,000 Ford Motor loss on the Edsel.

As for the "intangibles" of theatrical ventures and the absence of research covering probabilities, manufacturers with all their "science" have a higher rate of failure than show business.

Such are the views of Hillary Williams, a consultant in the engineering-management field, who conducted a study of theatrical risks for a group of Chicago, Milwaukee, Detroit and Davenport industrialists. In Williams' own "Horizon of Risk" table for greater hazards to the inventor are present in almost any new product launching, merchandising scheme, or any oil prospecting and mining, real estate speculation, stocks, politics, influenced and similar risk enterprises. He adds facetiously that looking for oil or gas, building ships and various other businesses are only slightly less hazardous than horse-racing or women.

Williams Hooker & Broad, the name of the consultancy firm which made the study earlier this year, found that theatrical ventures experience "about the same level of chance" (in around 50%) as a new car, breakfast food or cosmetic product. There is no evidence that show business is more

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'60 Olympiad Visitors Will Not 'Do as Romans Do'—Latter Scrimming

Rome, Aug. 9

Olympic visitors to the Eternal City will find themselves hard put this year in carrying out the "do as the Romans do" dictum, and for a very simple reason. Romans are getting out of town, fast, and in droves.

Part of this is naturally the beat-the-heat midsummer technique combined with the Italian August holidays, but additionally, there's a definite anticipated trek away from the city towards sea and mountain areas by Eternal City dwellers who want to avoid the anticipated onrush of visitors for the Games. As many as can will also most probably prolong their stay-away until after the Olympics are over and the expected rush and crush have subsided. In some cases, of course, there's the fact that they're

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EXECS WHO WILL STAND GAFF

New Hard Look at Film Critics And Their Relationship to B.O.

By GENE ARNEEL

Lay press reviews of motion pictures in many cases of late may be making good reading material and causing consternation among elements in the film business. But the public apparently isn't heeding the advices of the fourth estate pundits.

It's not at all like legit, where the notices typically (though not universally) determine success or failure.

Universal's "Magnificent Obsession" and now "Portrait in Black" were clobbered by many of the professional appraisers. "Obsession" proved sizable blue chips at the b.o. and "Portrait" currently is going unusually strong.

Columbia's "Me and the Colonel" and "The Last Hurrah" were treated ob-serene by the reviewers. Antagonistic comment was hard to find. "Colonel" and "Hurrah" both were commercially successful.

Samuel Goldwyn's "Porgy and Bess" got rave reviews and to boot, pat on the back editorials. The b.o. in the United States was modest.

Exploitation numbers like Joseph E. Levine's import of "Hercules" (chained or unchained) get raps in print and largely have been doing fine money-wise. "13 Ghosts" is like money in the bank for producer William Castle, but it went against the grain of the aesthetic nature of the critic.

"Our Man in Havana," from Carol Reed, was not so hot at the b.o. while the reviews mainly were good. Sam Spiegel's "Suddenly Last Summer" is a whammo money maker but the reviews were hot wow. It works out overseas, too. London papers were violently against Psycho's separate story, and the business exceeded that for "Ten Commandments."

What's that they say about the power of the press?

Frank Gervasi Resigns MPEA

Frank Gervasi, director of the Mediterranean area of the Motion Picture Export Assn., will resign this month to take an executive post with an American company not allied with the motion picture industry. Chances are that he'll continue to maintain his headquarters in Rome, where he has lived for a number of years.

Before he joined MPEA almost three years ago, Gervasi had been a veteran foreign correspondent and before that on the staff of Collier's magazine. Most recently, exec has been taking a leading role in MPEA's still uncompleted negotiations with the Spanish government on a new film pact for member companies.

Unsetl at this time is who will be chosen to replace Gervasi, whether a new man will be brought into the organization or whether MPEA will shift and re-promote existing personnel. Gervasi's assistant in the Rome office is Hank Burgess, who replaced Abe Mansour when the latter resigned early this year. Burgess moved to Rome from the Paris MPEA office where he had been assistant to Paris chief S. Frederick Gronich.

Marlene: Money Talks

Locarno, Aug. 9.

Marlene Dietrich gave the film fest at Locarno a lift when she planned in for a few days. It was the first festival she ever graced, mainly to visit her old friend Josef Von Sternberg, and his family. Sternberg was on the jury with Yank actress Betsy Blair.

Miss Dietrich made one stage appearance but declined to say anything for as a business woman she said she only opened her mouth in public for pay. When approached to write on the Cannes Festival jury next year by visiting Robert Favre Le Bret she told the Frenchman the same thing—she never worked unless paid.

Locals Rebut A.P. That Pix 'Sick'

Greensboro, N.C., Aug. 9.

In a series of Associated Press articles on motion picture problems, published in North Carolina newspapers and across the country, the conclusion was drawn that the motion picture industry is "sick." Articles caused Neill McGill, manager of the Carolina Theatre here, serving as spokesman for several protesting Carolinas' theatre men, to come out with an emphatic rebuttal and say that the series drew a mistaken conclusion.

The Greensboro Record did a newspaper series of rebuttals to the AP series. Spokesman McGill's conclusion as drawn in this series was: The motion picture industry is not a sick industry.

He added that better theatres are drawing more people than ever before. In the series McGill backed up his assertions with statistics to prove that his own audiences here in Greensboro are bigger than ever.

Gil Golden's New-Made Job at 20th Points Up The Range of Change There

Twentieth-Fox's appointment revealed last week of Gil Golden to be responsible for the complete merchandising campaign on a number of 20th films, points up a number of permanent changes which have been taking place in veep Charles Einfeld's ad-pub department in the last year.

The addition of Golden to the department is, in fact, first time in quite a while that 20th has gone outside the company to supply an ad-pub post at the homeoffice. Heretofore, 20th has usually raised men from the ranks of Einfeld-trained personnel. The Golden post, of course, is a newly created position.

Golden, who left recently resigned as domestic and worldwide ad manager for Warner Bros., is set to work on projects from script completion to release of pix including subsequent runs, to determine most effective methods of merchandising, pix domestically and internationally.

According to Einfeld, appointment of Golden marks "an even closer affinity in relations between theatres and the promotion and sales division of the company." Golden's first assignment is Abel Gance's "Battle at Austerlitz," due to be launched in October.

In last eight months, five key

(Continued on page 15)

FILM BIZ FAILING TO READY HEIRS

By HY HOLLINGER

The need for actor and actress "new faces" has long been a shibboleth of the U. S. film industry. Similarly the trade pundits have called attention to the necessity of developing new skills in the fields of production, direction and writing. But little has been said about the equally urgent need of recruiting and training New York executive personnel, particularly in the sales, publicity, advertising and promotion departments.

The new era of the hardticket picture, with the establishment of complete promotion units to service these films, has pointed up to the industry how little each individual company has done in recent years to train apprentices in pub-ad activities. The days of the pub-ad training program, as conducted by 20th-Fox veep Charles Einfeld when he was pub-ad topper at Warner Bros., seems to have vanished. Today many of the apprentices schooled in the old Einfeld program hold high executive positions in the industry, including among others Roger Lewis, United Artists pub-ad v.p., and Jonas Rosenfield Jr., Columbia's executive in charge of pub-ad activities.

Theatre companies also were great sources for publicity and promotion training. Balaban & Katz was a reservoir. Out of the B&K school came some of top pub-ad talents of the industry, including David A. Lipton, Universal's pub-ad chief, as his predecessor, John Joseph, now with the Hilton Hotels. Other circuits were also sources for pub-ad talent.

All of the sources now seem to be dried up. Theatre circuits maintain minimum staffs and the major film companies for the most part are also without plans for developing the necessary new talent in the field of publicity and promotion. To be sure, there are exceptions and some sort of training opportunities exist at a few companies.

Gerard's Views

Philip Gerard, Universal's eastern pub-ad director, maintains that at the present many of the companies are scouring around for experienced personnel and the competition for these people is getting keener and keener. He remarks that many experienced people have left the industry because of cutbacks during past five years and have been absorbed by tv, independent offices, and industry.

"The problem is complicated," he indicated, "because it is difficult to take publicity, advertising, and promotion talents from other industries and adapt them quickly to our techniques and needs. They don't quite have the same feel. However, it may be necessary to look to some other industries for some of these trained talents in advertising and publicity since there's little left to choose from within our own industry."

Gerard and other industryites feel that the industry must take an aggressive position in its public relations program to create a healthy image of the industry for

(Continued on page 15)

Allied Artists' Comeback: $1 Earnings Foreseen, Probably No Common Divvy

Allied Artists will show earnings of about $1 per share on its outstanding 880,000 common shares for the year ended June 30 according to Wall Street estimates. Formal disclosure of the upheat is not due until October.

Company for the past several years has been heavily in the red, thus the profit this year represents a substantial recovery. Key factor is a tax loss carry forward of $1,875,000.

But don't look for any cash dividend on the common stock issue in the immediate future. Insiders say surplus considerations preclude any melon for stockholders at present. Company is up to date on preferred payments.

A Cable Coincidence

Like they say at Columbia Pictures, there's nothing cannibalistic about "Suddenly Last Summer."

But the overseas offices are instructed to refer to all pictures by a cabled abbreviated title in communiques to the homeoffice. And the one selected for "Suddenly Last Summer" is—"Devour."

Ad-Pub Chiefs Told to Talk Up

Paramount is carrying the ball so far as the advertising-publicity directors committee of the Motion Picture Assn. of America is concerned. Martin Davis, Par's ad-pub director, last week was elected chairman of the MPAA group for the next year, succeeding Metro's Si Seadler.

At the same time Par v.p. Jerry Pickman was named chairman of a special committee assigned to work on problems concerning the press. Specifically, this unit will set up to eliminate newspaper consorship of ads and will try to obtain improved coverage of motion picture news. Local exhibition groups, the Council of Motion Picture Organizations, Theatre Owners of America and ad agencies will be asked to cooperate in the undertaking.

Having completed his chairmanship of the ad-pub directors committee, a post which rotates among the companies, Seadler urged committee members to "inject themselves more aggressively into industry policy matters that impinge on public relations. While the principals of the companies direct the industry's policies, there is no central group that is in better position to be vocal about areas in which they operate."

Committee unanimously passed a resolution expressing its appreciation for Seadler's leadership in conducting its extensive activities, including the Academy Awards campaign, in the last year.

'JACK' THE REAPER

Boultings Climb From Red On Single B.O. Click

London, Aug. 9.

Boxoffice success of one picture, the Boulting Bros.' "I'm All Right, Jack," played a major part in pushing British Lion Films out of the red for the year ended March 31, 1960.

Lion board chairman Douglas Collins reported Monday (3) that company had a profit of $354,959 for the year ended in March, compared to losses of $429,388 and $943,920 for the years ended in March, 1959 and March, 1958, respectively.

Collins attributed year's improvement to release of a number of successful films, "notably 'I'm All Right, Jack.'"

Swiss, Anti-Castro, Bar Cuba Short

Locarno, Aug. 9.

Swiss press sensitivity to the pro-Red trend of Fidel Castro's Cuban government apparently caused a Cuban short to be ousted from the recent Locarno Film Fest, July 21-31. One Cuban short was shown but a prior entry had the second one cancelled.

Initial short was "La Vivienda" of Juan Garcia Espinosa made by the Cultural Section of the Cuban Government. It was fairly well made and displayed the bad conditions of poor colored and white people in Batista's time with some final shots of the Castro revolution on the way. But the Swiss press castigated it, and a second one, "This is the Land" of Tomas Gutierrez Alea, was felt too propagandistic and was not unopposed.

This did not prevent the Locarno jury from giving some of the top awards to other blue features per Russia's "Ballad of a Soldier" and the Czech "Mr. Superior Principle."

Titanus Seeks Yank Pard For 'Leopard' in Italy; 'Sodom' Spec Via Levine

Franco De Simone, general manager of Titanus of Italy, returned to Rome over last weekend after holding conferences in Manhattan with five of the major companies relating to a reproduction arrangement involving "The Leopard," the best-seller by Prince Giuseppe di Lampedusa. Titanus has held the film rights for several months. The book, which has caused a stir throughout Europe, hit the lists in U.S. immediately after its publication here.

De Simone talked to United Artists, Metro, Paramount, 20th-Fox and Columbia but so far hasn't made a firm commitment with any of the companies. Lee Steiner, Titanus' U.S. attorney, will follow through on the initial discussions. The picture is contemplated as a $3,000,000 production geared for roadshow presentation. Production is expected to begin next summer, with filming to be done in Rome and Sicily.

While in N.Y., De Simone closed a deal with Joseph E. Levine, president of Embassy Pictures, for a coproduction of a biblical spectacle, "Sodom and Gommorah," which Levine will personally produce. Stewart Granger has been signed for the leading male role.

Movielab's Maiden Divvy

Movielab Film Laboratories has declared its first dividend, this in the amount of 10c per share on the Class A stock.

Saul Jeffee, president, said the board intends to establish a policy of paying dividends on a regular quarterly basis.

Par May Duck Vadim's Lesbo 'Roses'; Doubt-or-Delay Re Brando's 'Jacks'

French filmmaker Roger Vadim's "Blood and Roses," acquired for release by Paramount, has been taken off the Par distribution schedule, at least for the time being. Production, which stars Vadim's wife, Annette Stroyberg, originally was set for marketing in the October-November period. Title has now been removed from the slate, without explanation.

Gossiework has it that censorship considerations might be involved. Film concerns itself in part with a Lesbian, which is contrary to Production Code rules anent sex perversion. Interestingly, Paramount has been referring to the femme star as Annette Vadim, whereas her professional name is Annette Stroyberg, a nomenclature well known in Europe.

Also dropped from the Par 1960 releasing sked, for the present anyway, is "One-Eyed Jacks." This is the long overdue, and expensive (reportedly $4,000,000) production directed by and starring Marlon Brando. Here again no reasons were given but it has been known that Brando has been going slow in editing and otherwise polishing of the picture. Karl Malden and Katy Jurado are the other top performers.

The release reshuffle at Par extends also to "Breath of Scandal." This is now set for sale in December, whereas previously it was on the books as a 1961 entry. "Scandal" is a Sophia Loren starrer—the last under her contract to Par.

Epidemic of New Republics Sends MPEA Pair on African Safari

Fred Johnston, proxy of the Motion Picture Export Assn., and Ralph Hetzel, exec veep, leave New York Friday (12) for a month's tour of Africa checking economic growth potential of a number of the newly independent nations, as well as some of the older African factions.

Pony isn't personally scheduled to make a stop in Congo but it's every round or changed. Johnston will be discussing MPEA on an MPEA exec with the official government portfolio. Among nations which he is expected to hit are Gold Coast, Senegal, Liberia, Nigeria, Union of South Africa, Southern Rhodesia, Kenya, Tanganyika and Egypt.

Jurow, Shepherd Asunder; Talking Soloing for Par

The production team of Martin Jurow and Richard Shepherd is splitting. Each is seeking a separate independent deal with Paramount. Under the present arrangement with Par, the company under the Jurow-Shepherd Productions banner, had a deal to make five pictures under a continued agreement starting with "Breakfast at Tiffany's." The property, owned by Par and assigned to Jurow-Shepherd, is set to roll as scheduled in September with Audrey Hepburn in the starring role. It's probable he (moved under the former production partner) with the Lieblmann brothers. Dick Jurow will be at the production helm.

In the new status each member of the team is seeking. Jurow has been talking with prexy Barney Balaban about an arrangement which would permit him to make pix abroad for Par (assuming Shepherd is working in Hollywood).

Jurow and Shepherd both have a specific started their association with "The Fugitive Kind" which was made for United Artists. Included among the properties scheduled for the Par deal are "Jesse James," "The Brass Bull," "The Fabulous Shepherds" and an anthology project.

LONDON CRITICS RAP 'PSYCHO'; POLICY VEX

London, Aug. 9

Local critics were plenty miffed at Paramount because of its "Psycho" policy and made their feelings clear in reviewing the Alfred Hitchcock production upon its opening at the West End Plaza Theatre. They called it the worst film ever turned out by Hitchcock.

What apparently annoyed the fourth estaters was the fact that Par wouldn't accommodate them with preview showings, insinuating instead that they are the fans of the theatre and at specific times. And it no raw would truly be admitted after the opening frame. Martin Davis, Par's ad-pub director came in from New York to see that the policy was adhered by.

Interesting footnote is that the critics' blasts didn't carry much weight with the public. Despite the critics' murderous notices, "Psycho" had a bigger opening than Par's mammoth "Ten Commandments."

Skouras at Home Base Briefly Before Hollywood

Spyros P. Skouras, president of 20th-Fox, arrived back in New York Monday (8) from extended European trip which included visits to Egypt and Ethiopia. Exec expects to leave about Sunday (14) for home in Hollywood, after a number of stops.

Skouras announced recently (Variety) that Walter Wanger's Twilight production of "Cleopatra" will be ready for production this for Rome 1961. Pic, set to get under way in London, Nov. 15, will have simultaneous premieres around the world, including Egypt (Nasser, whose happiness are expected to be very).

CAPITOL, BROADWAY FOR STAGE MUSICAL?

The Capitol Theatre on Broadway is again being used as a prospect. Jerry Lewis, who recently joined Paramount, is believed to have talked with Lewis Theatres prexy Harry Ballan about employing the Cap house for his legit musical version of "Gone With the Wind."

Schenck has been conferring with Parker, as a number of possibles but presenting to a Lewis operation, negotiations are far further along than they were three months ago. He said that "nothing has been signed, but a strong possibility exists that a deal will be made. The houses has been considered previously by Tony Martin, Sammy & Dennis Day and Sid Caesar.

Since the cancellation several months ago, the Capitol has a flexible seating capacity. The emplacement of a special balcony certain makes it possible to offer 2,600, 2,800 or 2,200 seats.

Hemmed In by Rival Distractions Summery Denver Film Biz Fine

Denver, Aug. 9

If theatre business in Denver was bad it wouldn't be hard to find something to blame it on—namely outdoor attractions—but other theatres don't had.

Now in the hottest part of the summer, when pictureries and visitors alike are supposed to be high tailing it to the mountains, and the myriad of outside attractions such as baseball, dog and horse races, amusement parks are going at full blast, and several attractions such as the Denver Post sports pavilion (20,000 bleachers) go into work, Downtown Premiers Theatre in nearby Westminster showing second episode and The New York Dept. Schools "Americanism" show, (ha, ha as many as 6,200 ill attendance a night, the various palace first run theatres are doing their biggest business.

It goes to the film offered as only a few week ago, when outside attractions were few and far between and it was still too cool to enjoy the nearby mountains, theatre business was down in the dumps. Not so today. With a 10-week engagement, the Tower, showing a purported $42,000 on its run of the British film "The Nurse and the Spy" (Fox) "Tower Tower" (U.A.) "Last Wagon" and "Parfum de Black" (using the tickets) it appears that the only thing the exhibitor has to fear is that the big guns will stop coming (the public doesn't seem to stop coming if it gets what it wants).

BARRON'S FORESEES $3.50-$4 FOR DECCA

Decca Records, which derives the bulk of its revenues from Universal as a result of its ownership of 52.5% of the film company's stock, is expected to rank between $3.50 and $4 per share for all of 1960, according to Barron's Financial weekly. This would compare with $1.81 per share for 1959. At the same time, Decca's net has hit a peak of more than $10,000,000 as compared with $19,500,000 last year, Barron's says.

The publication points out that Decca's recent financial setback cannot be only about one-fourth of the revenue with the remainder coming from Universal. The financial paper's optimistic report is based on the bright box prospects for a group of 12 productions, overall income from television related to provide substantial revenue for years to come, and several large cuts in overhead and production costs. In connection with the publication "on sentiment is the Decca earnings improving seems likely next year."

See Trusts, Foundations Again Including Metro Stock in Portfolios

Metro seems to be regaining its blue-chip status. Plenty of activity in the company's stock last week, with the shares hitting a new high of 30½ for the year, was attributed by Wall Street sources to the accumulation of buys by investment trusts and foundations.

The activity marks a reversal of the position of these groups. In the last few years, many of these outfits dumped their holdings in the face of MGM declining income and corporate problems marked by proxy fights. The withholding of dividends after an unblemished record of some 30 years also served as a factor in disgusting the trusts and foundations. Many charity foundations for example depended on the dividends to meet their disbursements.

However, with the reorganization of Metro under prexy Joseph R. Vogel, the recovery of an earning position and the resumption of dividends (with an extra divvy promised at the year-end), the investment groups and foundations again turned to Metro.

Prior to Metro's descent in the film business echelon a few years ago, the company was long regarded as the Tiffany of the business and its stock figured high in the list of purchases by the investment trusts and foundations. Since the recession is again on the high road and is seen as having an especially rosy future on the basis of the present management's operations and plans, its stock is again finding an honored place in the security buys of investment trusts and foundations.

RESEARCH-NIXED ART

Ben Stoll, prominent artist, was hired by Columbia to do an oil on "Song Without End"—one which would get across the nature and character of the William Goetz production. Stoll came through with a fitting canvas.

But then Col execs employed a variety of satyr outfits to test the painting in comparison with conventional oils. The public preferred the latter, which expressed scenes from the picture and pieces of dialog. As a result, Stoll's work is being used only footballs the critics simply aren't buying art.

Europe to U. S.

Richard Rae
Friedrich Benson
Edward J. Dieringer
Lorraine Gesina
Max Gordon
Howard Lalin
Alexander Mackendrick
Vincente Minelli
George Morgan
David Oppenheim
Otto Preminger
James Rosenfield Jr
Rosalind Russell
Natalie Schafer
Louis Sobel
Richard Sonnenfeldt
Tom Van Dyke
Benny Venuta
Dick Weston

N. Y. to L. A.

Mary Boland
Steve Cochran
George Jessel
Edward F. Kunk
Robert Sherlock
Joe Quarrero
Don Terrell
Joseph R. Vogel

L. A. to N. Y.

Lyn Austin
Richard Basinger
Theodore Bikel
Robert Cole
Joe Glaser
Ed Kalish
Jack Lemmon
Sol Lindlaster
Dave Schutz
Joel Spector

U. S. to Europe

Faye Adams
Edward Albee
Paul Benson
Gil Cates
Frances De Sousa
Donald Flamm
Benedict Gimbel Jr
Hans Hanover
William Kaplan
Gretta Keller
Frank Kimmel
Ben Kimmel
Joseph E. Levine
Isaac Sewn

The Way the Celluloid Crackles

Not too long ago certain Wall Streeters were hollering for Joe Vogel's scalp, the cry of the liquidation scavengers was sharply heard, and the Loew's Inc president (this was before the spinoff of MGM Pictures and Loew Theatres) was fighting within and without the company. Interesting stuff inside the corporation also was alarming.

The trade knows the ensuing history, of course, but the Wall Street "Ripley" now is that investment trusts (big separate chunk) have been buying into Metro, the same company which was such a target for the sharpshooters.

Vogel has been playing the Security Analysts "circuit" (a not uncommon technique to win and win financial support—and seemingly has created a new image for the company.

Disgruntled Flops Crepe-Hang Pix

Vogel on Continuing Profits Vs. Quick-Buck Liquidation—Defends 'Runaway' Stars

Hollywood, Aug. 9

Metro prexy Joseph R. Vogel rapped the knuckles of "disgruntled failures" who bang away on the motion picture industry, defended actors who go overseas to escape taxes, and ranged over a number of other topics—including his favorite Metro's very financial picture.

Speaking off the cuff at a meeting of Security Analysts of Los Angeles (some 150 local specialists who assess the value of stocks and bonds by examining the companies themselves), Vogel said he felt "sanguine" about the future for Metro and for the industry generally.

"I will admit that the stocks are worth more dead than alive," he said. "I doubt that there's a studio in town whose assets aren't worth more than the stocks are selling for." But, he illustrated, Metro has a backlog of some 300 post-1948 films it doesn't intend to sell but which it may eventually lease—through its own organization—to television, except for several which it will release theatrically.

Those 'Quick' Profits

If sold off now, Vogel opined, they could turn a quick profit but lose the long-run profit. For example, he cited Metro's pre-1948 backlog for which the cash offer was $50,000,000. Since then the company has taken in $24,000,000 in rentals and has $24,000,000 in contracts for more rentals, he said. It would be the same, he presumed, for the post-1948 backlog.

Since the proxy fight during which Metro's real estate holdings were at issue, the offers for studio property have trebled, he said. Vogel asserted, and he said he felt vindicated at not selling at the time pressure was on him to do so.

"It was bad advice from disgruntled failures on the Coast which prompted some up Wall Street to make the decisions they did. There are more brains on the Coast than there are in the rest of the whole world put together," New Yorker Vogel said. "But there were a good many who couldn't change with the times—and they're the ones who make the demoralizing statements. The Business is NOT going to hell. It will be as great as it ever was."

Clearly, Vogel meant by "the business" the producing-distributing organizations and the larger, more modern exhibitors for he said he felt sorry for the mites which have been hit so hard and was unable to empathize overmuch with exhibs who still hope to reestablish the grind policy, product-heavy days of yore and noted that the latter exhibs are not supporting their distribs' production. To compete with television, he observed, pictures must be made one-by-one and exploited accordingly.

Regarding "runaway productions" Vogel said it makes no difference to a distributor whether pix are made here or overseas and blamed the government for the state of affairs. Moreover, the situation is bound to get worse, he said.

"Artists have turned into collection agencies for the government," charged Vogel. "They know they can't work all their lives. Many of them had to starve for a long time and know they will probably have only a few years in which to provide for their futures, for their children. They're not like you and I are, people who can depend on salaries and stable income.

Out-of-country productions "is a sad note with us," Vogel admitted, but "we're the only industry the government never credits a dollar with . . . even during the war we got only what we paid for."

Vogel commiserated with the industry in its confusion in regard to the violation of various audit but the U. S. government is singularly unwilling to do so, Vogel noted.

The president reiterated the 40-cents net of $7,212,000 and other financial figures published in Daily Variety on July 8, and reaffirmed his belief that Metro will "make more money next year than Metro, or any other motion picture company has made in its history."

Even Metro has had the disappointments this year, despite all opportunity lying in the stock [illegible]. Vogel conceded, although the film did well on the Culver City lot in spite, perhaps, the second and third are "not very productive."

Considerable portion of $24,000,000 which Metro cannot be coke in from future rental revenues from pre-1948 backlog under contracts currently signed, will be attracted by such Metro television expansion programs, Vogel said.

Meanwhile, company continues a "very active" interest in an undeclared future in pressure adaptable to both cable and air transmission, he said. There is addition to Stanford deal.

Metro has earmarked $9,000,000, plus of its selective $50,000,000 production outlay for fiscal 1960-61 for the budget of "Mutiny On the Bounty," Vogel said.

Vogel commissioned realtors to sell off portions of the studio's 150 acres, although the property in question is between 100 and 150 acres, the portion up for sale does not include any actual studio facilities. It's mostly vacant lot space located away from the lake which is used for boatmoving, he said.

"Gone With the Wind," speculated Vogel will top $8,000,000 in theatrical-rental potential left in it and it's definitely not the film Metro will permit to be aired as a tv one-shot for $250,000. When will GWTW be seen on tv? "I hope never."

Highest outright bid offer a few years ago from a television company for the film was $12,000,000, he said. It goes back to theatres again this year. Last time, 1954 was its third release.

FED JUDGE SANCTIONS NT&T'S THEATRE BUY

A court order allowing National Theatres & Television to acquire the interest of its president, Martin G. Kaplan, in the Towne Theatre at Bell Gardens, Calif., was signed in New York Friday (5) by Federal Judge Sylvester J. Ryan.

Under the consent decree NT&T is prevented from operating the property as a theatre. The court order now clears the path for NT&T's disposing of the theatre as it sees fit.

Vogel's Talk Ups Shares

When a man like a company president has something special to tell about his outfit, the best place to talk is to the company of stock specialists. That is, if he wants to see enhancement of his corporation's securities.

Joseph R. Vogel did just that last week. He told a meeting of market analysts in Los Angeles last week of up-and-up Metro earnings and vast potential assets. Result was that M-G-M hit a new high of $32.25 per share on the New York Stock Exchange.

IATSE HATES O'SEAS SHELTER

Sahara-No-More-Of-the-Bozart

D. W. Brogan, English observer of the American scene, has the lead piece in Saturday Review, Aug. 6, under caption, "No Hix In The Sticks." He opens with the comment that his title is "a theft from the style of that important source of language and ecological information, VARIETY." Piece itself deals with the tendency of all the arts and artists to congregate in, and live for the applause of, New York City.

College professors, prone to encourage novelists, poets and artists in residence, dislike the ever-prominence of Manhattan but the fact remains says Brogan. But is not London the cultural center for Britain, Paris for France, and so on?

He makes the arresting point that in the past generation the great growth of U. S. historical interest in music and painting has been at the expense of regional literature a la Hamlin Garland, Theodore Dreiser but points out that today's American novelist of greatest international standing, William Faulkner, lives in and writes about Oxford, Mississippi.

Brogan quotes extensively from the works of H. L. Mencken. It was Mencken who long ago referred to all land beyond Manhattan, while himself resident in Baltimore, as the "Sahara of the Bozart."

Quoting Brogan: "The gap between the city slickers and the dumbbells from the sticks is narrower than it ever was." Hence his paraphrase of this publication famed 1935 headline: *Land.*

'Apartment' Lone Yank Pic Entered In Competition at Venice Film Fest

Rome, Aug. 9.

Billy Wilder's "The Apartment" (UA) will be the only Yank film in competition at the upcoming Venice Film Festival, marking the second year in a row that but one U. S. feature has been selected by the fest pre-selection committee. "Apartment" was the alternate choice in the indicative selection submitted to Venice authorities recently, in which the first item was "Pollyanna" (BV). No other Yank pix were officially notified by the M. P. E. A. though it's known that the Venice greeks saw many more American pix via private arrangement with various U. S. majors.

Full list of 14 entries which will compete for the Venice Gold Lion in the Aug. 26-Sept. 7 event includes four Italian vehicles, two French pix, one British pix which has a U.A. release, and one pix each from Czechoslovakia, USSR, Poland, Japan, Western Germany, and Jugoslavia.

Besides the Yank entry, these pictures are: "Adua and Her Colleagues" (Ergo-Italian), "Rocco and his Brothers" (Titanus-Italian), "The Dauphins" (Video-Italian), "Long Night of '43" (Italian), "Heldubrie" (The White Dove) (Czechoslovak), "Krzyacki" (Riders of Teuton Order, Poland), "Lenin" (Leningradskoie Nebo) (Leningrad Skies) (USSR), "Singen Ist Jukeen" (No Greater Love, Japan), "Le Passage du Rhin" (Rhine Crossing, France), "Le Voyage en Ballon" (Voyage in a Balloon, France), "Rat" (War, Jugoslavia), "Schachnovelle" (The Royal Game, West Germany) and "Tunes of Glory" (Great Britain).

Pix were unanimous choices of the selection committee, made up as follows: Emilio Lonero, president (and fest topper), Carlo Ba, Ottavio Croce (former Venice director), Ottavio Jemma, Vinicio Marinucci, Luigi Valsecchi and Enio Cagnato (secretary).

SWOPE BUYS 'THE CHASE'

Milestone Will Direct Richard Hubler Novel—Distrib Unset

Hollywood, Aug. 9.

Herbert Swope Jr. has purchased screen rights to Richard Hubler's novel, "The Chase," and will produce the suspense melodrama independently, with Lewis Milestone to direct.

Property is the initial project Swope will film following his recent exit from 20th-Fox where he was both a theatrical feature producer and, most recently, an executive producer for the studio's tv arm. He has a number of television projects in various stages and also expects to be active in the legitimate theatre next year.

No releasing deal has been set for "Chase," title of which will be changed to avoid conflict with similarly titled film which Sam Spiegel is prepping. Swope and Milestone currently are negotiating with a top writer to screenplay.

UA's 40c Payment

United Artists directors declared regular quarterly dividend of 40c per common share.

Dividend is payable Sept. 30 to stock of record Sept. 16.

Film Library As Pressure Cooker Of Par Payoff

Paramount for the next eight to 10 years is reasonably certain of netting the equivalent of $2.50 to $3 per share from the sale of its pre-1948 film library, and its entertainment business ought to bring about the same amount.

In addition to this $5 to $6 per share, there's a vast potential in the post-1948 library, in International Telemeter and electronics enterprises. Thus, earnings for the future look to go well beyond the annual $2 dividend rate.

This sizeup of Par comes within the pattern of the continuing Wall Street investigations of film companies.

We believe that Paramount common stock, around current prices, has considerable underlying merit as an entertainment and holding company and presents a superior semi-investment grade participation in the electronics industry, states Jesup & Lamont, brokers.

Intriguing to the financial district professionals is the fact some Par assets have an assumed value of $133,300,000, whereas the approximate book value is $22,140,000.

It's estimated that Par has an equity of $90,000,000 in the post-1948 library.

Company's stock in Famous Players Canadian is carried at $15,430,000, but actually is worth $20,000,000 according to the Wall Street analysts. Stock in Fairchild Camera is carried at $450,000, actually has a market value of $7,200,000. Stock in Ampex is carried at $1,140,000, has a trading value of $11,000,000. Several other properties similarly are under-carried on the books.

Jesup & Lamont has an especially provocative observation about Telemeter: "It may not be too optimistic to estimate that percentage of pay-tv on a commercial scale could double Paramount's operating income."

Ernie Grossman's Berth

Ernie Grossman, who has been associated with Warners 18 years, the last two in the exploitation department at Burbank studio, has been appointed exploitation manager of the company.

He'll make his headquarters in New York.

CHI CONVENTION LACKS ANY PLAN

By JACK PITMAN

Chicago, Aug. 9.

As one delegate who'd been to St. Louis two years ago summed it: "The script's the same."

So for that matter, was the "Let Me Call You Sweetheart" melody that could well have been the musical accompaniment for the International Alliance of Theatrical Stage Employes' biennial meeting here last week. It merited the comparisons with the Republican Party convention of the preceding week in the same cavernous Hilton hospice—a dull show.

Noises as at the Republican conclave were kept pretty much offstage—partly by politic steering from the chair, but as much by olive-oil unity acquiescence from the delegates. Economic anxieties, as focused again by the film craft continents, and intramural tangles current so much objected as they were muted and at least one issue—television—was smothered altogether. Nearest to a sound of militant trade union debate in fact, was over executive pensions, one separate story—hardly a central item on the agenda yet it stirred a two-hour debate that made for the liveliest session of the week.

Acclaim Walsh Anew

Also promised was a contest, albeit a feeble one, for the presidency, but that too dissipated in a wave of good cheer and cliff-supper-unitism so that by Thursday (4) prexy Richard F. Walsh and his administration were acclaimed for another two years. Actually, if it need be noted, Walsh has broad support from the stage-hands—enough, it seems, to assure him the office in perpetuity. Moreover, such opposition as he has progresses to want no part of the job so long as the Landrum-Griffin labor act with its welter of restrictions and paper work is on the books.

Toll Hem 'n' Haw

Respecting division in the ranks, the wedge is clearly toll-conn, favored on the West Coast but a prospect much loathed in other IA sectors. To the 22 IA Coast studio locals and the AFL Hollywood Film Council, pacere has seemed a crawl and they've already said so. To president Walsh, it was seeing two years ago the "out" being a wire system.

This time the Hollywood film editors self-protectively resolved that no action be taken against toll and met diametric opposition from the New York boothmen. It looked to erupt on the floor until both sides were persuaded to withdraw the argument going that it could only make for a "pointless" skirmish. Thus it could be accounted a victory for the LA craftsmen, a tacit acknowledgement by the convention that fervor looks to be an inevitable winner. So quashed the parley continued its relatively smooth sailing.

It figures being an umbrella for diverse (though not necessarily opposing) interests that IATSE must hear out all manner of "urgent" issue. This it properly does, but the "clamour" issues still originate from the two coasts, and the emphasis, as at St. Louis, was on "runaway" picture production—and how to combat it. That's a toughie about which the technicians have only been able to declaim—no' think through.

Congress to date has turned a deaf ear toward IA pleas for labelling of foreign product (pix, soundtracks, etc.) or tighter tax laws to discourage the stars from taking to Swiss numbered bank accounts. Nor have the solons been inclined to investigate stagehand gripes against theatrical and telepix relish for non-U.S. backgrounds. If these appeals are politically unrealistic, it doesn't show for IA's dogged pursuit of their goals.

Tax Shelters

Still, it would seem the best to be done is to push on the public education front via the 61,000-odd membership (down a couple

(Continued on page 58)

Stagehands Vote Executive Pensions; Walsh Will Rate $10,000 Annually

Chicago, Aug. 9.

IATSE convention here last week awarded a pension plan to retired execs of the alliance. Acting on a resolution introduced two years ago at St. Louis, parley okayed the scheme after a two-hour debate that proved the liveliest session of the meeting.

Plan provides for past presidents to receive $10,000 yearly, and all international officers with 20 years or more service are eligible for $100 a month. Amount for five years service is $240, for 10 years $480, and for 15 years $720 annually.

Money, starting with a $100,000 kitty, will come from IA's general office fund.

Execs with 25 or more years service include prexy Richard Walsh, secretary-treasurer Harland Holmden, and trustees William C. Scanlan, R. F. Morris and George W. Brayfield. Majority of union's officers have at least 10 years service notched.

Tugging match over the plan was linked to a general membership pension proposal which failed to gather popular support. Objections raised included fact it would cost each member 25c additional per week, plus fear it would lead to something like wholesale nepotism among the locals.

It's estimated that some 60% of the stagehands are now covered by employer pension plans. Since union employs its officers, it's figured a pension plan for them is fitting and proper. Still to be decided, however, before plan is effected, is whether the officers should contribute to it.

IATSE's Cash Assets

Chicago, Aug. 9.

IATSE's treasury has fattened since the St. Louis meeting two years ago.

Union's books then showed $1,261,294 in cash and other assets. As of last June 30, total assets were listed at $1,557,127, breaking down to $550,378 in cash, $993,439 in both U. S. and Canadian bonds and other securities, and $13,309 in miscellaneous assets.

Harland Holdmden, secretary-treasurer, attributed increase primarily to operating economies plus hiked investment returns.

United Artists Sets Up Story Dept. on Coast

Hollywood, Aug. 9.

United Artists has established its first formal Hollywood story department in company's history, thus expanding its services to independent producers and at the same time insuring a constant flow of important material and product.

Mrs. Mimi Roth, wife of Mirisch Co. exec Leon Roth and a UA reader for some years, will head the new operation, working directly with agents and publishers and coordinating her work with Mrs. Doris Vidor, creative exec for UA.

According to Robert F. Blumofe, v.p. in charge of west coast operations for United Artists, the new unit will offer a speedier and more efficient coverage of literary material. "We're going to take a more active part in turning up new material which can be exposed to our producers," he explained.

UA's intention is to provide a service to its producers which independent filmakers could not afford unless they banded together. Blumofe pointed out the operation will benefit the UA indies by giving them a major-studio-type of literary coverage without weakening the independent's autonomy as a producer.

Blumofe revealed UA's releasing program for all of 1961 and most of 1962 already has been laid out and that, with the new story department, plans can be projected more seriously for the 1963 and even the 1964 programs. Material for films always has been the bottleneck, the exec said, explaining the device of a formal story operation will break that bottleneck.

Establishment of the unit also keyed by the competitive pressures involved in every negotiation for an important property, Blumofe stated. With UA now taking an active hand in story coverage and purchasing, company can compete more favorably with major studios for top material. "We'll buy a property on our own if we feel it is valuable and could be lost by waiting," Blumofe said. "In other cases, we'll work with our producers in securing material."

The UA exec declared the company is in a continuing market for top producing talent, noting further that one of UA's drives is to bring as many top film talents into the fold as possible. Story department concept, he feels, is an added lure that could have significant results.

Function of the local operation basically will cover books, both in galley and manuscript form, as well as original screenplays. Office will work with UA's New York story department, established three years ago, on theatrical properties.

IATSE Roll Loses 2,640 in 2 Years

Chicago, Aug. 9.

Mainly reflecting job shrinkage in various entertainments, International Alliance of Theatrical Stage Employes membership declined by 2,640 in past two-year span, union's exec body reported to the Chi biennial parley.

IA rolls now list 67,967 cardholders, against 64,607 in '58.

WAYNE SNEAKS 'ALAMO'

Just Everybody Knows About It But Press Kept Title 'Secret'

Denver, Aug. 9.

So many film company execs, technicians, actors, directors and hangers-on converged on Denver for the first public "sneak" preview of John Wayne's "The Alamo" there was barely room for the audience.

Headed by Wayne and his entourage from Hollywood, the crowd began early to descend from west and east for the well publicized "sneak" at the Fox Aladdin Friday (5).

Like the "sneak" preview showing of Metro's "Ben-Hur" in this city last year, the advance showing for audience reaction of "The Alamo" was a well guarded "secret"—the newspapers, radio and tv did refrain from mentioning the name of the film but hardly anything else.

Among those who crowded into the 900 seat Aladdin (where the showing of "Can Can" was suspended for one day to allow for the "sneak") were, in addition to Wayne and his party from Hollywood, United Artists executive M. J. Heineman, v.p. J. R. Velde, div. sales mgr. from New York, Arnold Picker, v.p., Dave Picker, asst. to Arthur Krim, Max Youngstein, theatre execs from various points and other interested personnel.

Ocean's Eleven
(COLOR—PANAVISION)

Uninhibited romp about a whopping crime caper in which five Vegas strip hotels are stripped of all their casino funds by 11 clannish ex-paratroopers. Despite number of serious weaknesses in both material and interpretation, should take in chips, thanks to cast.

Las Vegas, Aug. 4.

Warner Bros. release of Dorsey-Wile production. Directed by Lewis Milestone. Screenplay Harry Brown, Charles Lederer, based on story by George Clayton Johnson, Jack Golden Russell. Camera Sam Leavitt. Editor Philip W. Anderson. Art director Nicolai Remisoff. Music Nelson Riddle. Sound W. A. Wilcox. Stereophonic Sound Fred Hynes. Reviewed at Fremont Theatre, Las Vegas, Aug. 4, '60. Running time: **127 MINS.**

Danny Ocean	Frank Sinatra
Sam Harmon	Dean Martin
Josh Howard	Sammy Davis Jr.
Jimmy Foggia	Peter Lawford
Beatrice Ocean	Angie Dickinson
Anthony Bergdorf	Richard Conte
Tushy Ocean	Henry Romero
Adele Harmon	Patricia Wilgoren
Wanda Wilkinson	Joey Bishop
Spyros Arabia	Akim Tamiroff
Roger Corneal	Henry Silva
Mike Rogers	Clem Harvey
Tony Spagnolo	Buddy Lester
"Curly" Steffens	Richard Benedict
Mrs. Bergdorf	Joan Weldon
Red Skelton	Himself
George Raft	Himself

"Ocean's Eleven" figures to be a moneymaker in spite of itself. Although basically a nonsensical piece about the efforts of 11 ex-war buddies to make off with a multi-million dollar loot from five Vegas hotels, the film is frequently one resonant wisecrack away from turning into a musical comedy. Laboring under the handicaps of a contrived script, an uncertain approach and personalities in evidence playing themselves, the Lewis Milestone production never quite makes its point, but camps along merrily unprovoked that it doesn't. Where the Warner's release no doubt will make the desirable number is at the market windows, thanks to the boxoffice magnetism of its cast.

Confusedness runs rampant in the Harry Brown-Charles Lederer screenplay, based on a story by George Clayton Johnson and Jack Golden Russell. Set in motion on the doubtful premise that 11 playful, but essentially law-abiding wartime acquaintances from all walks of life would undertake a job that makes the Brink's look pale by comparison, it proceeds to sputter and stumble through an interminable initial series of assembled expedition sequences.

It is probably in these passages that the personalities of several of the stars clash with the characters they are attempting to portray. Acting under the aegis of their own flesh-based identities, players such as Frank Sinatra, Dean Martin, Sammy Davis Jr. and Peter Lawford talked quite entertainingly (Sinatra in fact talks, has to verify said fact) at times.

At one time, the film finally picks up when the diving scheme is set in motion. Just when all appears to be coming off as planned, a professional gambler (Clem Harvey) detects what the boys are up to. This discovery leads to an amusingly contrived chase that will pick a rough for audiences.

There is a startling amount of humor in the film but much of it is largely for the inner circle crowd who are familiar with or vital to the situations. The dialog is sharp, but not always pertinent to the story being told. And director Milestone has failed to curb a tendency toward flamboyant but knowing caricature behavior on of actors to decide whether to appear's the best straight or with tongue in cheek. In trying to blend both approaches, he has succeeded in overbalancing one side the other.

Likeable, but not over-emotionally performances are turned in by Sinatra, Martin, Davis and Lawford. Angie Dickinson is attractive opposite Sinatra. Richard Conte gives one of the better performances, a heartfelt experiment of the hard's are, but channel characterization. Romero, another standout, delivers a outstanding performance as the alert-minded goof who finds up the super scheme.

Akim Tamiroff stands comedy honors, closely trailed by Joey Bishop, Buddy Lester and Martin Milner who perform favorably are Henry Silva, Patricia Wilgoren, Clem Harvey, Richard Benedict, Joan Weldon, Norman Fell, Clem Harvey, Hank Henry and guest stars Red Skelton, George Raft and Shirley MacLaine, latter in an unbilled drunk bit.

Chief among the competent craft credits are William H. Daniels' photography, Philip W. Anderson's editing, Nelson Riddle's score and Nicolai Remisoff's art direction. Several appealing but not particularly exciting tunes by Sammy Cahn and James Van Heusen crop up along the way. Main titles by Saul Bass are as clever as anything that follows. Tube.

The Hound That Thought He Was a Raccoon
(COLOR)

Amusing variation on an aged theme. A companionable and attractive Disney featurette.

Hollywood, Aug. 5.

Buena Vista release of Walt Disney production. Directed by Tom McGowan. Screenplay Albert Aley, from original story by Rutherford Montgomery, comments Robert Brunker. Editor George Gale. Music Buddy Baker, William Lava. Sound Robert O. Cook. Reviewed at Academy Awards Theatre, Aug. 5, '60. Running time: **48 MINS.**

Long-standing comaraderie between individuals of enemy animal camps is nothing novel in the way of a dramatic theme. "Androcles and the Lion," "Sequoia," "Romulus and Remus," etc.; but "The Hound That Thought He Was A Raccoon" (and nearly starved to death tryin' to eat like one) is a charming new variation. The 48-minute Disney featurette is certain to be a popular added attraction wherever it plays, particularly where "family" audiences flock.

Engagingly narrated country style by Rex Allen from Albert Aley's screenplay out of Rutherford Montgomery's story, the film describes the problem of a lost pup who, in infancy, takes up with a brood of 'coons. Later returned to his owner, he finds himself in the ironical role of a coon-hunt dog pack leader but rises to the occasion to fighting off his own kind when they threaten his old playmate.

So patiently is the action blocked out by director Tom McGowan, lensman Robert Brunker and editor George Gale that some members of the audience particularly the younger ones, won't even be aware that the story has been designed and constructed to people, and wasn't just happening when producer Winston Hibler, his staff and crew chanced upon it. As is typical of such efforts by Disney, music is a key ingredient in emphasizing personalities and adding notes of humor and tension.

The score was penned by Buddy Baker and William Lava, and is well orchestrated by Franklin Milton. Other sound and technical technical credits are none than satisfactory. Tube.

Young Jesse James
(SCOPE)

Another remake of America's favorite outlaw, this time as a visionary south. Amounts to a weak lower-berth western.

Hollywood, Aug. 1.

Twentieth Fox release of Sam Katzman production. Music Ray Heindorf. Written by Frank Burt. Screenplay Burt, Ben Markson, Richard Durham, Don Robinson, Bob Fender, Bernie Wrightson, Lewis Meltzer. Camera Carl Berger. Editor Bob Kelley. Sound Harry Leonard, Lee Bartlett. Reviewed Aug. 1, '60. Running time: **73 MINS.**

Jesse James	Rat Sandoval
Vic Younger	Willard Parker
Bette Stevens	Barbara Ames
Frank James	Robert Dix
Quantrill	Rodolfo Hoyos
Belinda	Jackie O'Donnell
Pinto	Richard Boone
Cole	Rex Holman
Bob Younger	Bob Palmer
Mrs. Samuels	Sheila Brooks
Jim Younger	Johnny Wick
Walter Turnbull	Lance Fuller
Kansas	Nicholas Lewis
Jackson	Joe Kendall

The public's seemingly insatiable appetite for the dramatized exploits of likable outlaw Jesse James is being put to the test again in this supporting number from 20th Fox. But western fans and aficionados of JJ's rootabaggin' career will tend little to grow enthused over in Jack Leewood's production. Mrs. James' son, Jesse, has through overexposure become a caricature of himself. It is an easy matter now for an educated audience to anticipate his reactions—an element of familiarity that ought to curb future filmland inclinations to tackle the hackneyed story.

"Young Jesse James" examines Jesse, Rat Sandoval and brother Frank (Robert Dix) in the formative stages of their careers during and just following the Civil War period in which they joined up with Quantrill's Raiders. The Orville H. Hampton-Jerry Sackheim screenplay explores a heretofore untapped vein of motivation in Jesse's youth, finds him beset by psychological pangs and Mephistopheles visions of evil-incarnate hanging up the familiar "God Bless Our Home" sign on the wall of his home; he is overcome by an "unaccountable" fit of fear. Only other difference between this version of Jesse and his predecessors is that this one is a shade more venomous and unreasonably brutal.

Strickfaden does a family commendable job of delineating the jumped-up variation on the well-known "hero." Dix is reserved in the role of the rather intellectual brother. Willard Parker ably plays Cole Younger, and Merry Anders is on for a brief unnecessary scene as the inevitable Belle Starr. Rex Holman's snappy portrayal of a sadistic young tough puts some life into the film. Another effective performance is Emile Meyer's as Quantrill. Jackie O'Donnell is earnest and pretty as Jesse's young missus.

William Claxton's direction fails to avert the uneven pacing inherent in the script, which gets off to a fast start, labors interminably in the middle, and winds with a parting shot of action. Richard C. Meyer's editing is a bit choppy, and Carl Berger's lensework fuzzy in spots. There is a listenable title ballad by Irving Gertz and Hal Levy that frames the story with some imagination. Tube.

Jungle Cat
(COLOR)

Another of Disney's true-life adventure pics. Expertly lensed and put together, but not always as fascinating or disarming as prior forays into the off-the-beaten-path terrain. Prospects favorable.

Hollywood, Aug. 5.

Buena Vista release of Walt Disney production. Written and directed by James Algar. Photog. Ivan Dryer, Charles Boyle, Winton Hoch, Lloyd Ronne, Walter Suchsland, Ralph Woolsey, Oliver Wallace, Robert O. Cook. Reviewed at Academy Awards Theatre, Aug. 5, '60. Running time: **70 MINS.**

Somewhat less interesting, considerably less amusing, but equally as particularly and particularly filmed by Walt Disney's personal true-life adventure pictures, "Jungle Cat" pokes around in the lush rain forests of Brazil and comes up with some splendidly photographed shots of wildlife in its best survival-of-the-fittest form.

Although the film lacks a desirable beginning, middle and end approach, it has an interesting and unusual camera lens and an entertaining medium picture for fanciers of that legend, "jungle-jungle" the mangers.

The "jungle cat" of humor is the star and pivotal character of the picture, but plenty of other beasts upon the screen, a few of them "only as peculiar" than otherwise and fascinating. Paramount among others caught at work or play are the big carnivorous, the crocodile, the caiman, the giant anteater, the brown bear and the mouth-watering the giant a prehistoric beast that bears a strong resemblance to the "dinosaurs" recently seen in 20th's "Lost World."

The jungle world, stunningly photographed by an all the operators that cannot within it, is James R. Stone, Lloyd Beebe and the late Hugh A. Wilson, is rewarding to behold in striking Technicolor hues.

Where there is a forest filled with lush and primal life sound is always a vital ingredient, and it has been vividly reproduced here by Robert O. Cook. Impressively punctuating the action and emphasizing bones or few where each is appropos is Oliver Wallace's score carefully orchestrated by Clifford Vaughan. The narration, which is excellent and informative until a typically pedestrian "in the sun sinks in the west—such is the way of the jungle" climax, is the product of director James Algar, who has done a praiseworthy job of assembling all the footage into an attractive 70 minutes. Winston Hibler narrates tolerably. Other key contributions are Norman Palmer's taut editing and skillful animation effects the familiar Disney pen-through strokes by Ub Iwerks, Meader and Art Riley. Tube.

Pula Film Festival Reviews

Tri Ane
(Three Girls Named Anna)
(YUGOSLAV-TOTALVISION)

Pula, Aug. 2.

Vardar Nacional production. With Dusan Netomac, Kristina Stojkovic, Marija Kon. Dubravka Ljul. Directed by Branko Bauer. Camera, Branko Blazina. Music Boban Adamic. At Pula Film Festival. Running time: **93 MINS.**

A postwar drama centering around an old man on the search for his daughter whom he lost during the chaotic war years and whom he believes still alive. Basically this is a humanly interesting and touchy story which hasn't been exploited to best advantage. Too talky for U. S. market.

Technically it commands some attention as made in so-called Totalvision, a system comparable to CinemaScope. Good lensing is evident. Besides the inadequate direction and script work, fault lies also with the acting. Latter is not too impressive. Hens.

Drug Proteedalik Centafor
(Comrade President Centro-Forward)
(YUGOSLAV)

Pula, Aug. 2.

Lovro Production production. With Vinko Ribicic, Markovic, Pero Vu-ko, Tatjana Bogdanic, Peter Rizov. Directed by Zoro Gerojic. Camera, Vito Bar. Andrejevic. Music, Boban Adamic. At Pula Film Festival. Running time: **92 MINS.**

The showing of this gave evidence of two facts. That the Yugoslavs are also able to produce worthwhile comedies and that local audiences are receptive to them. It's a new comedy which teems with many old and new gags. However, this is strictly local stuff.

As the title indicates, football (European soccer) plays an essential part in it. Director Sarajic showed a fine sense for amusing situations. Cast includes a number of sexy looking gals. Hens.

Rat
(War)
(YUGOSLAV-TOTALSCOPE)

Pula, Aug. 2.

Partizan Film Beograd production. With Zlatko Madunic, Ljubica Jovanovic, Pavle Vujisic. Directed by Veljko Bulajic. Screenplay Ivan Slavko Vujica. Camera, Tomislav Pinter. Music, Bojan Adamic. At Pula Film Festival. Running time: **90 MINS.**

Pictures theme resurgence of Stanley Kramer's "On The Beach," the novel of C. Zivanovic (widely known Dalmatian writer-critic) and of Eva Krajewska, Polish actress, recently given a French prize as best actress of year, as well as the fact that "War" leaves in one of the most expensive $400,000 films this are eagerly awaited film at this festival. But it seems to one of the most disappointing Yugoslav pics at the Pula Fest. The fact that "War" walked off with second prize at Pula put the latter's pics in a just too favorable light.

"War" is another Yugoslav film about warfare but this one centers around a future war dealing with the utilization of atomic weapons and playing in a heavy style. It contains a strong anti-war message. The idea of telling that mankind would face terrible disaster if Nehkind can fail to take seriously. Its treatment is too much on the naive if not primitive side. Cesar Zavattini's screenplay is weak. Bulajic who last year directed "Train Without Time Table" is another disappointment. Both he and Zavattini must share most of the blame for this film's considerable shortcomings.

Their biggest mistake was to combine satire with realism. This just doesn't mix. The satire in this fact too transparent. What had been intended to be a shocking picture was nothing much more than a second-rate humoresque.

Noteworthy are the technical credits. That Yugoslavs can do special effects like nobody else was evidenced in this. Incidentally, Tito's Army contributed substantial assistance to this film. Hens.

Akcija
(Operation)
(YUGOSLAV)

Pula, Aug. 2.

Trajan Kinematograf production. With Lazar Ilic, Mirko Pitulic, Branko Plesa, Boda Lukic. Arnold Tovornik. Directed by Zoro Gerojic. Camera, Franc Cerne. Music, Alojz Gradnik. At Pula Film Festival. Running time: **89 MINS.**

"Operation" is another picture about the last war, depicting the courage of Tito's partisans. However, the producers tried a departure from the partisan cliche by showing a psychological study of these freedom fighters. The outcome of this isn't exactly positive. It's basically not too bad a picture. Has slim export possibilities.

After a battle between partisans and German occupation soldiers, most of the former are either killed or taken prisoner. Only seven partisans manage to escape. Technically, the film comes up to an okay standard. Hens.

Partizanske Price
(Partisan Stories)
(YUGOSLAV)

Pula, Aug. 2.

Tito Belgrade production. With Boris Dvornik, Milan Milosevic, Branko Plesa, James Vidmar, Nikola Popovic. Directed by M. Popovic. Screenplay, V. Jankovic, camera, Aleksa Ristanovski, music, Boban Adamic. At Pula Festival. Running time: **105 MINS.**

The best thing about this film is the camerawork which includes a number of impressive shots. And there's also a certain plus factor to the score by Bojan Adamic. But otherwise this is a rather disappointing production. Put the blame on an utterly implausible script, inadequate direction and dulled the acting. Nothing here for the U. S. market.

Pic presents two stories both dealing with episodes from Tito land's partisan era. Technically, the film reaches a good standard but remains a far cry from being an acceptable offering because of other drawbacks. Hens.

Kapetan Lesi
(Captain Leshi)
(YUGOSLAV-COLOR)

Pula, Aug. 2.

Novosti Film Belgrade production. With Mihajlo Mihajlov, Milan Tomic, Sinisa Sotic, Bogdan Petic. Pictic Directed by Zivojin Mihailovic. Screenplay Mihajlov, camera, Branko Bijelic, music, Rados Stanojevic. At Pula Film Festival. Running time: **90 MINS.**

Film follows much the Hollywood action pattern and may be acclaimed as a good "domestic western." Z. Mihailovic has directed with considerable skill and imagination. In the category, it's a prize-worthy commercial item that has always decent foreign possibilities. Many angles have found "Leshi" the best directed and most entertainingly made film of the festival.

Film concerns the end of the last World War and centers around Captain Leshi, who becomes one of the partisans for his courage and bravery. There is lots of thrills in this. The villains of course are the German Occupation soldiers and Yugoslavs who collaborated with the Germans. Yet it is not a political pic but an actioner which may use is to keep the viewer in edge. Leaving ethnic viewers and other critic results are to give "Leshi" a good rating. Hens.

Izgubljena Olovka
(The Lost Pencil)
(YUGOSLAV)

Zagreb Film Zagreb production. Directed by Dusan Vukotic. Screenplay Vukotic, Zvonimir Rogoz. Music Boris Ljubic. At Pula Film Festival. Running time: **10 MINS.**

Pula, Aug. 2.

Technically this medium-length feature may be acclaimed as the best pic of the 11 entries offered at the 1960 Pula festival. With Mira Nikolic, one of the better known Yugoslav screen actresses, in the role of a teacher film concerns ground children. Dusan Vukotic has brought a number of interesting studies of puppets before the camera. Film could be an attractive accompanying feature abroad.

Films psychological message is of showing that children need a particularly careful treatment. Skabenja's handling of the young players is excellent and also the camera work is a plus. Hens.

Spijun X-25 Javlja
(Agent X 25 Reports)
(YUGOSLAV)

Pula, Aug. 2.

Trajan Film Ljubljana production. With Boris Dvornik, Janez Vrhovec, Marija Vujan, Rolf Wanka, Nikola Popovic. Directed by Frantisek Cap. Camera, Kalinski. Screenplay, Frantisek Cap, based on Milan Nikolic's novel. At Pula Film Festival. Running time: **93 MINS.**

Frantisek Cap, one of Yug-

(Continued on page 16)

FOR 1964 FAIR: SCRIPT NEEDED

Clergymen Versus Amusements

"Some members of the Canadian clergy shrewdly exploit the fact that it is easier to condemn vice than sell virtue." So writes Hugh Garner in a magazine article headed "How Canadian Clergymen Meddle With Your Entertainment" in August issue of Liberty of Toronto.

To quote further:

"The Baptists are against 'Sunday sport.' The Presbyterians are death against 'pornographic plays.' And the extremists all join with spokesmen from the United Church, who can't make up their minds whether the world is going to hell through gambling or beer.

"The Catholic clergy shows a tolerance for bingo, but hates 'obscene' literature and moving pictures — especially books and movies that contain such obscenities as divorce, birth control and anti-clericalism.

"The preachers from the splinter group evangelistic sects are even seemingly against happiness. But they ignore 'salacious' literature, pornographic plays and 'blue' movies for none of their followers go to movies or the theatre, and few of them, apparently, can read."

'Rosemary' Realism Aided W. Germany

Producer Waldleitner Describes 'Jitters' of German Industrialists While Film in Production

"Rosemary," the hard-as-nails satire on Germany's nouveau riche postwar industrialists, being handled this side by Irvin Shapiro's Films-Around-The-World, has not damaged the "image" of Western Germany abroad but has, in fact, done good by showing how Germans can laugh at themselves in the proper perspective, according to Luggi Waldleitner, producer of the film.

Waldleitner, in New York Thursday (4) en route to Hollywood, said too that very fact that such a critical film, based on an actual event, could be made should furnish proof of the freedom enjoyed by West Germans. That, however, is not to say that the Bonn government was happy that "Rosemary" was made, said the producer. In fact the government did everything in its power to discourage production, with result that it was the most "difficult" film that the vet producer has ever made.

As example, Waldleitner reported that before he started shooting, he had an agreement with the Mercedes-Benz people to furnish him with the 15 limousines used in the pic to point up ostentatiousness of the industrialists. Shortly before filming started, Mercedes-Benz execs renegged on the deal, forcing the producer to comb countryside to find replacements among Mercedes owners not quite so thin-skinned.

He also had a verbal okay from the management of Opal Motor Co. to allow him to film a key sequence in one of their factories. At last minute Opal people qualified their okay to say that he could use their location, but only on condition that film's title character, a high-flying Munich prostie, did not appear in sequence which, of course, was whole point of the scene. He had to find a personal friend with a factory.

Bonn government, Waldleitner pointed out, was powerless to exercise any pre-production censorship, but after film was completed and it came up for classification by the film industry-backed board (comprised of members of film industry, church and government), he got a fairly rough going over.

Among cuts he was asked to make was a scene in which the two troubadors, who wander through the film making caustic comments about the plot and social conditions generally, pass a group of marching soldiers. Board insisted that he not be allowed to show the soldiers in full view, but compromised to the extent that he could show their marching feet. Commented the producer: "I don't think soldiers have heads anyway."

Board finally passed the pic (with cuts), classifying it for audiences of 18 years of age and over, and withholding from the producer various tax advantages which a producer of a film of "extraordinary cultural value" can win. Pic was a tremendous boxoffice hit in Germany with the ironical result, Waldleitner points out, that the

(Continued on page 15)

Third Quarter at AB-PT, 25c, Both Pfd. & Common

American Broadcasting - Paramount Theatres has declared a third quarter dividend of 25c on both the outstanding common and the preferred issues.

The two stock payoffs are payable Sept. 23 to holders of record on Aug. 19.

Will Rogers Hosp Goal $1,000,000

This year's fundraising campaign for the benefit of the Will Rogers Hospital has been designated "O'Donnell Memorial Year" for late tycoon of Texas' Interstate circuit. Goal of the drive is $1,000,000.

The campaign is scheduled for August and September, although it's expected that some exchangers will conduct their drives later in the year.

Whether or not the Hospital's $1,000,000 goal is achieved, commitments have been made to spend that sum—$600,000 for the construction of the O'Donnell Memorial Laboratories and new housing for the resident staff now quartered in the main building. The remaining $400,000 will take care of current yearly costs of operating the hospital and clinical laboratories.

In a pre-drive conclave held in N.Y., some 80 circuit heads in the metropolitan area endorsed the audience collections and the 1960 trailer which will be released this week for the campaign now getting started. The trailer was narrated by Shirley MacLaine against a background of Will Rogers shots. Goal of N.Y. exhibitors is $300,000.

SELZNICK PLOTTING A 'HITCHCOCK FESTIVAL'

Selznick Releasing Organization is planning test engagements of a package of three Alfred Hitchcock films, "Spellbound," "Notorious" and "The Paradine Case," to be shown on one four-hour theatre program under title of "Alfred Hitchcock Festival."

Samuel S. Sigman, SRO domestic sales manager, says that fact that all three pix have been seen on tv will be mentioned in ads. Latter will invite public to see the films uninterrupted by commercials in the comfort of the theatre.

If the program clicks in the test runs, plans will be made to release package nationally. Big success of Hitchcock's current Paramount release, "Psycho," coupled with director's tv fame, seem to be major factors in projected release of "Festival" package.

FILM BIZ, 1939, WENT DOCUMENT

If the U.S. film industry decides to participate in the 1964-65 New York World's Fair, it's going to have to come up with a gimmick a little more exciting than the showing of a motion picture, according to one exec who'll be in on film industry recommendations as far as the fair is concerned.

Film industry was represented at the 1939 New York fair by a 137-minute documentary film, "Land of Liberty," an historical survey of the great moments in American history as shown in pix made by 53 major and indie producers. Picture, which had been edited by C. B. DeMille, was screened in the auditorium of the Federal Building at the fairgrounds. Later, following the closing of the fair, pic was edited down to 90 minutes and released in 1941 by Metro.

In all the world's fairs since 1939, according to industry exec, films have played an increasingly common role in all types of exhibits ranging from those on world health to heavy industry and high fashion. Fair at Brussells two years ago featured a number of film shows, including Cinerama and the Soviet Kinepanorama program. To make any kind of splash in 1965, U.S. industry is going to have to come up with a new approach, it's felt.

Whether or not this is possible will eventually be decided by the Motion Picture Assn. of America's board. Situation is now being studied by the members of the MPAA's ad-pub directors committee following the meeting last Thursday at Flushing Meadows of prospective fair exhibitors. Taylor Mills, MPAA information director, attended that meeting for the ad-pub group.

Upcoming fair is expected to attract a total of 70,000,000 visitors over two-year period, with entrance fee tentatively set at $2 per head.

Loew's Circuit Finally Into TOA

Loew's Theatres, long a holdout in joining a national exhibitor organization, has teamed up with Theatre Owners of America.

This brings nearly 100 theatres located in 18 states, the District of Columbia, and Canada into membership. Loew's joins three others of the major circuits in TOA membership, the others being Stanley Warner, National Theatres, and American Broadcasting-Paramount Theatres.

RKO Theatres remains the only major chain not in the TOA fold, continuing its unaffiliated status. However, RKO has been close to TOA activities. Percy Sol Schwartz has attended many TOA conventions and the circuit may also become a TOA member shortly.

Albert M. Pickus, TOA president, said that while the organization embraces the great majority of the largest theatre circuits, it still continues as "the most representative organization of small theatres." He said that 61% of the TOA's members own and operate only one theatre and 90% run less than 10 theatres.

Jackie Martin's Post

Washington, Aug. 9.

Miss Jackie Martin, writer-photographer, has been elected v.p. for sales and public relations for Washington's largest producers of motion pictures, the Norwood Studios Inc.

A former war correspondent and photographic and art editor of the Washington Times Herald, she spent five years in Paris, establishing and directing the 18-nation regional photo operation for the Marshall Plan information service.

Selling-the-Sell Continues Salient

'Song Without End' a Case in Point for Today's Emphasis on Distribution Strategy

The promotional campaign for a motion picture is getting to be almost equally important to the picture itself, so far as the boxoffice is concerned. More and more the advertising-publicity specialists of the film industry are ramming home the nature of their exploits for certain productions and, in turn, the ad-pub efforts are determining the money impact.

Robert Ferguson, ad-pub director of Columbia, called a press conference in New York Friday (5) to tell about the undertaking for "Song Without End." This story of Franz Liszt on film dramatizes the new meaning of the film production "sell."

Just as packaging, say, a certain food, like a can of peas, influences its acceptance, the merchandising of a film is adding to or detracting from its b.o. appeal.

Diversified

The Col campaign for "Song" could best be described as one of diversification. Different trailers have been devised to attract all types of audiences, ranging from the longhair aficionado to the less lofty peasant. Same obtains with the radio and television clips and spots. Latter go from highbrow music to beatnik talk about the virtues of "Song."

Ferguson disclosed that $100,000 is being spent on the New York presentation alone, which is an unusually high sum. The special treatment, mostly in advance of the opening tomorow (11) at Radio City Music Hall, has included full-page ads in the local dailies.

Ferguson spent about an hour and a half in detailing the promotional approaches—and this alone reflects the new importance attached to campaigns.

Joseph E. Levine, head man at Embassy Pictures, got across the message about "sell" with his push for "Hercules." It wasn't a good picture by the critics' standards but the domestic rental gross was over $4,000,000, due in large part to the ads and other promotion activity.

Terry Turner, when he was with RKO and in other posts, previously pulled the hard-sell trick with good results. Col's "Song" is a prestige entry, unlike the exploitation pictures sold by Turner and Levine but they nonetheless have the common "hard sell." Significantly, the public is responding.

In the case of "Inherit the Wind" at United Artists, the blow-by-blow details of the campaign are being sent to exhibitors almost daily. Theatremen first were sent looseleaf-folders and this was followed up with filler copy on the Barnum & Bailey stunts and breaks.

The gimmick pictures such as William Castle's "13 Ghosts" rely almost entirely on the campaigns.

In certain segments of the trade Paramount's "Psycho" is regarded as a "freak." The meaning here is that the picture is not unusually good, but, because of the provocative marketing, it's doing unusually good business.

Warners is building up a new, enhanced ad-pub department in the east. Gil Golden has been taken on as special merchandiser at 20th-Fox. All companies are viewing promotion with new importance. It's no longer enough to have a good picture. It's got to be exploited and the film trade is recognizing this fact.

Bernie Barron Plant Mgr. In Skelton Studio Move

Hollywood, Aug. 9.

Bernie Barron, studio manager for American International Pictures the past year, has exited the company for a similar post with Skelton Studios. Latter took over American's Amro lot previously and leased space to the James Nicholson and Samuel Z. Arkoff company.

Barron prior to joining American was Coast sales manager for Pathe Lab.

Col O'seas Up 10%—Rothman

Business of Columbia International for the first two months of the new fiscal year started June 1, is running about 10% ahead of last year and the entire year may well turn out to be the best in Col Int'l's history, Mo Rothman, exec veepee, reported in New York. It was Rothman's first meeting with trade press since taking over his post last March.

He emphasized that the 10% increase in o'seas business represented an increase in "remittable" monies that is receipts which the company can take out of the foreign territories. Attendances at theatres abroad, however, are generally down, he said. Chief problems being met by American film companies doing business o'seas, he explained, are tv competition, unreasonable admission taxes, and steadily increasing competition from domestic product. On admission tax front, exec said the picture was not all dark, since tax relief had been won in such territories as Britain, Sweden and to some extent, Denmark.

Areas where the attendance decline have been most acute, he said, include France, Scandinavia and Japan.

Rothman emphasized that Columbia now considers the film market in a one-world concept in both sales and merchandising. "When we have the prints ready," he said, "there is no time lag between domestic and foreign release." Selling and merchandising are being geared to the international market in same way as productions now are being made, he said.

Exec plans to spend as much as six months out of each year away from his New York office visiting company's overseas headquarters. He also stressed the need for a first hand exchange of ideas and plans in order to carry on a successful sales and promotion program. Recently instituted "World News Bulletin" to the foreign branches, he added, has been most valuable source of communication and interchange of information for his personnel.

Rothman, who recently conducted an extended tour of Columbia offices throughout Europe, indicated that there will be a "reenergizing" of the company's worldwide setup in order to meet the challenge of global selling. This, he said, will involve the addition of new personnel wherever necessary.

Exec reported that Marion Jordon will take up his new duties in Paris as Col continental manager for Europe and the Near East Aug. 22. He succeeds Norbert Auerbach who recently resigned.

Rothman himself embarks Nov. 15 on a round-world tour of Col branches, culminating about Feb. 15 at a Latin American convention at a place still to be designated.

William Lewis named southwest division exploitation manager here for Columbia Pictures, with headquarters in Dallas.

WB's Frisco Shuffle; Grubstick Takes Over

Al Shmitken, Warner Bros. San Francisco branch manager, has retired. He has been succeeded by his assistant, Al Grubstick, who assumed the new post Monday (1).

Shmitken, Frisco branch manager since 1939, has been associated with WB for 28 years, serving in various sales posts. Grubstick joined Warners in 1955 as assistant branch manager in Frisco.

Chi Steady; 'Pollyanna' Happy 37G, 'Naples' Nifty 25G, 'Terrace' Socko 32G, 'Portrait' Hot 17G, 'World' 22G

Chicago, Aug. 9.

Summer trade seems to have found its groove—somewhat off-kilter but still fine. Current session looks bright for most first-runners, with holdovers holding steady and some fresh bills helping. Top grosser is State-Lake's "Pollyanna," very happy at $37,000. "It Started in Naples" at Esquire is initiated as valued smash $23,300.

"I'm All Right, Jack" starts marvelous run at arty Surf with solid takeoff.

"From the Terrace" shapes socko in Oriental fourth, while "Portrait in Black" is cropping latter (sixth in Roosevelt seventh round). "The Apartment" continues great in eighth United Artists stanza.

"Hercules Unchained" in 4th week (multiple run) is cropping a week $4,000 or over in initial frame.

On hard-ticket front "Can-Can" looks good in 16th week at Palace while "Ben-Hur" remains powerful in 23rd round at the Todd.

Estimates for This Week

Carnegie (Telem) (1,405; $1.50-$1.98)—"Three Strangers Lover" (Comet) 3d wk. Hop $4,000. Last week, $6,000.

Chicago (B&K) (3,900; $1-$1.20)—"13 Ghosts" (Col) 2d wk. Soft $9,500. Last five days. Last week, $22,000.

Cinestage (Todd) (1,000; 90-$1.80)—"Pay or Die" (AA) 6th wk. Fair $4,000. Last four days. Last week, $5,900.

Esquire (B&F Balaban) (1,350; $1.25-$1.80)—"It Started in Naples" (Par). Weekend huge record for smash $25,300. Last week, "I'm All Right Jack" (Col) 6th wk, $8,000.

Monroe (Jensen) (1,000; $5.90)—"Comanche" (U) and "S.O.S. Pacific" (I). Good $5,500. Last week, "Glenn Miller Story" (U) and "Horizons West" (U) reissues, $4,300.

Oriental (Indie) (3,400; 90-$1.80)—"From Terrace" (20th) 4th wk. Socko $32,000. Last week, $24,000.

Palace (Indie) (1,454; $1.50-$3.30)—"Can-Can" (20th) 16th wk. Nice $21,000. Last week, $20,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Portrait in Black" (U) 7th wk. Hotsy $17,000. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pollyanna" (BV). Big $37,000. Last week, "Hells Are Ringing" (M-G) 6th wk, $15,200.

Surf (H&F Balaban) (850; 1.80)—"I'm All Right Jack" (Col) (reissue) $5,000. Last week, "Carry On Nurse" (Gov) (reissue) 10th wk, $4,400.

Todd (Todd) (1,009; $1.75-$3.50)—"Ben-Hur" (M-G) 23d wk. Sturdy $29,000. Last week, $29,000.

United Artists (B&K) (1,700; 90-$1.80)—"Apartment" (UA) 8th wk. Wow $23,000. Last week, $19,000.

Woods (Balaban) (1,200; 90-$1.80)—"Lost World" (20th) 2d wk. Potent $22,000. Last week, $21,000.

World (Telem) (600; 90-$1.50)—"Bellbe and Bullets" (Indie) 3d wk. Good $3,800. Last week, $4,400.

'World' Good at $11,000, Toronto; 'Terrace' Hep 14G, 2d; 'Portrait' 9½G

Toronto, Aug. 9.

Newcomers are "Lost World" and the Bolshoi "Swan Lake" which are both off to good week-end starts. However, second stanza of "From the Terrace" is leading the city. Seventh frame of "The Apartment" is still big. Fourth stanza of "Portrait in Black" continues stout, and showing little slowdown from last week. Also doing well in third frame is "Carry On Nurse."

Estimates for This Week

Carlton (Bank) (2,332; $1-$1.50)—"Carry On Nurse" (Gov) and "Doctor at Large" (Rank) (reissues) 3d wk. Excellent $9,500. Last week, $10,000.

Eglinton (FP) (1,080; $1-$1.40)—"Elephant Walk Around World" 2d wk. Neat $4,500. Last week, $5,000.

Hollywood (FP) (1,080; $1-$1.25)

(Continued on page 17)

'PSYCHO' HOTSY 15G, PROV.; 'PORTRAIT' 6G, 3

Providence, Aug. 9.

"Psycho" in second stanza at Strand still is head and shoulders over other pix currently with wow total. Seventh round of "Ben-Hur" at Elmwood looks sock. State is mild with second of "Bells Are Ringing." RKO Albee continues good with third round of "Portrait In Black." "Murder, Inc." is hep at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Portrait in Black" (U) and "The Sign To Love" (I) 3d wk. Nice $6,000. Second was $8,000.

Elmwood (Shoreham) (724; $1.50-$2.20)—"Ben-Hur" (M-G) 7th wk. Big $9,500. Sixth was $10,500.

Majestic (SW) (2,200; 65-90)—"Murder, Inc." (20th) and "Wind Cannot Read" (20th). Hep $8,000. Last week, "Operation Petticoat" (U) reissue and "This Earth Is Mine" (Indie), $5,000.

State (Loew) (2,200; 75-$1)—"Bells Are Ringing" (M-G) 2d wk. Mild $7,000. First week, $10,000.

Strand (National Realty) (2,200; 65-$1)—"Psycho" (Par) 2d wk. Great $11,000. First was $18,000.

'Portrait' Big 20G, Philly; 'Ocean' 38G

Philadelphia, Aug. 9.

Big news here this session is the huge take being rolled up by "Ocean's 11" at Stanley in first week. "From the Terrace" also is great on initial week at Randolph. Comparatively as smash as these two is "Portrait in Black" with a smash take at the 1,200-seat Goldman.

Estimates for This Week

Arcadia (SAS) (550; 99-$1.80)—"Psycho" (Par) 7th wk. Wow $16,000. Last week, same.

Boyd (SW) (1,562; $1.49-$2.75)—"Ben-Hur" 37th wk. Great $21,000. Last week, $23,000.

Fox Milgram (2,000; 99-$1.80)—"Strangers When We Meet" (Col) 3d wk. Good $15,000. Last week, $23,000.

Goldman (Goldman) (1,200; 99-$1.80)—"Portrait in Black" (U). Smash $20,000. Last week, "Hercules Unchained" (WB) 2d wk, $12,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Can-Can" (20th) 15th wk. Big $11,000. Last week, same.

Randolph (Goldman) (2,500; 94-

(Continued on page 17)

'Strangers' Fine 9G, Indpls.; 'Gantry' 10G

Indianapolis, Aug. 9.

With three new bills at first-runners here will help big this stanza. "Elmer Gantry" at Loew's shapes fine but "Lost World" at the Indiana is only fair. "Strangers When We Meet" also is strong at Keith's. "From Terrace" is okay in second stanza at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25)—"From Terrace" (20th) 2d wk. Okay $6,000. Last week, $7,500.

Indiana (C-D) (3,200; 75-$1)—"Lost World" (20th) and "Miracle of Hills" (Indie). Fair $10,000. Last week, "Hercules Unchained" (WB) and "Tarzan Magnificent" (Par), $6,500 in five days.

Keith's (C-D) (1,350; 90-$1.25)—"Strangers When We Meet" (Col). Fine $9,000. Last week, "Portrait in Black" (U) 3d wk, $5,000.

Loew's (Loew) (2,421; 90-$1.25)—"Elmer Gantry" (UA). Nice $10,000. Last week, "Bells Are Ringing" (M-G) 2d wk, $6,000.

Lyric (C-D) (850; $1.25-$2.20)—"Ben-Hur" (M-G) 24th wk. Big $8,000. Last week, ditto.

'Ocean's' Sockeroo 27G, Frisco; 'Gantry' Wham 18G, 'Jack' Big $8,000

San Francisco, Aug. 9.

First-run trade is booming here currently, especially among the several newcomers. "Ocean's 11" is heading for a mighty take at the St. Francis while "Elmer Gantry" also is socko on opener at the United Artists. "I'm All Right, Jack" shapes very big at arty Stagedoor but "Pay Or Die" is only passable at Golden Gate. "The Bellbe" looms powerful in second at Paramount while "Lost World" is good in second at Warfield. "From Terrace" is rated okay in second at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Pay Or Die" (AA) and "Bluebeard's 10 Honeymoons" (AA). Passable $10,000. Last week, "Rat Race" (Par) and "Music Box Kid" (Par) 2d wk, $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"From Terrace" (20th) 2d wk. Okay $13,000. Last week, $18,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Lost World" (20th) and "Bubbles" (Indie) 2d wk. Good $10,000 or close. Last week, $19,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Bellbe" (Par) and "Tarzan Magnificent" (Par) 2d wk. Powerful $15,000 or near. Last week, $20,000.

St. Francis (Par) (1,400; $1-$1.50)—"Ocean's 11" (WB). Mighty $27,000. Last week, "Strangers When We Meet" (Col) 5th wk, 28,000 in 8 days.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"This Is Cinerama" (Cinerama reissue) 6th wk. Pushing to lively $19,000 or close. Last week, $13,500.

United Artists (No. Coast) (1-

(Continued on page 17)

Det. Biz Hot; 'Strangers' Smasheroo 22G, 'College' 17G, 'Psycho' 34G, 2d

Detroit, Aug. 9.

Downtown biz continues brisk this week despite summer heat. "Strangers When We Meet" at the Michigan looks best of newcomers with sockeroo take. Also big is "College Confidential" at the Broadway-Capitol, also on initial round. "Psycho" stays smash in second session at the Palms.

"Ben-Hur" is wham in 25th session at United Artists. "Windjammer" sails smartly in 20th stanza at the Music Hall.

"Expresso Bongo" looks nice on opener while "Pollyanna" is sturdy in fifth round.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Murder, Inc." (20th) and "Ma Baker's Killer Brood" (Indie) 2d wk. Down to small $8,000. Last week, $13,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Strangers When We Meet" (Col) and "Danube" (Col). Sockeroo $22,000 or close. Last week, "Rat Race" (Par) and "Chance Meeting" (Par), $13,000 in second week.

Palms (UD) (2,961; $1.25-$1.49)—"Psycho" (Par) 2d wk. Sensational $34,000. Last week, $34,400.

Madison (UD) (1,402; $1.50-$3)—"Can-Can" (20th) 16th wk. Swell $17,000. Last week, $18,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"College Confidential" (U) and "Chartroose Caboose" (U). Big $17,000 or better. Last week, "Circus of Horrors" (AI) and "Date With Death" (AI), $14,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Bells Are Ringing" (M-G) 5th wk. Okay $7,000. Last week, $7,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) 25th wk. Wham $25,000. Last week, same.

Music Hall (Cinerama, Inc.) (1,200; $1.25-$2.65)—"Windjammer" (NT) 20th wk. Fine $19,000. Last week, $18,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Expresso Bongo" (Cont). Nice $10,000. Last week, "Carry on Nurse" (Indie) 7th wk 5 days, $3,000.

Mercury (UM) (1,470; $1-$1.49)—"Pollyanna" (BV) 5th wk. Sturdy $10,000. Last week, $10,500.

'Gantry' Great $24,000, Hub; 'Laugh' Loud 9G; 'Psycho' Mighty 22G, 7th

Boston, Aug. 9.

Pix are developing staying power here, with only two new entries this round. "Elmer Gantry" is smash at the Met while "Step, Look and Laugh" shapes slick at the Pilgrim. Exhibs are finding that the current crop of releases have legs. "Bells Are Ringing" is sock in second time around at Orpheum.

"Psycho" is still wow in seventh round at Paramount. "Pollyanna" looms nice in fourth at Memorial. "From the Terrace" is fancy at Capri in fourth week.

"Expresso Bongo" is potent at the Gary in third. "Carry On Nurse" is holding well in 11th at Kenmore, longest run of good houses. "Portrait in Black" is holding up neatly at Arbor in fifth.

Estimates for This Week

Arbor (B&G) (1,270; $1.75)—"Portrait in Black" (U) 5th wk. Neat $7,000. Last week, $9,000.

Beacon Hill (Sack) (678; $1.50)—"For Members Only" (Indie) and "Mating Time" (Indie). Boff $13,000. Last week, $17,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (10th wk). The 15th week ended Monday (8) took $9,000. Last week, $10,000.

Capri (Sack) (425; $1-$1.50)—"From Terrace" (20th) 4th wk. Fine $12,000. Last week, $12,000.

Exeter (Indie) (1,330; 75-$1.25)—"39 Steps" (20th) 5th wk. Fourth okay $4,000. Third week, $5,000.

Gary (Sack) (1,277; $1.50)—"Expresso Bongo" (Cont) 3d wk. Perky $7,000. Last week, $8,000.

Kenmore (Indie) (700; $1.25-$1.50)—"Carry On Nurse" (Gov) 11th wk. Slick $6,000. Last week, ditto.

Metropolitan (NET) (4,357; 75-$1.10)—"Elmer Gantry" (UA). Wham $24,000 with sock reviews. Last week, "Bellbe" (Par) and "Walk Like Dragon" (Par) 2d wk, $10,000.

Memorial (RKO) (2,000; 60-$1.10)—"Pollyanna" (BV) and "When Comedy Was King" (20th) 4th wk. Nice $9,000. Last week, $11,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Bells Are Ringing" (M-G) 2d wk. Fat $16,000. Last week, $24,000.

Paramount (NET) (2,357; 70-$1.10)—"Psycho" (Par) 7th wk. Wow $22,000. Last week, $24,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Step, Look, Laugh" (Col) and "My Dog Buddy" (Col). Fine $9,000. Last week, "Lost World" (20th) and "In the Money" (AA) 2d wk, $8,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) 38th wk. Swell $18,000. Last week, $19,500.

Trans-Lux (T-L) (700; 75-$1.25)—"Six Kittens" (Indie) and "Lost Women" (Indie) 2d wk. Good $4,000. Last week, $5,500.

'PSYCHO' RUGGED 9G, OMAHA; 'POLLY' 7½G, 3

Omaha, Aug. 9.

This is holdover week at downtown first-runs with all eyes focused on the gold-garnering "Psycho" at the Orpheum, which is going so well it may continue into a fifth week. "Pollyanna" is still rich in third round at the State. "Lost World" looms okay in second at the Omaha. Hard-ticket "Ben-Hur" is rated hotsy in 25th stanza at the Cooper.

Estimates for This Week

Cooper (Cooper) (982; $1.55-$2.20)—"Ben-Hur" (M-G) 25th wk. Big $7,200. Last week, same.

Omaha (Tristates) (2,066; 75-$1)—"Lost World" (20th) 2d wk. Off to okay $5,000 after $10,000 bow.

Orpheum (Tristates) (2,477; 75-$1)—"Psycho" (Par) 4th wk. Lush $9,000. Last week, $10,500.

State (Cooper) (743; $1)—"Pollyanna" (BV) 3d wk. Wow $7,500 after same for second.

'Psycho' Huge 21G, Mpls.; 'Hur' $12,000

Minneapolis, Aug. 9.

Minneapolis appears to be going out of its mind over "Psycho." The Hitchcock thriller, in third round at State, shapes up as biggest grosser here this year for regular scale product. Current week still is wow.

Elsewhere mainstream trade is brisk with holdovers hogging the scene. "Hercules Unchained" in third week at Orpheum. "Apartment" in fifth chapter at World and "Strangers When We Meet" in third session at Lyric are all potent. The hard-ticket "Ben-Hur" likewise continues very strong in 24th week at Academy. "Time Machine" and "Day They Robbed Bank of England" combo is only mild at Pan on first round. "Can-Can," in eighth and final week at the Century, looks okay.

Estimates for This Week

Academy (Mann) (947; $1.15-$2.65)—Ben-Hur (M-G) 24th wk. Nearing the half-year mark as strong as ever. Hefty $12,000. Last week, $12,500.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Can-Can" (20th) 8th wk. Concluding run here with okay $10,000 for eight days. Last week, $9,500. House shutters Aug. 14 to get set for preem of "This Is Cinerama" (Cinerama reissue) on Aug. 23.

Gopher (Berger) (1,000; 85-$1)—"Bellbes" (Par) 4th wk. Okay $4,000. Last week, $4,800. "Pay or Die" (AA) opens tomorrow (Wed.).

Lyric (Par) (1,000; $1-$1.25)—"Strangers When We Meet" (Col) 3d wk. Trim $6,000. Last week, $8,000.

RKO Orpheum (RKO) (2,800; $1-$1.25)—"Hercules Unchained" (WB) 2d wk. Brisk $8,000. Last week, $11,000.

RKO Pan (RKO) (1,800; 85-$1)—"Time Machine" (M-G) and "Day They Robbed Bank of England" (M-G). Helped by critic praise but only mild $5,000 looms. Last week, "Tarzan Magnificent" (Par) and "Walk Like Dragon" (Par), $3,000.

St. Louis Park (Field) (1,000; $1-$1.25)—"Pollyanna" (BV) 5th wk. Robust $5,500. Last week, $6,000.

State (Par) (2,200; $1-$1.25)—"Psycho" (Par) 3d wk. By far biggest grosser of year here. Wham $21,000 or more. Last week, $26,000.

Suburban World (Mann) (800; $1)—"Carry on Nurse" (Gov) 2d run. Day-dating at six other nabe houses and doing well at all after time Loop run. Should be nice $2,000 or better. Last week, "North by Northwest" (M-G) 2d run, $1,000 for three days.

Uptown (Field) (1,000; $1.25)—"I'm All Right Jack" (Col) 2d wk. Sorko $5,600. Last week, $6,000.

World (Mann) (400; $1-$1.45)—"Apartment" (UA) 5th wk. Lively $7,000. Last week, $7,600.

'Oceans' Whopping 13G, L'ville; 'Terrace' Tall 12G, 'Ben-Hur' $8,000

Louisville, Aug. 9.

"Oceans 11" at Mary Anderson shapes wow while "From Terrace" at Rialto looms great. These houses are next door neighbors on Broadway. Temperatures in the 90's are not helping trade currently. "Ben-Hur" in 19th round at the Brown, "Portrait in Black" in 6th at the Kentucky, and "Apartment" on third at United Artists are all okay.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2.50)—"Ben-Hur" (M-G) 19th wk. Good $8,000, same as 18th wk.

Kentucky (Stanley) (900; 75-$1.25)—"Portrait in Black" (U) 6th wk. Nice $4,000 after fifth week's $5,000.

Mary Anderson (Peoples) (900; 75-$1)—"Oceans 11" (WB). Sock $13,000 or near. Might have been larger in larger house. Last week, "Hercules Unchained" (WB) 2d wk, $7,000.

Rialto (Fourth Avenue) (1,000; 75-$1)—"From Terrace" (20th). Loud $12,000 or better. Last week, "Pollyanna" (BV) 3d wk, $8,000.

United Artists (UA) (1,000; 75-$1.25)—"Apartment" (UA) 3d wk. Okay $6,000 after third week's $10,000.

L.A. Cool, Biz Hot; 'Time' Lively 15G, 'Pay' $13,000, 'Apartment' Great 36G, 'Polly' 17G, 'Terrace' Sock 30G, 4th

Los Angeles, Aug. 9.

Cooler weather and trio of hot new pix are adding up to a potent session for first-runs here. "Time Machine" looms smash $15,000 for three theatres. It's also sockin in some 16 hardtops and openers. "Pay or Die" shapes good $13,000 or over in three houses plus additional coin from 11 hardtops and seven drive-ins. "Mary Magdalene" is nifty $12,000 in two spots.

"Apartment" is shaping for great $36,000 for three houses. "Elmer Gantry" is holding fine in sixth round at Hollywood Paramount.

"Bells Are Ringing" shapes potent in sixth at Pantages. "Ben-Hur" is paring hard-ticket pix with great $30,000 in 37th round at Egyptian.

"From the Terrace" looks smash $30,000 in fourth frame in four locations. "Pollyanna" is heading for good $17,000 in second week at Chinese.

Estimates for This Week

Hillstreet, Wilshire, Hawaii (Metropolitan) (SW-GAS) (2,752; 2,344; 1,106) 90-$1.50 — "Pay or Die" (AA) and "The Rebel Set" (AA). Good $17,000 or over. Last week, Hillstreet "Shoe Lady, Lady" (Col) with "Day Buddy" (Col) $17,700. Wilshire, "Ice Palace" (WB) with "Breakout" (Indie) $4,500. Hawaii "Sheik Steps In" (20th) 1st-week $4,200.

State, Iris, Elmo (LATC-FWC) (2,404; 822; 850) $1-$1.50 — "Time Machine" (MGM) and "Day They Robbed Bank of England" (Sam-ford). Solid $15,000 or over. Last week, State "Honeymoon" (U) and "Head of Table" (U) $9,900. Iris, "Ice Palace" (WB) $3,900.

Downtown Paramount, Pix (AB-PT-Pyle) (3,367; 716) 90-$1.50 — "Mary Magdalene" (Fox) and "Sid Tomm Attack Chicago" (Sam). Nice $12,000. Last week, Downtown Paramount, "Ice Palace" (WB) and "Breakout" (Indie) $4,900. Pix, "Stop, Look, Laugh" (Col) and "Dog Buddy" (Col) $7,300.

Orpheum, Fox Wilshire, Baldwin (Abco-FWC) (Elect) (2,213; 1,990; 1,800) 90-$1.50 — "Apartment" (UA) and "Cage of Evil" (Zenith). Great $36,000 or close. Last week, "Hoosier of Usher" (AI) and "Grant Lawrence" (AI) nice $4,400. Fox Wilshire, "Apartment" (UA), $16,500. Baldwin, "Ice Palace" (WB) $6,900.

Chinese (FWC) (1,408; $2.42.40) — "Pollyanna" (BV) (3d wk). Good $17,000. Last week, $19,000.

Warner Beverly (SW) (1,330; $2-$2.40) — "Strangers When We Meet" (Col) (3d wk). Nice $10,000. Last week, $12,000.

Four Star (LATC) (868; 90-$1.50) — "Savage Eye" (King) (3d wk). Okay $2,500. Last week, $3,000.

Pantages (RKO) (2,813; 90-$2) — "Bells Are Ringing" (MGM) (6th wk). Dandy $9,000. Last week, $9,700.

Beverly, Vogue, Loyola, Los Angeles (Elect-FWC) (1,150; 810; 1,296; 2,017; 90-$2) — "From Terrace" (20th) (4th wk). Beverly, Vogue, Loyola (2d wk), Los Angeles (Roxy) $30,000 or close. Last week, $36,000.

Hollywood Paramount (Elect) (1,668; 90-$2) — "Elmer Gantry" (UA) (6th wk). Fine $16,000. Last week, $16,500.

Carthay (FWC) (1,138; $1.75-$3.50) — "Can-Can" (20th) (22d wk). Hep $10,000 or over. Last week, $12,200.

Crest (Elect) (750; $1.25-$2) — "Carry On, Nurse" (Gov) (22d wk). Big $3,800. Last week, $4,000.

Warner Hollywood (Cinerama Inc) (1,389; $1.25-$2.65) — "Search For Paradise" (Cinerama). Started 27th week Sunday (7) after big $16,000 last week.

Egyptian (LATC) (1,392; $1.25-$3.50) — "Ben-Hur" (MGM) (37th wk). Torrid $30,000. Last week, $29,000.

Music Hall (Rosi) (720; $1.85-$2.25) — "I'm All Right Jack" (Col) (2d wk). Strong $8,000. Last week, $9,000.

Key City Grosses

Estimated Total Gross

This week	**$2,771,300**
(Based on 21 cities and 231 theatres, chiefly first runs, including N. Y.)	
Last year	**$2,775,400**
(Based on 23 cities and 238 theatres.)	

'Gantry' Rousing $17,000, Pitt Ace

Pittsburgh, Aug. 9.

"Elmer Gantry" is running away with top honors this week at the Penn with hefty returns. Other newcomer, "39 Steps," looms torrid at Squirrel Hill. Holdovers, "Bellboy" at Shadyside and "Lost World" at Fulton shape okay in second rounds. "Strangers When We Meet" is still rugged in third at Harris. "Can-Can" closed tonight (Tues.) after nice 14-week run at Nixon. "Ben-Hur" is won in 29th session at Warner.

Estimates for This Week

Fulton (Stan) (1,363; $1-$1.50) — "Lost World" (20th) (2d wk). Good $4,000. Last week, $6,800.

Harris (Associated) (2,100; $1-$1.50) — "Strangers When We Meet" (Col) (3d wk). Rousing $8,000. Last week, $9,900.

Nixon (Rubin) (1,700; $1.50-$2.75) — "Can-Can" (20th) (14th final wk). Okay $4,000. Last week, dittto.

Penn (LATC) (3,300; $1-$1.50) — "Elmer Gantry" (UA). Boffo $17,000. Last week, "Bells Are Ringing" (MGM) $13,200.

Squirrel Hill (SW) (2,34; $1-$1.25) — "39 Steps" (20th). Fine $7,200. Last week, "Conspirators of Hearts" (Par) (2d wk) $2,600.

Stanley (SW) (1,700; $1-$1.50) — "Bellboy" (Par) (2d wk). Fine $9,000 but must move out Thursday for "Hercules Unchained" (WB) on booked booking. Last week, $10,500.

Warner (SW) (1,572; $1.50-$2.75) — "Ben-Hur" (MGM) (29th wk). Tremendous $15,500. Last week, $14,000.

'Strangers' Smash 12G, Denver; 'Hercules' 14G

Denver, Aug. 9.

Summer trade at first-runs still is holding up in great style this round, with two new entries helping overall lineup. "Hercules Unchained" is rated socko at Paramount while "Strangers When We Meet" is comparatively bigger at 600-seat Towne. "Bellboy" looms only fair in third at Orpheum but "Lost World" is okay in second at Denver. "Pollyanna" looms great in fourth at the Centre. "Carry On Nurse" shapes big in 12th at Esquire.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50) — "Can-Can" (20th) (17th wk). Big $3,000. Last week, $3,200.

Centre (Fox) (1,270; $1-$1.45) — "Pollyanna" (BV) (4th wk). Great $11,000. Last week, $12,500.

Denham (Indie) (800; $1.25-$2.50) — "Ben-Hur" (MGM) (17th wk). Socko $14,000. Last week, $15,000.

Denver (Fox) (2,432; $1-$1.25) — "Lost World" (20th) and "Operation Amsterdam" (20th) (2d wk). Okay $8,000 after $12,000 last week.

Esquire (Fox) (600; $1) — "Carry On Nurse" (Gov) (12th wk). Big $4,400. Last week, $4,200.

Orpheum (RKO) (2,690; $1-$1.65) — "Bellboy" (Par) and "Noose For Gunman" (UA) (3d wk). Fair $8,500. Last week, $10,500.

Paramount (Indie) (2,100; 90-$1.25) — "Hercules Unchained" (WB) and "Good on Boat" (Indie). Sock $14,000. Last week, "Elmer Gantry" (UA) (3d wk-6 days), $8,500.

Towne (Indie) (600; $1-$1.45) — "Strangers When We Meet" (Col). Smash $12,000. Last week, "Portrait in Black" (UA) (3d wk), $3,500.

'Psycho' Powerful 25G, Buff.; 'Terrace' 10G, 2d

Buffalo, Aug. 9.

Takings are uneven here currently, but there are several strong spots. "Psycho" is paring the field with a mighty take at Paramount. "From the Terrace" looks fancy in second at the Center while "Strangers When We Meet" shapes fine at Century in third.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) — "Bells Are Ringing" (MGM) (3d wk). Fair $7,000 or near. Last week, $10,000.

Center (AB-PT) (2,000; 70-$1) — "From Terrace" (20th) (2d wk). Fancy $10,000. Last week, $13,000.

Century (LATC) (2,700; 70-$1) — "Strangers When We Meet" (Col) (3d wk). Nice $9,000. Last week, $10,500.

Lafayette (Basil) (2,000; 70-$1) — "Pollyanna" (BV) (2d wk). Soft $7,000. Last week, $10,200.

Paramount (AB-PT) (3,000; 70-$1.25) — "Psycho" (Par). Mighty $25,000 or close. Last week, "Hercules Unchained" (WB) and "12 Hours to Kill" (20th) (5 days—2d wk), $8,200.

Teck (Loew) (1,200; $1.75-$2.75) — "Ben-Hur" (MGM) (21st wk). Sturdy $7,200. Last week, $7,000.

Cinema (Marilna) (450; 70-$1) — "Jazz on Summer's Eve" (Indie). Nifty $2,500. Last week, "Espresso Bongo" (Cont) (3d wk), $1,500.

'Psycho' Paces K.C., Giant 24G

Kansas City, Aug. 9.

Big new hill contender is "Psycho" at the Missouri, sixth that house one of its biggest total grosses. Mat go as high as $24,500 mark, twice the average from there. Likewise smash is "Lost World" at Fox Jewelry.

Holdovers are "Strangers When We Meet" at Midland, "Hercules Unchained" at Paramount and "Elmer Gantry" at the Roxy are strong. "Pollyanna" at Uptown is more than holding its own and third week while "Carry on Nurse" at Fairway holds nicely also in third. Weather is hottest of season.

Estimates for This Week

Brookside (NT) (400; $1.50-$2) — "Can-Can" (20th) (9th wk). Trim $7,000. Last week same.

Capri (Durwood) (1,200; $1-$1.50; $2.50) — "Ben-Hur" (MGM) (29th wk). Sturdy $12,000, continues. Last week, dittto.

Fairway (NT) (700; $1) — "Carry On Nurse" (Gov) (3d wk). Nifty $3,000. Last week, $3,500.

Kimo (Dickinson) (594; 90-$1.25) — "Woman in Dressing Gown" (WB). Okay $1,800. Last week, "Broth of a Boy" (Indie) $1,700.

Midland (Loew) (3,000; 90-$1.25) — "Strangers When We Meet" (Col) and "93 Fighting Men" (20th) (2d wk). Dandy $7,500. Last week, $10,000.

Missouri (RKO) (2,389; $1-$1.25) — "Psycho" (Par). Sock $24,000, bettering anything in years at this house; stays on. Last week, "Bellboy" (Par) (2d wk), $7,500.

Paramount (UP) (1,900; 71-$1) — "Hercules Unchained" (WB) (2d wk). Satisfactory $5,500. Last week, $8,000.

Plaza, Granada (NT) (1,900; 1,117; $1-$1.25) — "Lost World" (20th). Smash $19,000, holding. Last week, Plaza only, "Apartment" (UA) (5th wk), $7,000.

Roxy (Durwood) ($50; $1.25-$1.50) — "Elmer Gantry" (UA) (2d wk). Good $9,000; stays. Last week, $10,000.

Rockhill (Little Art Theatres) (750; 90-$1.25) — "Man in Corked Hat" (Indie). Okay $2,000; may hold. Last week, second-run.

Uptown (NT) (2,043; 90-$1) — "Pollyanna" (BV) (3d wk). Handsome $8,000; continues. Last week in combo with Granada, $10,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Sturdy; 'Lovers' Smash $44,000, 'Ghosts' Boff 28G, 'Psycho' Wow 51G For 8th, 'Portrait' Torrid 41G, 2d

Broadway Grosses

Estimated Total Gross

This week	**$672,800**
(Based on 27 theatres)	
Last year	**$584,500**
(Based on 21 theatres)	

'Terrace' Strong $11,000 in Cincy

Cincinnati, Aug. 9.

Hefty holdovers and strong opener of "From the Terrace" at Palace will prolong Cincy's film trade harvest this session. "Psycho" shapes great in second week at Grand. "Apartment" rates firm in fourth frame at Albee and "Lost World" looks fatso in second week at Keith's. Shows opener, Twin Drive-In holds firmly with "Battle in Outer Space" and third week of "Windjammer" at pop scale. Hard-Ticket "Can-Can" in seventh stanza at Valley and "Ben-Hur" in 21st round at Capitol retain their winning ways.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50) — "Apartment" (UA) (4th wk). Firm $2,500. Last week, $11,500.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (MGM) (21st wk). Still hefty at $17,000. Last week, same.

Esquire Art (Shor) (500; $1) — "Battle of Space" (Indie) (3d wk). Fair $1,200. Last week, $1,800.

Grand (RKO) (1,400; $1-$1.50) — "Psycho" (Par) (2d wk). Great $17,000, plus $21,000 prevue. Holds indef.

Guild (Venzy) (500; $1) — "Espresso Bongo" (Cont). Fair $1,200. Last week, "Wild Strawberries" (indie) (6th wk), five days, $1,000.

Hyde Park Art (Shor) (300; $1) — "When Comedy Was King" (20th). Good $1,800. Last week, "100 Rifles" (Indie) $1,500.

Keith's (Shor) (1,500; 90-$1.25) — "Lost World" (20th) (2d wk). Fabulous $7,000. Last week, $9,000.

Palace (RKO) (2,800; $1-$1.25) — "From Terrace" (20th). Strong $13,000 or over. Stays for second week. Last week, "Hercules Unchained" (WB), $11,000.

Twin Drive-In (Shor) (1,200 cars each side; 90c). West side, "Windjammer" (NTA) (2d wk) at $1.25-$1.50 scale. Okay $8,000. Last week, $9,000. East side, "Battle in Outer Space" (Col) and "12 to Moon" (Col). Hotsy $12,000. Same last week for second week of "Circus of Horrors" (AI) and "Amazing Transparent Man" (AI).

'Ocean's' Boff $20,000, St. L.; 'Hercules' Same

St. Louis, Aug. 9.

A pair of big new ones both sockin will brighten the first-run setup here this week. They are "Ocean's 11" at Esquire and "Hercules Unchained" at huge Fox. Holdovers continue strong with "Pollyanna" okay in second week at State, "Ben-Hur" big in 11th frame at Loew's Mid-City, and "Bellboy" great in third at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90) — "From Terrace" (20th) (3d wk). Upped to big $13,000. Last week, $11,000.

Apollo Art (Grace) (700; 90-$1.25) — "Swan Lake" (Indie) (3d wk). Okay $1,500. Last week, $2,500.

Esquire (Suburban-Levin) (1,800; 90-$1.25) — "Ocean's 11" (WB). Wow $20,000 or close. Last week, "Apartment" (UA) (5th wk), $8,000.

Fox (Arthur) (5,000; 60-90) — "Hercules Unchained" (WB). Lofty $29,000. Last week, "Portrait in Black" (U) and "S.O.S. Pacific" (U) (2d wk), $12,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (MGM) (11th wk). Big $13,000. Last week, same.

State (Loew) (3,600; 60-90) —

(Continued on page 17)

With a nearly 100% holdover condition, Broadway delisters are holding up in remarkable fashion this stanza despite the torrid weather which started Monday (8). Best newcomer is "Sons and Lovers" although "13 Ghosts" is only a step behind. "Lovers" hit a smash $44,000 opening week playing day-date at the Victoria and the arty Beekman.

"Ghosts" is heading for $28,000 on initial session at the Forum. Still amazing is "Psycho," which looks to hit a wow $51,000, day-dating at the DeMille and arty Baronet in eighth round.

"Portrait in Black" still is socko with $41,000 in second frame at Palace and arty Trans-Lux 85th Street. Biggest coin total this round will go to "Bells Are Ringing" with stageshow which is holding at big $145,000 in seventh-final week at the Music Hall. "Song Without End" replaces tomorrow (Thurs.).

"Strangers When We Meet" continues smash at $36,500 for sixth week at the Criterion. "Apartment" held with great $41,200 in eighth session day-dating at Astor and outside Plaza.

"From the Terrace" looks to get hefty $45,000 in current (4th) stanza at Paramount and Murray Hill. "Lost World" is down to fair $18,000 or close in fourth session at the Warner with "Time Machine" moving in on Aug. 17.

"School for Scoundrels" still was solid with $10,000 in fourth round at the arty Sutton. "Oscar Wilde" held even with the previous week to get a fine $6,700 in seventh week at the 68th Street Playhouse.

"Ben-Hur" looks to wind its present (38th) frame at the State with a whopping $93,500. "Can-Can" is holding with fancy $36,500 for 22d stanza at the Rivoli.

Estimates for This Week

Astor (City Inv) (1,094; 75-$2.50) — "Apartment" (UA) (9th wk). Eighth stanza ended last night (Tues.) was again $20,000. Seventh week, $21,000.

Capitol (Loew) (4,820; $1-$2.50) — "Oceans 11" (WB). Opens today (Wed.). Last week, "Elmer Gantry" (UA) (3d-final wk), was fair $20,000 or near after $26,500 for fourth week.

Criterion (Mnsc) (1,671; 90-$2.40) — "Strangers When We Meet" (Col) (7th wk). Sixth session finished last night (Tues.) was mighty $36,500 after $27,000 for 10th week. Continues.

DeMille (Reade) (1,638; 90-$1.80) — "Psycho" (Par) (8th wk). This session finishing today (Wed.) looks like whopping $34,500 after $41,000 for seventh. Continues.

Palace (RKO) (1,642; 90-$2) — "Portrait in Black" (U) (3d wk). First holdover round ended last night (Tues.) held at great $33,000 after initial week hit $46,000. Continues indef.

Forum (Mnsc) (813; 90-$1.80) — "13 Ghosts" (Col). Initial stanza ending tomorrow (Thurs.) looks to reach smash $30,000. Holds. Last week, "Battle in Outer Space" (Col) (4th wk), $6,500.

Paramount (AB-PT) (3,665; $1-$2) — "From the Terrace" (20th) (4th wk). This session finishing tomorrow (Thurs.) looks to hold with great $34,000. Third was $37,000. Stays.

Radio City Music Hall (Rockefeller) (6,200; 90-$2.75) — "Bells Are Ringing" (MGM) with stageshow (7th-final wk). This week winding today (Wed.) is heading for lofty $145,000 after $144,000 for sixth week. "Song Without End" (Col) and new stage opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50) — "Can-Can" (20th) (22d wk). The 22d stanza ended last night (Tues.) was sturdy $26,500 for 14 performances. The 21st week, $27,000 for like number of shows.

State (Loew) (1,900; $1.50-$3.30) — "Ben-Hur" (MGM) (38th wk). Present round winding up today (Wed.) is heading for wow $55,500 for 14 performances. The 37th frame was $55,000 for same number of shows. Continues indef.

Victoria (City Inv) (1,063; 50-$2) — "Sons and Lovers" (20th) (2d

(Continued on page 17)

Gotta Travel If Making Yank Films

Hiking to Distant Lands Now Commonplace For Top Producers, Stars

Paris, Aug. 2.

As Hollywood spreads its film activities around the world, Yank stars or those who have been adopted by Hollywood via films are traveling extensively. Here's a list for the many offshore located films now being prepped or shot.

Mel Ferrer comes in to do a French film, "Ladies' Man," with Danielle Darrieux, while Lawrence Harvey is due for a French-British joint-venture, "The Eddie Chapman Story," to be made here in English by Roy Boulting. United Artists probably will be involved for distrib rights. Yank producer Fred Feldkamp comes in as associate producer since he holds the rights.

The couple, who made it in the U.S., Yves Montand and Simone Signoret, also have expansive plans that include the U.S. as well as foreign film stints either in American or other nationalized pix. Montand will do "Sanctuary," 20th for Darryl Zanuck in the U.S. before coming back to do "Time On My Hands," UA, opposite Ingrid Bergman in Paris. Anatole Litvak is directing this pic which is based on the Francoise Sagan novel, "Do You Like Brahms." Miss Signoret does a French film, "The Hard Knocks," before playing her first Yank role in New York and Hollywood in December for Robert Aldrich in "Now We Know."

Jean Seberg finishes "The Recreation" here and has three more French commitments. Zanuck winds "The Big Gamble," 20th and UA preps "Paris Blues" for an October start with Sidney Poitier, Paul Newman and Diahann Carrol. Martin Ritt is directing.

Apparently Hollywood will go where the script calls for a specific locale.

Pix Censoring Getting Even Tougher in France As 'Soldier' Feels Heat

Paris, Aug. 2.

Censorship is still preoccupying film circles here as it gets tougher. And now it looks like "New Wave" director Jean-Luc Godard may have the pencil trouble here with his second pic, "Le Petit Soldat" ("The Little Soldier"), which he made in Switzerland as a French film. He will not offer it to the censor board until August since he feels that many members are then on vacation.

This production is about a Frenchman who goes to Northern Land to skip along his military service in France because he is a pacifist. He is kidnapped by an extreme right org who try to force him to assassinate a noted leftist. The heritage used at time is graphically shown. Godard made the hit "Breathless," departing an affair between an American girl and a young French hoodlum, which was sockin' but forbidding to "Time under 18."

Film industry people feel that growing censorship is a danger to the French film which has gained social respect as its freedom is in theme and execution. Hence, even their chief critic, Jean Rivre, encouraged the backers of Godard and Truffaut as a check for exploitive treatments. It is now thought that a code similar to the York Production Code setup could save the governmental censors which seems to be tightening on film expression here.

Sources claim that governmental bickers into artists' ability pix are being made and that further pressure when finished, especially about Beauvoir as well as Jean-Paul Sartre. Yet a voluntary expurgation setup would seem unworkable here where there are more than 400 producers.

AA's Press Club Showing

Washington, Aug. 9.

Newsmen Press Club hosted an informal preem of Allied artists' "Hell Is Heroes."

Guy Gabaldon, the U. S. Marine who portrayed in the film and a Congressional was introduced by Rep. William S. Mailliard, of the California delegation.

2 Native Films Score At Mex City Boxoffice

Mexico City, Aug. 2.

The two biggest boxoffice hits this year for national productions are "Macario" at the Alameda and "Debutante" at the Variedades. Both have been doing business nearly on a par with top Hollywood films.

"Macario" has crossed the $80,000 mark, entering its sixth week of continuous showing while "Debutante" is also expected to be around this figure. Of the Hollywood product, "On the Beach," UA, is doing capacity business at the new Latino. "It Began With a Kiss," Indie, continues better than average in its fourth week.

French Try Cuts In Cinema Prices

Paris, Aug. 2.

The governmental Centre Du Cinema recently passed a decree, with the backing of the industry, to have special cut-price matinees and evening shows every week at all houses, first and subsequent runs. This was done in an effort to stem falling attendance and bring back the many filmgoing slackers.

Since the war filmgoing has been falling alarmingly every year and only was bolstered by hiked scales. Now this price cutting is being tried to bring back people who formerly were regular cinema patrons and eventually make up for losses caused by the reduction in prices, a more turnover.

However, the Paris area, which gives about 30% of the total French gross, will exclude about 50 first-run houses, considered of a special high standing with corresponding overhead, from having to comply with special matinees and one evening show a week at a 40% cut level. But second-run houses must a week will have to cut their scales. It remains to be seen if this will stem the falling attendance blamed on the rising level of living costs.

Jean Hellman instituted cut-rate matinees on his own at his big neighborhood Rex in Paris and reported a favorable rise in attendance. However, others may cut prices if they want to. Finance think that lower prices are necessary. Other show biz facts are also feeling the crunch and growing television set sales are now beginning to be blamed for the bad state of show biz boxoffice wise.

Italo Film Assn. Title Registration Shuttered

Rome, Aug. 2.

The title registration office at ANICA, Italian film industry association, has ceased to function as of yesterday (Mon.). No reason was given for the sudden change which was voted at the last regular meeting of the UNIT, the local Film Producers Assn.

Announcement, however, notes that all titles registered before closing deadline will be held valid for precedence purposes, and that these may as better be extended for the usual periods remaining by the original bureau rules. All companies registering these titles will be handled by the arbitration groups for the duration of their registration validity.

Distrib Short Gratis

London, Aug. 2.

"Jenny," a 30-minute film about a spastic child, to bring relieved to George Master of Revenue Pictures, and he has waived all distribution fees, which will go to the National Spastics Society.

It has been booked for a West End showing with "Lost World" on Thursday (4). Pic will go on general release with "From The Terrace" Aug. 15.

Swiss Public Discovers Luis Bunuel Cinematics At Locarno Retrospective

Locarno, Aug. 2.

Recent Locarno Film Fest, July 21-31, included a retrospective of the works of the pic director Luis Bunuel whose early surrealist films created cults in Paris in the 1930s and who has since made films in Mexico. Forgotten for some time, his "Los Olvidados" "The Young and the Damned" brought him back to prominence when he won a direction prize at the Cannes Fest in 1950.

Of Spanish origin, Bunuel worked in France and the States before becoming a Mexican. He has since won numerous festival prizes and become a name for screen aficionados.

Bunuel's "compassionate violence" and growing tenderness have turned his films from cries of rage into tender looks at man's lot and relations to his kind with other men. Since hardly any of his films have played Switzerland these showings every morning were heavily attended by the public as well as the visiting press and filmites.

Bunuel made his first two films in Paris in 1928 and 1930 and then went to Hollywood when Metro hired him along with his leading lady Lia Lys. He turned down a contract since he demanded complete freedom in his work but he went along as an observer. He was to go to Metro's studios in Hollywood for six months and "observe" how pix were made from the ground up.

On arriving at Metro they did not know what to do with him and the first day sent him to see Greta Garbo at work. She asked that the stranger be removed from the set and then all he did was collect his checks for three months. Tiring of this he again went to see a Metro supervisor who told him he had to see a Spanish film with Lili Damita on Irving Thalberg's orders. Bunuel admitted he was Spanish but hired because of a French film and he made it clear he did not want to waste his time looking at a woman like Miss Damita. A month later his contract was cancelled and his passage back to France was paid.

PAKISTAN-ITALO-SWISS CO-PROD. SET FOR FALL

Karachi, Aug. 2.

Trionfo Films Ltd., a production outfit floated by Italian, Swiss and Pakistani producers has on its early schedule the production of two pix, "Temple of White Elephant" and "Mummed Mob of Pakistan." Both will be CinemaScope color ventures.

"Elephant," which is expected to be shot starting in November, will have a Hollywood actor in the male lead, and an Italian actress in the female lead. Other roles will be filled by Pakistani players. Equipment and technicians will be Italian. Pic will be shot in Pakistan, and processed in Italy.

Film will be bi-lingual—Urdu and English. It will be the first Pakistani film produced with an eye on the world market. "Mummed the Mob of Pakistan" will be shot early next year.

Hakim May Do Some Co-Producing in Mex

Mexico City, Aug. 2.

As a result of Miguel Aleman, Jr., talks with Andre Hakim in Cannes, the French producer has planed into handle over a reproduction deal with Antonio Matouk. While Mexico has an existing co-production pact with France dating back several years, only three pictures have been made. These include "The Ambitious Ones" with Gerard Philipe, Michelle Morgan, Carlos Manuel Mendoza and Carlos Lopez Moctezuma, "Death in Garden," with Simone Signoret, Charles Vanel, George Marshall and Tito Junco, and "The Ambitious Ones," with Maria Felix, Gerard Philipe, Jean Servais and Victor Junco.

Now hope is that coproduction can be upped to a steady rhythm, using artists and technicians of both countries. First film may be "Recompense," using French and Mexican stars and shot entirely in Mexico.

Okay British Newsreels To Film Parliament

London, Aug. 2.

Britain's two newsreels, Pathe and British Movietone, have been given permission to film the state opening of Parliament by the Queen on Nov. 1. They'll make a special color edition for theatrical release with a black and white version available to the tv webs.

Pathe News will be responsible for the coverage and will have 10 cameramen in both Houses of Parliament. The television will be available the same night while the color edition will go out for both newsreels on Nov. 2.

Mex Govt. Maps Fed'l Film Law

Mexico City, Aug. 2.

The eyes of film biz over the world are centered on Mexico where the Chamber of Deputies is engaged in the task of writing an official Federal Film Law. Heads of Japanese, U.S., French, British and other distributorships are keeping tabs on developments closely. More than this interest is universal, for this will be the first picture industry law in the free world.

In the past the film industries of Germany and Italy were officially regulated under the Hitler and Mussolini regimes. But this is the first time a democratic nation is making the attempt at formal industry law to resolve problems now troubling production, distribution and exhibition segments here.

The problem is so vast that pessimists already say the effort is doomed to failure. Over and above the battle against inroads of tele, with stations springing up in many provinces, there are many issues to be resolved. One group already has proposed to the Chamber of Deputies that the only solution is direct federal aid to the industry. This aid might take the form of a tariff wall against imports of foreign films.

Would Boost Import Tax

One commission is already looking into the feasibility of boosting the import tax on foreign films to a $12,000 minimum for 35-mm feature pix.

In effect, it is expected that this import duty would reduce imports by 100 or more films annually. The tax fees collected would be deposited in a special account of the National Film Bank and used for financing of quality production. While a similar tax would be imposed on exports of Mexican pictures, this would be returned to producers in form of subsidy to all those members in good standing with the three official distributorships.

Federal aid plans may also include a recapitalization of bona fide existing producers.

The matter of a higher boxoffice admission is being scrutinized.

A federally controlled fund, levied pro rata on all segments of the industry, is to be used for exploitation and advertising national product abroad.

Zanuck Signs Gallico To Write 'Christ Died'

London, Aug. 2.

Darryl F. Zanuck has signed Paul Gallico to write the screen story of "The Day Christ Died," which he intends to put into early production for 20th Fox release. Deal was closed in the south of France last week where the producer is currently filming "The Big Gamble."

Gallico, who now lives on the Riviera, has agreed to stop work on the novel which he has been writing for the last two years, in order to make an immediate start on the screenplay of the Jim Bishop best-seller.

Col Proems 'Sand' in Berlin

Berlin, Aug. 2.

World preem of "Blazing Sand," initial joint feature film effort between West Germany and Israel, was held here at Filmbuehne Wien, one of the top first-runs in city. Columbia is distrib of "Sand" which was produced and directed by Raphael Nussbaum of Berlin.

Preem was attended by the film's femme star, Dalia Lavie. This Israeli beauty attracted plenty of attention.

'American Week' (USIS as Angel) For Florence, '61

Florence, Aug. 2.

An item in next year's Florence festivities will be the inclusion of an "American Week" at the "Maggio Musicale." Idea came up when Elisabeth Mann Borgese, daughter of Thomas Mann, suggested to the artistic director a contemporary opera for which her late husband had written the libretto. Opera is "Montezuma" by Roger Sessions. An Italian music festival has no budget for this sort of program but Parisio Volta, director, suggested outside moves. Now the U.S. Information Service has stepped in as impresario and "Montezuma" conducted by William Steinberg will have its world premiere next May in Florence. Rest of "American Week" will comprise two orchestral concerts by either the Cleveland or the Philadelphia Orchestra, a concert conducted by Newell Jenkins of B. Y.'s Clarion Concerts and several performances of "West Side Story," which the Florentines hope to bring in from London.

The Italian contribution to next year's Festival will be the opening of "Don Carlos," staged by Herbert Graf presumably and a world premiere of Mario Castelnuovo Tedesco now residing in Hollywood, "The Merchant of Venice."

'Hercules' Sets 36 New House Records Out Of 39 Spots in England

London, Aug. 9.

Justification came to Joseph Levine, the Embassy Pictures topper, when he was told in here last week that his big promotional campaign for "Hercules Unchained," in which he is investing upwards of $100,000, had resulted in 36 houses towards out of the first 39 situations. Even allowing for the fact that the film opened during a holiday weekend and that the take is the first August bank holiday not subjected to admissions taxes, the results are rated exceptional by the local pix industry.

Levine estimates that the U.K. gross of "Unchained" will top $800,000. If that forecast is accurate, it will be ahead of last year's top grosser in Britain. To emphasize his confidence, he has increased the original print allocation from 80 to 90, so as to allow an additional flexibly for holdover engagements.

Levine said he was doing more than demonstrating the advantage of using circus methods for a circus business. His policy of spending more than $100,000 on promotion was originally considered by some to be a crazy plan, but now it is accepted as a sane policy. There had been no drop in the take last Tuesday, following the bank holiday Monday.

His experience had shown that the British public responded to advertising in just the same way as the people of any other country. Outlining his future plans, the Embassy topper said he hoped to release two productions next year on the Coast of one a month in July and August.

One would be "Thief of Baghdad," which Arthur Lubin is now directing in Italy. The other would be either "Morgan The Pirate," already finished, or "1,001 Nights." For these two pix he was proposing to spend a minimum of $420,000 in the United Kingdom. He had already started on the promotion and the general policy would be set by the end of the year.

Levine returned to N. Y. last Thursday (4) and calls back to Europe tomorrow (Wed.). He will head immediately for Rome and will likely attend the Venice Film Festival opening Aug. 24.

Saskatoon Folderoo

North Battleford, Sask., Aug. 9.

The Empress theatre in North Battleford, which has operated since 1910 has shuttered, because of declining business.

House is owned by E. W. Marshall and Famous Players Canadian, with C. V. Marshall manager.

Only other theatre here is the Capitol, built after World War II by the Marshall and FP interests.

SPAIN, PLEASE SEE FRENCH TEXT

Cash, 'Golden Arena' Prizes

[AT YUGOSLAVS' DOMESTIC FEST]

Pula, Aug. 2.

Around $5,000 in cash went to Yugoslav film people singled out as best by jury at the end of the 7th Annual Pula Festival (July 23-30). For the first time, a replica of the Roman arena of Pula (at which the festival pix are screened) will be handed as the highest award, known as the "Golden Arena" prize.

The cash prizes are divided as follows:

500,000 Dinars ($1,250) best director.
300,000 Dinars ($ 750) best screenplay.
200,000 Dinars ($ 500) best camerawork.
150,000 Dinars ($ 375) best score.
200,000 Dinars ($ 500) best actress.
200,000 Dinars ($ 500) best actor.
100,000 Dinars ($ 250) best supporting actress.
100,000 Dinars ($ 250) best supporting actor.

Yugoslavia, Though Communist, Supports 14 Rival Producers

Pula, Aug. 2.

There are 14 film producing companies in Yugoslavia, though a little country and a Communist state. (In comparison Communist East Germany has only one producing company, DEFA, and one distributing outfit, Progress. Both, of course, are State-owned.)

The Tito regime has proved remarkably liberal inasmuch as it grants the 14 companies initiative as to picking stories, etc. (Again in contrast to E.Germany.)

Names of the 14 producing outfits: Avala, Bosna, Dunav, Loveen, Jadran, Slavia, Triglav, Sutjeska, Ulfus, Vardar, Viba, Zagreb, Zastava, and Zora. Other than Zora (short pix), Zagreb (cartoons), Viba (documentaries), Dunav, Sutjeska (documentaries) and Zastava (Army documentaries), all make full-length features. However, such outfits as Viba and Zastava have also already produced full-length features.

The names of the six distributing companies are Vesna (for Slovenia), Croatia (for Croatia), Morava (Serbia), Makedonia (Macedonia), Zeta (Montenegro) and Kinema (Bosnia). (In brackets the six Yugoslav republics.) It must be added, however, that the various producing outfits are not forced to stick to the distributor of their respective republic. They can pick the distrib whatever they like.

The export business generally goes via Yugoslavia-Film. With the exception of Jadran, Avala and Triglav (more or less the biggest outfits in the land), which are authorized to deal directly with foreign partners, all producers must make foreign deals thru Yugoslavia-Film.

Another Yugoslav film outfit is Dubrava-Film, which owns studio facilities in Zagreb but doesn't produce pix of its own. It's also a firm for technical equipment. Domestic studios are often rented to foreign guest companies.

As regards the import of pix, Yugoslavia is undoubtedly the most generous Commie country when it comes to Hollywood. More than 60 American films are annually shown, in original version with subtitles, in this country. In view of the meagre Dinar currency, the payment of these films cannot be looked upon from the normal angle. It goes via credits which the U.S. Govt. keeps granting the Yugoslavs. The Yugoslav-American film biz is a complicated matter and a subject for itself. U.S. pix are popular in Yugoslavia. Westerns are often real blockbusters. One may add that the public is rather fastidious. So many an American high-brow pic which didn't click in the big western countries found in Yugoslavia a very receptive audience. Film, of course, is here still the mass entertainment medium No. 1. The menace of tv, still in its infancy here, hasn't been felt as yet.

Alex Halperin's Leave

Alex Halperin, for the last seven years in charge of Stanley Warner's circuit in Wisconsin and Illinois, is taking an extended leave of absence.

The chain gave no reason for action.

Bowling Down Under

Melbourne, Aug. 2.

Hoits Theatres, 180-house circuit in which 20th-Fox holds controlling interest, is diversifying to pick up the slack caused by the growth of television in Australia.

Chain has concluded a deal with Brunswick Balke, major manufacturer of bowling equipment, for joint construction here and in Sydney of an elaborate bowling alley setup.

Pula, Yugoslavia, Bestows Awards

Pula, Aug. 2.

Yugoslavia's own homeland film festival closed with the bestowal of the following:

Golden Arena Award: To "The Ninth Circle," produced by Jadran, which was country's item at Cannes Festival.

Second Prize: To "War," also by Jadran. This was hooed with vigor as too mediocre to deserve an award, embarrassing the jury no little.

Third Prize: "Three Girls Named Anne," (Vardar).

Best Director: Veljko Bulajic for "War."

Best Screenplay: Zora Dirnbah for "Ninth Circle."

Best Photography: Ivan Marincek for "Ninth Circle."

Best Music Score: Branimar Sakac for "Ninth Circle."

Best Actor: Anton Vrdoljak in "War."

Best Actress: Dusica Zegarac in "Ninth Circle."

The jury handed honorary diplomas to Italian scripter C. Zavattini and Polish actress Eva Krzyzewska for their so-called "fruitful cooperation" in "War." Branko Tatic was picked as best supporting actor for his roles in "Ninth Circle" and "Three Girls Named Anne." Svetlana Miskovic became best supporting actress for her part in "Three Girls Named Anne."

Olden Pen, award of Yugoslav film journalists, went to "Ninth Circle."

Many Italo Pix Stars In Year's Auto Rallye Run

Rome, Aug. 2.

A large number of Italian and European stars are participating in this year's Automobile Rallye of Film Stars, which takes place Aug. 19-23, with participants making the Rome-Merano run in four days time. Only Yank rep entered so far is Tina Louise, European talent in the race will include Georgia Moll, Jacqueline Sassard, Gullia Rubini, Cristina Gajoni, Caprice Chantal, Yvonne Fourneaux and many others.

Tie-in publicity event, which this year is being organized by Piero Farne, who took over from Ezio Radaelli, also includes an obstacle course for motor cars in the surrounding of Merano, the town where prizes will be handed out to the winners.

THAT'S THE HOPE OF FRED GRONICH

By VINCENT CANBY

Recently concluded film agreement between France and the U. S. is a milestone, not only because it liberalizes film trade with France, but because it marks a drastic change in French policy that will have beneficial effect on the policies of other countries which, like France, have long been guided by restrictive principles.

This is the opinion of S. Frederick Gronich, chief of the Paris office of the Motion Picture Export Assn., currently in New York on home leave. Exec returns to Paris in about two weeks.

In the tough postwar years, Gronich points out, France was always in the vanguard of countries espousing the restrictive line with the idea that such a policy would help build a healthy domestic film industry. Of course, he said, some of the restrictions were definitely necessary in the immediate postwar period. Problem was that many of the restrictions—import licenses, remittance limitations, screen time quotas—were continued long after their usefulness had vanished.

(A 60% *free transferability of Yank per company funds in Italy* was said to be "imminent and merely awaiting a formal signature" by Ettel Monaco, head of Italy's ANICA industry organization, questioned in Rome this week.)

Liberalization in the Franco-American film agreement has been particularly important because France's policies have long stood as the model of other restrictively-minded countries, said MPEA exec. Successful conclusion of the new agreement, which was effective July 1, must inevitably convince other nations that the way to economic health should be in the liberalization of trade, long advocated by MPEA proxy Eric Johnston.

Franco-American part provides, among other things, for 116 import permits the first year, 125 the second, 135 the third and 70 for the first half of the fourth year.

One of the important aspects of the agreement is that French officials have abandoned attempts to secure right to allocate half of the total annual licenses as they see fit (instead of leaving this to the MPEA), a right which the Spanish government has been trying to obtain in current negotiations with MPEA reps.

Another important aspect is that MPEA member companies are now able to draw against the total number of licenses granted for the three and one-half year period. That is, an import license not used

(Continued on page 15)

War Pix Dominate Pula Film Fest, But Titoland Junket Is Improved

By HANS HOEHN

Pula, Aug. 2.

"No end to war in Yugoslav films." That's the slogan, it would seem, for the Seventh Annual Film Fest of Pula. Of the 11 new Yugoslav feature pix shown here in the eight days of the festival, no less than eight dealt either directly or indirectly with the last war. Six of them are grim partisan films. The remaining three films were comedies and a medium-length pic for children.

Local audiences obviously still go for war subjects but no doubt, they are also very receptive to comedies, the two shown here drawing plenty of laughter.

Branimir Tuma, general manager of Triglav Film, a top producing outfit here, was asked why his country still turns out so many war films. His answer was that "war films are easy to make. We have few qualified script writers in Yugoslavia. The ones we have remember, of course, the war very well and know how to handle this subject."

Many Shorts on Program

The festival program included about 24 shorts, with Zagreb's cartoons commanding special attention again.

A noteworthy improvement at this years fest—the Riviera Hotel, only big one in town, has a new power-station which takes care of undisturbed water supply. The water shortage was quite a problem to guests of previous Pula festivals and, in fact, scared off many guests in the past. One of the toughest problems with Pula is still that of how to get here. Latter is rather inconveniently located. It has bus and train connections which, however, are rather strenuous.

One may ask whether Pula justifies all this effort for a festival. It does in at least one way. The Pula amphitheatre, a 2,000 year-old Roman arena, is used for festival pix, and it is probably the world's most unique film festival site. It appears somewhat strange why local festival organizers don't exploit this.

Despite this being a national affair, Pula has achieved some importance inasmuch as foreign interest in coproduction deals with Yugoslav partners have constantly increased within the years.

Most Visitors From East Europe

Most foreigners who come to Pula, of course, are from East European countries. But there were also a number of Americans here, such as Ilya Lopert, of N. Y. Also here was John Harris, who was invited by Triglav-Film. Harris repo Triglav's puppet films in the U. S.

What also may be regarded as an advantage about the Pula fete is that latter has been cut down to eight days. Pula's general organization has improved too. But it could stand further improvement. This applies in particular to better photo material for the press. Strangely enough, the Titoland's film industry has quite a few sexy stars at its disposal but few have become known outside this country.

No Guts, Eh?

Paris, Aug. 2.

Sol Hurok was the subject of a long two-column interview in France Soir last week. He read the story, smiled with pleasure and rushed to pack his bags and get out of town.

He was right. The next day there were more than a hundred wouldbe concert artists looking for him.

Arg. Facing Full Film Law Revamp

Buenos Aires, Aug. 2.

There is a stalemate in Argentine's film industry, with the Senate industrial committee, apparently determined to go ahead with a complete revision of the 1957 Film Law, thus holding up the Screen Institute's powers to grant production loans.

Head of the committee has sent out requests to all interested sectors of the industry, inviting suggestions. Thereupon the Screen Union put in an appeal for the Senate to approve the law as it stood until Oct. 1, as a temporary measure while the Senate proceeds with the lengthy process of discussing revision. The union stressed that unless this is done, the industry will have ceased to exist while Congress delays getting down to work.

Extra-officially, the Screen Industry is now lobbying among the politicians, particularly in the Buenos Aires Provincial Government (which is of distinct demagogic tinge) asking it to pressure the Senate for immediate action. As most film studios are located on Provincial territory, the Provincial legislators have a stake in the matter.

The industry also has gone to some pains to publicize the fact that the Institute loans are granted against good collateral, and all have been duly paid off, not as in Peron's days when billions were owed to the State banks by the screen producers.

Short producers are also agitating for obligatory exhibition of their product in all local cinemas. It costs a minimum of $2,500 to produce a short and undoubtedly some of the short producers display marked talent, possibly deserving of more encouragement than some feature producers.

Inside—International

J. Lee Thompson, now at the helm of Carl Foreman's "The Guns of Navarone," could put in a good claim to being London's directorial man-of-the-year in several countries. Three of his films, "Woman in a Dressing Gown," "Ice Cold in Alex," and "Tiger Bay" captured three successive Berlin Festival trophies. A recent Charles Schneer-Columbia film, "I Aim at the Stars," based on Werner von Braun's bombing-of-Britain story, and made in Munich, will have dual American and British premieres this fall, and was hailed at a recent Washington preview as "explosive."

"Tiger Bay" and "Flame Over India" did much recently to bring Thompson to the attention of American audiences. "Guns of Navarone" with eight starring personalities, may be given roadshow treatment early in 1961. It has been in production since February in Greece and at the Shepperton studios, outside London, with camera work to be completed in early September.

Yugoslavia's official 1960 import quota is 90 films. However, that won't be the total number of films being imported this year. Some so-called "exquisite" foreign films will be shown outside the quota regulations. In addition, a number of foreign films can be imported on grounds of exchange with domestic products.

Here are some of the features on import list: Russia's "Ballad of a Soldier" and "Lady With a Dog"; America's "Young Lions," "Diary of Anne Frank," "Brothers Karamazov" and "Bridge on River Kwai" (here classified as a U. S. feature); Italy's "Sweet Life", Germany's "Bridge" and United Kingdom's "Trials of Oscar Wilde" (and others).

Joseph Brainin of the American Committee for the Weizmann Institute corrects a statement in this space that his body would present Schoenberg's "Moses and Aaron" at its 1961 fundraising dinner. The idea was abandoned because costs were prohibitive. Further, the Weizmann Institute "had no part whatever in the financial setup for 'Exodus.'"

Shepperton Studios In Black for Last Year

London, Aug. 2.

Shepperton Studios, the company affiliated to British Lion, which is also controlled by the National Film Finance Corp., had a profit of $23,461 for the year ended last March 31. This compares with a loss of over $75,000 in the previous year.

The company is again passing its preference and ordinary dividends. The preferred divvy now in three years in arrears. The studios adverse balance has been slightly reduced to $418,359. In his report to stockholders Douglas Collins, the chairman, says the profits, though small, is a welcome contrast to the losses of the two previous years.

"WITHOUT A FLAW!

So marvelously right it astounds you...as does all great art!
A superb rendering in cinematic, dramatic and human terms!"

A FILM MILESTONE

A STRONG AND GEMLIKE THING' POWERFUL, EMOTIONAL, MAGNIFICENT, STUNNING'

ONE OF THE FINEST MOVIES EVER MADE'
Brought to this screen with rare fervor and consummate artistry
I URGE YOU TO SEE IT'

CREATES SHOCK AND SENSATION' EXTRAORDINARY STRONG MEDICINE'

EXCELLENT' EXCEPTIONAL'

D.H. Lawrence's

sons & lovers

VICTORIA BEEKMAN

GOTHAM PLAYOFF REVOLUTION

'PSYCHO' IN NABES WHILE FIRST-RUN

Alfred Hitchcock's production of "Psycho" first film to be sold across the United States on the basis of no customer admittances after opening curtain, shortly will set another precedent. Picture will open at the Loew's neighborhood circuit in New York next Wednesday (17) and these nabe runs will be concurrent with continuing of twice-nightly showings at the DeMille and Baronet in Manhattan. Latter two spots have "Psycho" going into its ninth week of day-and-dating tomorrow (Thurs.).

There's a hotsy boxoffice climate for "Psycho" and Par obviously wants to cash in. Thus the move into the circuit outlets, despite the continuing big wicket play at the DeMille and Baronet.

Rivals behind keeping the production at the Broadway and off-Broadway showcases centers on tradition. Film company is figuring on enough out-of-towners to support the two firstruns while New Yorkers catch "Psycho" at the nabes.

Two Price Scales

This hookup pattern could conceivably upset the traditional system followed in New York. At the same time, it is expected that the picture will continue its engagement at the downtown Brooklyn Paramount.

As far as is known, this is the first first-run film a picture will have been held at firstrun downtown theatres while it is being shown at a circuit's neighborhood theatres. A unique aspect of the arrangement is that Broadway prices will be maintained at the DeMille and the Baronet while Loew's will offer the film at its usual neighborhood admission tab.

To be sure, many factors are involved in the unprecedented booking. Yet, Loew's had a locked date when it made a deal with Par to book the film. Seemingly, the film has done such great business at the DeMille and Baronet Theatres that the Reade organization was willing to take a chance on continuing the run in the face of the neighborhood competition. Although the picture is going into such work at both theatres, there has been very little fluctuation in the gross since opening day, with the take averaging $20,000 weekly at the DeMille and $12,000 at the Baronet. The usual experience of downtown operators is a 10% to 20% drop after opening week.

Other considerations leading to the decision of the Reade outfit involved the fact that there were no Loew's theatres in the immediate area of the two theatres, the closest Loew's houses being the Loew's 72d St. to the north and the Sheridan in Greenwich Village to the south. Moreover, the Reade firm felt that the picture's natural pulling power plus the influx of the tourist trade would protect the downtown run.

The experiment will be watched carefully by industry observers. None doubt that the technique can be applied in all instances, but they believe that the unique circumstances surrounding "Psycho" could make for not a success. The opening of the picture last Wednesday (3) at the Brooklyn Paramount in no way affected the business at the DeMille and the Baronet, although the Brooklyn house clicked on a weeks opening day of $6,000 and continued to register record biz for the remainder of the week.

The ability of the Reade theatres to continue "Psycho" depended on the effort of Metro to shift "The Time Machine" to the Warner Theatre on Broadway. The picture was originally booked at the DeMille and Baronet, but MGM was willing to cancel so long as it could come up with another deal.

Re Broadway & Eastside Day-Dating

Some interesting new data, re Broadway-eastside firstrun day-dating, is being provided film industry in New York by current crop of such releases, including the newest entry, 20th-Fox's "Sons and Lovers," Jerry Wald's British-made production which opened last Tuesday (2) at the Victoria on Broadway and the Little Beekman.

The day-dating practice, perhaps the one innovation in New York release pattern in several years which seems to be catching on, is currently being followed by Universal with "Portrait in Black," Paramount with "Psycho," United Artists with "The Apartment" and 20th with "From the Terrace," in addition to "Sons." All are doing substantial business.

Interesting angle on "Sons" is that the D. H. Lawrence property is the only one of the current day-daters which might be considered a "prestige" or genuine art house item and thus the kind of pic that legend has it depends almost entirely on the praise of N. Y. Times' critic Bosley Crowther. As it was, with exception of N. Y. Journal-American's review largely plot synopsis, Crowther's was the one lukewarm review in a bunch of raves.

Rather to the surprise of all concerned, "Sons," which 20th asserts broke the house record at eastside Beekman opening day, went on in the two following days, Wednesday (3) and Thursday (4) to top each previous day's gross. (Picture, which also opened to good if not record-breaking biz at the Victoria on Times Square, drew progressively better business at that house on each succeeding day.)

How to explain the Beekman record, where picture's gross jumped from a reported $1,800 opening day to $1,900 the second day and $2,196 the third day? Execs are disinclined to give the old cliche, word-of-mouth, credit on such quick notice. Rather they say that Crowther's comparatively tepid review was outweighed by the other torrid ones, in addition to which, according to one exec, "there must have been a lot more people waiting to see this thing on the screen than we anticipated." Which is another way of saying pic is a "sleeper," and "we didn't know what we had."

Following appearance of the "Sons" reviews in N. Y. dailies, 20th, of course, went in for heavy plugging of them in succeeding newspaper ads, even going to the extent, which 20th has seldom done before, of reprinting Herald-Tribune critic Paul V. Beckley's entire review in the Times on day after Crowther's piece appeared. Succeeding ads also underplayed picture credits in favor of quotes from nine different reviews printed over one large close-up of the picture's star, Dean Stockwell kissing and or biting the neck of an apparently ecstatic Mary Ure.

Whatever the reason, pic appears to be headed for a long run at the eastside house where building its during first week generally indicates longevity. As a result, local distribs and exhibs will be studying receipts at the Victoria in coming weeks to see what effect the big "off-Broadway" business has on the Broadway house. That, in fact, is the great debate around this form of day-dating, with each manager of the two houses involved inclined to believe that he is being robbed of receipts by the other house playing the same pic.

Cautious Approach

While most distribs are cautious in making any general statements about Broadway-eastside practice, they seem inclined to think that it does give them revenue which they might not otherwise have earned. In the case of "Sons" then 20th might consider company will be picking up Broadway loot more or less as bonus on a pic that is basically an art entry.

Conversely, Universal, with its Rock Hunter-Lana Turner "Portrait in Black," might consider that the current engagement at the Trans-Lux 85th Street Theatre is providing the bonus money in addition to the engagement at the Palace on Broadway, which could be deemed more appropriate to the shrieky designed "woman's drama" Pic, which won jeers from Times & Trib critics, reportedly did record biz at both theatres the first week.

According to one New York branch manager for a major company, it may be a failure still to consider pictures as being more appropriate for one section of the city than another. He, in fact, reports that consideration has been given by his bosses to extending the Broadway-eastside day-date practice to include a theatre in Brooklyn and/or the Bronx. A modified form of this has already been essayed by Paramount which opened its "Psycho" in the Brooklyn Paramount last week while pic continued to play (eighth week) at the DeMille on Broadway and the eastside Baronet (see separate story).

Fight Due for Europe Markets Due to Local B.O. Inroads: Rosenfield

The first warning of its type came yesterday (Tues.) from Jonas Rosenfield Jr., Columbia Pictures exec in charge of ad-pub-exploitation. Back in New York following a tour of England and the Continent, he told American producers via a press conference that the all-important European market has ceased to be a sure thing outlet for their film wares.

The foreign market almost invariably has meant a vast difference between profit and loss for Yank filmmakers and Europe, obviously, is a big part of this overseas money source.

But, as Rosenfield pointed out, the Yanks have got to face growing competition in the form of local European film production, television, radio and other entertainments. He said the answer is "not only entertainment of a superior quality, but publicity of a superior quality, adapted to the local requirements of each nation."

IS A QUEUE ITSELF BEST FORM OF SELL?

Minneapolis, Aug. 9.

Success of "Psycho" foreshadows an increased employment of mass psychology in the selling of features, it's believed by Ev. Seibel, United Paramount circuit advertising-publicity head here.

To him there's no question that the pull of the Alfred Hitchcock thriller is due in considerable part to the long lines in front of theatre boxoffices resulting from the gimmick requirement that everybody must see the picture from the start.

"The psychological effect is that the sight of these long lines plants in people who had no intention to see the picture the seeds of desire to do so," he explains. "There could be no better advertisement for an attraction than these long lines, reminiscent of the best of the pre-television boxoffice days."

National Boxoffice Survey

Trade Stout Despite Heat; 'Ben-Hur' 1st, 'Psycho' 2d, 'Terrace' 3d, 'Apartment' 4th, 'Bells' 5th

Despite the arrival of torrid, summer dog days in many key cities covered by VARIETY this session, trade currently is continuing at a very high level. Ability of much of the new fare to hold over three weeks and longer, of course, is heartening to first-run exhibitors.

"Ben-Hur" (M-G) continues its supremacy at the wickets although it is being challenged by "Psycho" (Par). The Hitchcock pic is winding up a strong second, with better than $270,000 gross in 12 keys where currently playing.

"From the Terrace" (20th) again is finishing in third position, same as a week ago. "Apartment" (UA) is climbing into fourth place, after dipping to eighth spot last round.

"Bells Are Ringing" (M-G), which was fourth last session, is capturing fifth money. "Can-Can" (20th), long high on the list, is winding up in sixth place. "Elmer Gantry" (UA) is pushing up to seventh spot after landing in 11th last week.

"Pollyanna" (BV), just a runner-up film last round, is taking eighth money. "Strangers When We Meet" (Col) is edging to ninth position. It was 10th a week ago.

"Portrait in Black" (U) is finishing 10th. "Lost World" (20th) is sagging to 11th place while "Hercules Unchained" (WB) rounds out the Top 12 pix.

"Bellhop" (Par), seventh last week, "I'm All Right, Jack" (Col) and "Carry On, Nurse" (Gov) are the runner-up films.

"Sons and Lovers" (20th) shapes as one of the potentially sock newcomers. It is fall in Washington and smash in N. Y. where playing two houses. "Ocean's 11" (WB) is in much the same category, being great in Louisville, sock in Frisco, wow in St. Louis and giant in Philly.

"College Confidential" (U) also looms as a big one, being great on initial Detroit week. "Started to Naples" (Par), another newie, is rated big in Chi. "Time Machine" (M-G), also new, shapes smash in L. A.

"Murder, Inc." (20th), comparatively new, is rated hotsy in Providence. "Stop, Look, Laugh" (Col) looms fine in Boston.

"Rosemary" (Films Around World), good in Balto is okay in Toronto. "Windjammer" (MT), good in Cincy, looks fine in Detroit.

"Pay or Die" (AA), good in L. A., is okay in Frisco. It is adding considerably to its total with a batch of hardtop and drive-in engagements in the L. A. area.

(Complete Boxoffice Reports on Pages 8-9.)

'Moslems of America'

Two RKO Theatres in Harlem showing Warner Bros.' "Hannibal" were picketed yesterday (Tues.) by a group which identified itself as Moslems of America.

The pickets, who tramped in front of the Alhambra and Regent Theatres objected to Victor Mature, playing the role of Hannibal. Signs carried by the pickets called attention to the fact that a "white man is portraying a great Negro hero."

U'S BULLISH B.O. GIVES DECCA PEAK EARNINGS

Decca Records, which owns 87% of the shares of Universal Pictures, chalked up the highest earnings in its history for a first half-year stanza.

Consolidated net earnings, including the results of the operation of Universal, which provides two-thirds of Decca's revenue, amounted to $2,946,224 for the six-month period ending June 3, 1960. This is equivalent to $2.29 per share on the 1,285,701 shares outstanding.

For the corresponding period of a year ago earnings were $196,202, equal to 13c per share, on the 1,527,401 shares then outstanding.

MAY SHIFT MAIN FEATURE HOUR

Loew's Theatres may again experiment with an earlier starting time for the main feature. A test is scheduled for this fall. The traditional pattern has been to start with the second feature between 8:30 p.m. and 9 p.m. and follow with the main attraction at about 10 p.m.

For many years, neighborhood theatres have listened to appeals to start the top pipcture earlier so that those only interested in seeing a single feature could leave after the unspoiling of the important entry and get home at an early hour. The changing pattern of patrons' living habits and the shift to the suburbs have been offered as arguments in favor of such a policy.

However, previous tests by both Loew's and RKO made it difficult to evaluate the merits of the reversal. According to one circuit spokesman, it proved absolutely nothing because there was no evidence of either a decrease or increase in business.

The general view is that it is difficult to break down the tradition of many years. However the Century Circuit, which operates theatres in Brooklyn, Queens and Long Island, has been successful in bringing about the reversal. According to Martin Newman, secretary-treasurer of the firm, the policy "doesn't lend itself to every neighborhood." It has worked particularly well for Century in residential areas. In busy shopping sections, the Kings Highway section of Brooklyn, for example, the circuit has retained the traditional pattern.

The Century reversal policy, instituted about year ago, was launched with a hefty educational advertising campaign. According to Newman, the circuit's patrons in the residential zones have found it eminently suitable. For one thing, he noted, they can plan their film-going since they know that the main feature always starts at 8:40 p.m. And, he added, "it gives them a chance to get home in time to catch the 11 p.m. news broadcasts."

'Psycho' on Hardticket, No Admission Till End Of Film in Britain

London, Aug. 9.

A major change in exhibition policy is being introduced in Britain for the release of Alfred Hitchcock's "Psycho," following the pattern used in the U. S. Starting Thursday (4), it starts a hard-ticket engagement at the Plaza, Par's West End showcase. Though it will be on a grind policy so far as general release is concerned, the Rank Organization has accepted Paramount's request that the pic should be on a separate performance basis.

The general public is already being warned by a teaser campaign that there will be no admittance after the pic has begun.

Another switch from convention is Par's decision not to show the film to the press until it begins its public run on Thursday. This has led to some controversy, inasmuch as some of the national dailies run their film reviews as a feature on Friday, and the crix are expected to turn in their copy either by late Wednesday or early Thursday. With "Psycho" opening on Thursday afternoon, it will inevitably miss the weekly column, though there is always the possibility that some sheets will rate it worthwhile for an additional review the following morning outside the regular film column.

In line with Par's general promotion policy, Martin Davis came in from N. Y. for a 48-hour stopover for confabs with company executives and Rank circuit toppers. Jerry Juroe, who is handling publicity world-wide, currently is in town.

Fewer, Costlier Tickets in Japan; Burma's New 'Local Grab' Proviso

Although the total number of theatre admissions in Japan is declining, the total boxoffice take, as the result of increased seat prices, is holding fairly steady, Irving Maas, director of the Motion Picture Export Assn's Asian division, reported to New York Exec who has been here a month on a combined business-pleasure trip, returns to his Tokyo headquarters next week.

Maas attributes the admissions decline to the competition from other entertainment media, including tv, such spectator sports as sumo wrestling and baseball, and fact that country's standard of living is rising rapidly with great sums of the film patron's money now going for such convenences as autos, washing machines, motor scooters, etc. Installment buying, which has swept the country, is making it possible for the public to divert their money to these other areas.

MPEA exec also points out that Japanese product has steadily improved in quality and that a number of theatres which used to feature foreign product are now devoting more and more screen time to the domestic offerings. American films, which in the early occupation years, accounted for upwards of 90% of the total film market in Japan, now get only about 17% of the total.

While Japanese restrictions on remittances and profits have been eased, Maas said the U.S. companies have recently been presented with another problem which, while not insurmountable, still is not making the situation any easier for them in Japan. This is the formation of the booking combine which is now acting as film buyer for the two biggest circuits in Japan, Toho and Shochiku. The two circuits, once arch competitors, decided on the joint booking procedure in order to lessen the cutthroat competition. As a result of the "merger" of interests, they are obviously in a better position to bargain with the Americans. However, Maas pointed out that also need American product, so the situation is not completely out of control. Part revenue, though, that if a big picture does not get into one of the two circuits, "you're dead."

Major "trouble area" in the Far East at the moment, says exec, is Burma, which declared that as of June 1 all pictures into the country would have to be handled through "registered Burmese commissioners." In effect, this law, if implemented, would make it impossible for any foreign company, whether it be a film exchange or an oil company, to operate its own branches in Burma. Right now, Maas is waiting for "clarification" on the interpretation of the law.

COMICAL NUDIES FILM

Centaur Flesh Epicrite Brought In For $60,000

Hollywood, Aug. 9.

Triumph Productions has wrapped up filming of "Not Tonight, Henry," feature-length comedy satire featuring a bevy of nude femmes and Las Vegas comic Henk Henry. Triumph partners Ted Parsmore and Robert Heidrick are producing from their own screenplay, with W. Merle Connell directing.

Color film done on a budget of $60,000 was rented at Centaur Studios in Hollywood and at Corrigansville Sale remaining footage, two days of pickups, will be shot next week.

Full IA crew was used on the pic which shows Henry travelling backwards into historic periods as a great lover. Follies star Valkire, well-endowed newcomer, plays opposite the comic. Another 15 females take part, seven of them sans clothing from the waist up.

No release has been set for pic, according to Parsmore who, with Heidrick has been in the mail order biz and now is launching his first film. Tentative plans call for further Triumph pix, with company boppers now negotiating with major studio for release of a non-roader.

Gil Golden

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gram have resigned from the 20th ad-pub department. Two of the eight, Max Stein (theatre ad manager, and Dick Winders, national magazine and syndicate contact), having resigned in the last 10 days. Stein to go to Warners and Winters to Marvel Inc. pub rel firm. Earlier in the year Ira Tulipan, publicity manager, left to join Columbia; Eddie Solomon, exploitation manager, to join Joe Levine's Embassy Pictures, followed by Ed Feldman, area-press contact, who first joined Roy Stark and then too moved over to Embassy.

In these three cases, posts were filled by 20th men, with Nat Weiss succeeding Tulipan, Adrian Awan succeeding Solomon, Jack Brodsky succeeding Feldman and Mike Selcman moving up to take Brodsky's job as trade contact.

Meanwhile, Kinsley's chief lieutenants continue to be Rodney Bush, exploitation director, Abe Goodman, ad director, and Ed Sullivan, pub director.

Gronich's Views

Continued from page 11

in the current year can now be held over and added to the next year's total. At same time, Gronich pointed out, when current pact expires, MPEA will be getting import licenses at the rate of 140 per year, compared to the 119 in the 1957-58 agreement.

New French pact, is a reflection of the French government's recognition that the country needs a new approach to business, especially recognition that the French film business now seeks foreign market expansion. Country has already given in to the liberalization, called for under the Common Market agreement, with the result, according to Gronich, that the danger to U.S. companies from the Common Market, now appears to be "materially reduced."

German Example

Also influencing new French policy, says exec, is the success of the German film industry which, by dropping subsidies and import quotas, has created a group of "properly financed producers" who do not operate (as do subsidized producers) "in violation of local economics." French were also finding, Gronich added wryly, that the very restrictions which they had devised to protect their domestic market, were being adopted by other countries to keep French product out.

French agreement, he thinks, must inevitably give food for thought to the Spanish government, and also to various underdeveloped countries around the world who have been attempting to build domestic film industries at the expense of free trade with the outside.

Spread of Video

On similar angle to same situation, Gronich declared that "in Europe, especially, it's ludicrous to think of film industries being influenced only by local conditions within each country." With the growth of television in Europe, he says, national boundaries are disappearing.

For example, he said that in Denmark, with a population of 1,000,000, there are now a half million tv sets being serviced not only by the Danish station, but by stations in Germany and Sweden. In a couple of years, Radio Monte Carlo's tv station will be covering an area including the south of Italy, southern France, Barcelona, Spain, and a portion of north Africa. Thus the problems facing film businessmen in each area will be common problems, solutions to which must be found through international cooperation and not through locally sponsored restrictive practices such as import quotas, dubbing and religious taxes.

Catholic Film Office's 1962 Montreal Rally

Washington, Aug. 9.

International Catholic Office for Motion Pictures will hold its next study congress in Montreal in 1962. Theme of the congress will be "recruiting of Catholics in the motion picture and television industries."

The 1960 Congress was recently concluded in Vienna. The cuncleve reelected its president, Msgr. Jean Bernard of Luxembourg and all members of its board of directors. Total membership in the Congress now stands at 48 nations following the addition of two new members—the Philippines and the British colony of Mauritius.

Execs Vs. Gaff

Continued from page 1

young people coming out of colleges and high schools. In recent years, the motion picture industry has suffered the effects of what may be called a poor profile. The general cutbacks in the industry, the crope hanging newspaper stories, the feuds between distribution and exhibition have all created the profile of a dying industry and young graduates embarking on a career found little to encourage them to become part of the picture business.

Where motion pictures once served as a glamor attraction, the new tinsel appears to be in television, electronics, missiles, engineering and science. Even those attracted to the entertainment business appear more inclined to take a chance in television and the legit theatre than in the motion pictures.

Weak Incentives

On the basis of the industry's treatment of its personnel, its insurance and pension programs, there seems to be little to offer the security-minded new generation. It's pointed out, for example, that long-time film executives, many with 25 to 30 years experience, have of late years been dumped unceremoniously, their only send-off being a stereotyped announcement that the company "regrets" the "resignation." In the last year alone, two top sales monopolers found themselves without jobs. A similar predicament faced a number of top-echelon execs in both the domestic and international sales departments. At the same time, lesser staffers in publicity and advertising found themselves out on the street. To be sure, several companies generally held the line, although a few men were lopped off in the so-called reorganization period.

Conditions such as these are mentioned as the reasons that few young people are willing to gamble on careers in the film business. Another deterrent, of course, is the discrepancy in the pay scale in the picture business and other industries. While the industry pays top salaries and offers all kinds of deals to performers, directors, writers and producers, it runs an extremely tight purse-string when it comes to jobs in other departments, except, of course, for the top-echelon executives. Theatres, in most instances, have to rely on part-time help because of the inability to attain employees willing to work at the salaries offered. The problem of recruiting and training theatre managers is especially acute.

Many industrialists believe that an opportunity now exists to create a favorable profile for the industry. Many of the financial woes have been unscrewed and a number of companies are doing better than ever. However, there is a conviction that the establishment of a new image will require a complete overhaul in personnel relationships, salary scales, and attitude toward fringe benefits. In addition, it is felt that a well organized training program, with the re-establishment of the apprentice system, is required. Columbia is perhaps the only company now operating an executive training program. When Metro topper Joseph R. Vogel took over reins of the company, he indicated that he favored the establishment of such a program, but as far as is known no such school has been set up at Metro.

Japanese Showcase Theatre in L.A. May Lead to Others Around U.S.; Shimizu Details Views Re Video

Hollywood, Aug. 9.

Japanese celluloid invasion of the U. S. mainland, is underway. With a theatrical stronghold already established with the takeover of the LaBrea theatre, Matsushi Shimizu, prexy of Toho, Japan's largest film distributing-producing company, made his official appearance on the U. S. scene. He's here for opening of the renamed Toho LaBrea art house which was recently purchased for a reported $350,000 for the purpose of screening first-run Nip pix.

Magnate, via a colleague-interpreter, at a press luncheon at the Hollywood Roosevelt, said that his company is prepared to purchase other theatres in key cities of the U. S., also where there are large Nisei colonies. This, of course, will depend on the success of the current venture.

"It is well known that Japan has surpassed America in annual film production. Last year alone we released over 400 films to 7000 theatres which drew an average of three million persons daily." But in spite of the tremendous film output in Japan, Shimizu said that "Hollywood is still considered the spiritual capital of the motion picture industry."

Television, as in the U. S. has taken toll of the boxoffice in Japan. But to overcome the dent, exhibitors there raised the price of admissions. And as a safeguard against tv hurting theatre business anymore than it has, Shimizu, along with the other major filmmakers, have agreed not to sell their pix to tv. Additionally, this same group has appealed to the Motion Picture Producers Assn. here to ban the selling of any U. S. theatrical pix to any one of the six commercial or one government-operated stations in Tokyo.

As for U. S. producers shooting features in the land of cherry blossoms, it's great by Shimizu's thinking. For this reason, the growing number of American films made on location in Japan had served to promote increasing good will and understanding between the industries of the two countries. "It has given us an opportunity to meet our movie makers and exchange creative and technical information."

Toho's plans of expansion in this country also include co-production deals with the Hollywood majors and independents. Shimizu has already closed such a deal with Columbia for the filming of "Adventures of Dodge Stein," which will probably star Toshiro Mifune, star of "Rikisha." Pic process today at the Toho LaBrea theatre House, incidentally, is ticketed from $1.00 general admission to $1.50 for ladies. Another property to be co-produced by Toho with a European filmery is "Articles of War."

The Nipponese showman disclosed for several moments mention that the majority of Japanese people are profoundly ashamed of the recent Communist-led anti-America riots. "They have a feeling of the deepest affection for America which I share wholeheartedly. The intention of my company in taking over the Toho LaBrea theatre for the exhibition of our films is concrete evidence of this feeling" he declared. And in parting he noted that only two to three Commie pix play Japan yearly.

Accompanying Shimizu during his U. S. visit are Mifune, and two pretty Japanese starlets — Mieko Kamijo and Kumi Mizno.

SHOWMANSHIP FIRST

Robert W. Selig, of Denver, exec v.p. of National Theatres & Television, will stage the showmanship conference at Theatre Owners of America's 13th annual convention in Los Angeles, Sept. 12-16.

In a departure of the usual routine, TOA is opening its convention with the showmanship session and pushing back the customary keynote address and board and committee reports to later in the sessions.

"We feel showmanship and ticket selling is so important to the future of our theatres that we have placed this subject first on our convention agenda," said Albert H. Pickus, TOA president.

Next Japan Film Fair Likely for South Korea

Tokyo, Aug. 2.

Next Japanese film fair probably will be held in South Korea, it was decided at a meeting of the Japan Motion Picture Producers Assn. (Eiren). Decision is significant since Nippon product is now banned from ROK because of long-time strained relations between the two nations. But with a new South Korean administration and moves for reopening normal diplomatic and trade relations with Japan, the Nippon execs feel that films can help cultivate friendly relations.

According to one source, 100 feature pix were produced in South Korea during 1959 by 70 producers. That country's highest admission price is 47c. It was also said that South Korean importers are free to import any foreign product except that of Japan and the Communist countries.

Toho's Grip Grows On Foreign Films

Tokyo, Aug. 2.

Toho's grip on the foreign film biz here squeezed even tighter with the amalgamation of Towa Eiga and Toho subsidiary Chuo Eiga into a Toho-controlled company called Towa Kabushiki Kaisha. It would have an annual import quota of 23 or 24 licenses, making it far and away the biggest single foreign film distributor here.

Toho's dominating position had recently expanded to encompass a virtual monopoly of the exhib circuits as it was given supervising of booking into most of rival Shochiku's roadshow and general release foreign film houses. The newly-formed distrib arm of Toho, slated to become effective Sept. 1, has brought added unrest to the American branch managers here since it now gives Toho vertical as well as horizontal muscles. Also it had been the practice of Towa to import British and European pix.

As one American distrib rep said, "Now we have even more to worry about. We will naturally get less favorable booking situations and we fear we will also have less playing time after our pictures are booked."

The merger, however, makes clear what was before only apparent. Towa, although listed as an indie, was headed by Nagamasa Kawakita who is also a Toho board member. Chuo had been the foreign film distrib arm of Toho. The new company's directors are a mixture of Towa and Toho execs. The amalgamation eliminates the need for Towa to go through the formalities of negotiating with Toho.

'Rosemary'

Continued from page 1

government has reaped huge returns from it via the high tax scale.

Waldleitner, who made a quick trip to Hollywood over the weekend and is scheduled to return to Germany tomorrow (Thurs.) is here to show U. S. distribution execs his latest production, "The Royal Game," which he filmed in English with Curt Jurgens and Claire Bloom. The Rank Organization already has picked up the film for worldwide distribution with exception of the German speaking countries, where it's being handled by S. F. Distributors, and the U. S., Canada, Spain and Japan.

Upcoming on his shed is a German language film adaptation of Frederick Lonsdale's "The Law of Mrs. Cheney." Metro owns rights to the play in English-speaking territories, starring Lili Palmer, and a comedy called "Heute or Tomorrow" as an American is slated to play by Shirley White and Hope Lansing.

Locarno Film Fest Reviews

Geisterland Der Sudsee
(The Fabulous South Seas)
(W. GERMAN DOCUMENTARY-COLOR)
Locarno, Aug. 2

[illegible] Films production and release. Written, lensed and edited by Bruno Schlemmer; in Schlemmer's documentary series by Wolf Adler. At Locarno Film Fest. Running time: 95 MINS.

This documentary deals with the almost stone-age life of the aborigines of New Guinea in the South Seas and with their persistent but killing lords of paradise for their plumage. It is well-made but adds nothing unusual for this type of pic. This is mainly for specialized use abroad if it distributes or possibly for video music.

Color is well balanced while editing is acceptable. Natural sound plus music arrange is an asset. It is somewhat regrettable that two unique features (commentary) is flat and would have to be cut and peeped up for foreign spots. Hawk

Denize Inen Sokak
(The Road to the Sea)
(TURKISH)
Locarno, Aug. 2

Bet Film production and release. With Erol Ayan, Ayhan Pesen, Ismet Ok. Fuat Bulugiyan. Film. Written and directed by Metin Erksan. Camera, A. Ercan; editing, Sami Ercman. At Locarno Film Fest. Running time: 95 MINS.

[illegible]

Film is probably the first Turkish production to play a major film festival since the war. It may not be a forerunner for others because it is technically primitive and slow moving as well as repetitious. But this tale of a middle-aged landowner who tries to get out to the world and finally does walk out on his dried-up family and life may have more meaning in Turkey. This is not the stuff for any export chances except for possible foreign language theatres.

Though irregular in pacing, it does make its point about a man's need for activity and belonging. Also it furnishes a look at Turkey and its outlook. Technical credits are crude and acting below par. Hawk

Questo Amore Al Confini Del Mondo
(This Love at the End of the World)
(ARGENTINIAN-ITALIAN)
(CSCOPE-COLOR)
Locarno, Aug. 2

Dalpozzo release of H. Amoroso Film production. With Annette Cimarelli, Domenique Wilms, Fausto Tozzi, Pepe Marin, Nino Pavarelli, Cimarelli, Dante. Directed and written by Giuseppe Scotese. Camera, Pasquarelli; editor, Pe Lucio Film Fest. Running time: 95 MINS.

[illegible]

This Argentine-Italo western type pic has the familiar tale about a rancher who brings back a show girl after a trip abroad. This alternates a mistress and the wife does not love him. She takes up with a wild and wooly friend until a showdown and her running off with the friend. Film lacks the production values or originality for anything but dingo situations abroad.

Color is uneven and dark. Techniques are standard, with direction rarely infusing this with life or believable action. The playing also lacks plenty. Hawk

Altas Variedades
(The Big Show)
(SPANISH)
Locarno, Aug. 2

Bata release of Bata-Jad production. Stars Christian Wormsand, Agnes Laurent. Features Angel Aranda, Marisa De Leza, Vicky Lagos. Directed by Bonno Beloso. Screenplay, Manuel Sala; camera, Mario Pacheco; editor, Maria Rosa Mayer. At Locarno Film Fest. Running time: 90 MINS.

[illegible]

This is about a circus sharpshooter who makes a partner out of a pretty Hungarian refugee. But his love turns to hate when she tells for a friend after their engagement. He plots to have them kill each other, but relents at the last moment. Film is overlong and emerges a melter with too skimpy motivations to bring it off. Pic is mainly for lingo spots abroad via its theme.

Vehicle is solidly mounted but too reminiscent of pre-war German film themes. Acting is okay as are technical values. Two French actors who play the leads are well dubbed and pass as Spanish and Magyar types. Hawk

Le Farceur
(The Joker)
(FRENCH)
Locarno, Aug. 2

Monolith release of ATOM production. With Annie Aimee, Geneviève Cluny, Jean-Pierre Cassel, Anne Fabrizio, Pierre Vernier. Directed by Philippe De Broca. Screenplay, David Rousinoux, De Broca; camera, Jean Penzer; editor, Laurence Mery. At Locarno Film Fest. Running time: 90 MINS.

[illegible]

"New Wave" Philippe De Broca managed to bring off the first inventive comedy among this group with his initial pic, "Tartes of Love." But his second, "The Joker," lacks the verve of the first effort, making it somewhat deliberate which permits the comedy to lag. This is a chancy export item except for special situations where its plot about the life of a ladies' man might be a hope factor.

Pic is reminiscent of pre-war Yank comedies. A zany family harbors a faction-ridden young man who has brought home two illegitimate children, married his first wife off to his older brother and romances the maid.

Into this setup comes a rich married woman whom the young man thinks he loves. After disrupting her life, he leaves for another flirt. However, this has too much talk.

Director De Broca still shows a flair for carefree Bohemian life but this is same the insight to make

Film Reviews

Continued from page 4

Spijun X-25 Javlja
(Spy X-25 Reports)
(YUGOSLAV)
Pula, Aug. 2

Jadran (Zagreb) production. With Ivanka Mulalic, Heroldo Pignon, Nina Dimitrijevic, Mario Pecikoz, Milan Milosevic. Directed by Mate Relja. Camera, Tomislav Pinter; music, Branko Rosic. At Pula Film Fest. Running time: 90 MINS.

This one is laid several months after the end of the last World War. Nevertheless it offers considerable machine-gun fire. Story-wise, pic develops a certain amount of suspense but this is dulled by the fact there's nothing new about the plot. Film's international chances are mild. Not only are cinema audiences somewhat tired of grim war tales but this isn't a good film.

Attention is focused on a group of Cetniks who during the war collaborated with the Germans, and later continued their activity via terrorizing the population. An officer of Tito's army joins the group by pretending he's one of them. He leads them into a trap so they are liquidated.

Acting is so-so. A nice performance is given by the girl in this, Hermina Pipinic, a promising talent. Cameowork is good. Hawk

Sluta 905
(Point 905)
(YUGOSLAV)
Pula, Aug. 2

Jadran (Zagreb) production. With Dusko Matic, Heroldo Pignon, Nina Dimitrijevic, Mario Pecikoz, Milan Milosevic. Directed by Mate Relja. Camera, Tomislav Pinter; music, Branko Rosic. At Pula Film Fest. Running time: 90 MINS.

[illegible]

It click. Jean-Pierre Cassel is somewhat mannered which takes the edge off his Don Juan character while Anouk Aimee does not measure up as the rich woman. Others are bogged down with surface characterizations. Technical credits are good. And De Broca still looms as a comedy director not to be considered lightly. Hawk

Spijun X-25 Javlja
(Spy X-25 Reports)
(YUGOSLAV)
Pula, Aug. 2

Jadran (Zagreb) production. With Ivanka Mulalic, Heroldo Pignon, Nina Dimitrijevic, Mario Pecikoz, Milan Milosevic. Directed by Mate Relja. Camera, Tomislav Pinter; music, Branko Rosic. At Pula Film Fest. Running time: 90 MINS.

[illegible]

Story sees the Germans have a Yugoslav who they think is one of their followers, and train him as a spy. However this man takes the job only in order to pass on information to the partisans. Acting is good. Technically, it's even a very solid film. Czech-born Cap tried to make a commercial film without dedicating himself too much to the cliche and has succeeded. Hawk

Dilizansa Snova
(Dreams Come By Coach)
(YUGOSLAV-COLOR)
Pula, Aug. 2

Avala Film (Belgrade) production. With Olivera Markovic, Ljubomir Bubic, Renata Ulmanski, Nikodijevic Petrovic. Directed by Nebojsa Jovanovic. Camera, Radmanovic. Sound, Jovicic; music, Berkovic. Music, Al. Pula Film Fest. Running time: 90 MINS.

"Coach" is one of two Yugoslav recordies shown at the Pula festival, and it's nicely done. But the story is rather confusing so a western viewer will have a tough time making it all out. Pic may have some minor Continental chances if cut down.

Screenplay is based on three tales by the late classical Serbian writer, J. S. Popovic. It concerns an impostor who comes into a little town where he turns everything and everybody upside down. There's quite a bit of amusing romancing along the line. With fewer characters and complications, "Coach" could have been a really enjoyable pic.

Director S. Jovanovic (a woman) seems to have lost control near the middle of the picture. Acting in this is beyond Yugoslav average. Technical credits are fine. Hawk

Picture Grosses

'Terrace' Boffo $15,000, Balto; 'Bells' Loud 11G; 'Psycho' Wow 10½G, 3d

Baltimore, Aug. 9.

Hefty new product and strong holdovers are giving exhibs one of their better weeks currently. New films are "From the Terrace" boff in first at the New, and "Bells Are Ringing" fine in opener at the Hipp. Leading the holdovers is "Psycho" strong in third at the Aurora. "Elmer Gantry" looms good in second at the Stanton.

"Lost World" nice in second stanza at the Century. "Ben-Hur" looms sturdy in 19th frame at the Town. "Can-Can" is holding nicely at the Mayfair where in 11th week. "Rosemary" is pleasing in third at the Five West and "I'm All Right, Jack" is good in 10th at Little.

Estimates for This Week

Aurora (Rappaport) (367; 50-$1.49)—"Psycho" (Par) (3d wk). Won $10,500 after $11,000 in second.

Century (Fruchtman) (3,200; 50-$1.25)—"Lost World" (20th) (2d wk). Nice $7,000 after $10,000 opener.

Charles (Fruchtman) (300; $1.25)—"Nude in White Car" (T-L) (4th wk). Okay $2,000 after same in third.

Cinema (Schrader) (460; 90-$1.50)—"Dunwiche" (UMPO) and "Trial Affair" (Rising Sun) (reissues). Fair $2,500. Last week, "Rififi" (Kass) and "Desirable" (UMPA) (reissues) (2d wk), $2,200.

Five West (Schrader) (460; 90-$1.50)—"Rosemary" (Films Around World) (3d wk). Good $3,000 after $4,000 in second.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Bells Are Ringing" (M-G) (Fanty) ($11,000). Last week, "Pollyanna" (BV) (4th wk), $5,500.

Little (Rappaport) (200; 50-$1.25)—"I'm All Right, Jack" (Col) (5th wk). Fine $3,000 after $3,500 in fourth.

Mayfair (Fruchtman) (750; $1.49-$2.50)—"Can-Can" (20th) (11th wk). Steady $6,000 after same in 10th frame.

New (Fruchtman) (1,600; 50-$1.25)—"From Terrace" (20th). Boff $15,000. Last week, "Portrait in Black" (U) (4th wk), $5,000.

Playhouse (Schrader) (460; 90-$1.50)—"Conspirators of Hearts" (Par) (2d wk). Okay $3,000 after $3,200 in first.

Stanton (Fruchtman) (2,600; 50-$1.25)—"Elmer Gantry" (UA) (2d wk). Good $9,000 after $15,000 in first.

Town (Rappaport) (1,125; $1.49-$2.50)—"Ben-Hur" (M-G) (19th wk). Holding nice $10,000 after same in previous week.

PHILADELPHIA

(Continued from page 8)

$1.80)—"From Terrace" (20th). Sock $26,000 or over. Last week, "Apartment" (UA) (7th wk), $9,000.

Stanley (SW) (2,250; 99-$1.80)—"Ocean's 11" (WB). Huge $38,000. Last week, "Bells Are Ringing" (M-G) (5th wk), $7,000.

Stanton (SW) (1,482; 99-$1.80)—"Elmer Gantry" (UA) (2d wk). Great $18,000. Last week, $28,000.

Studio (Goldberg) (483; 99-$1.80)—"Crazy For Love" (Ellis) and "Her Bridal Night" (Indie). Big $4,000 or near. Last week, "Oscar Wilde" (Films Around World) (2d wk), $4,200.

Trans-Lux (T-L) (500; 99-$1.80)—"Pollyanna" (BV) (9th wk). About $7,000. Last week, $8,000.

Viking (Sley) (1,000; 99-$1.80)—"Lost World" (20th) (3d wk). Off to fair $8,000. Last week, $10,000.

World (R&B-Pathe) (410; 99-$1.80)—"Brink of Life" (Indie) and "Cauque d'Or" (Indie). Fair $2,000. Last week, "Man in Corked Hat" (Indie), $2,700.

ST. LOUIS

(Continued from page 9)

"Pollyanna" (BV) (2d wk). Okay $9,500. Last week, $12,500.

Paramount (Arthur) (1,000; 90-90)—"Can-Can" (20th) (mo) (2d wk). Good $5,000. Last week, ditto.

St. Louis (Arthur) (3,800; 90-90)—"Bellboy" (Par) (3d wk). Great $12,000. Last week, $15,000.

Shady Oak (Arthur) (700; 90-90)—"Carry on Nurse" (Gov) (11th wk). Okay $1,000. Last week, $1,200.

SAN FRANCISCO

(Continued from page 8)

151; $1.25-$1.50)—"Elmer Gantry" (UA). Socko $18,000. Last week, "Last Days Pompeii" (UA) and "Boy and Pirates" (UA), $7,000.

Stagedoor (AR) (440; $1.25-$1.50)—"I'm All Right, Jack" (Col). Great $8,000. Last week, "Subterraneans" (M-G) (6th wk), $2,000.

Vogue (S-F Theatres) (364; $1.50)—"Sunset Boulevard" (Par) (reissue) (6th wk). Fine $1,500. Last week, $1,600.

Coronet (United California) (1,256; $1.80-$3.50)—"Ben-Hur" (M-G) (33d wk). Potent $23,000. Last week, $22,000.

Alexandria (United California) (1,610; $2.20-$2.75)—"Can-Can" (20th) (11th wk). Okay $13,000. Last week, $14,500.

'Sons' Tall $10,000, D.C.; 'Terrace' Socko $18,000, 2d; 'Apartment' 12G, 8

Washington, Aug. 9.

"Psycho" remains the town topper this round and is heading for a wham take in second session "Bellboy" at Capitol and "From the Terrace" at Palace also stay sock after glowing first rounds. Only newcomer is "Sons and Lovers" at Ontario with figures for a boff total. "Apartment" is holding up sturdily in eighth week at Keith's.

Estimates for This Week

Ambassador (Metropolitan) (SW) (1,400; 1,000; 99-$1.49)—"Hercules Unchained" (WB) (2d wk). Looks to get nice $19,500. Last week, $15,000.

Apex (K-B) (940; 90-$1)—"Idiot" (20th) (2d wk). Good $3,000 after $4,000 opener.

Capitol (Loew) (3,434; $1-$1.49)—"Bellboy" (Par) (2d wk). Big $16,000 after $23,000 opener.

Keith's (RKO) (1,850; $1-$1.49)—"Apartment" (UA) (8th wk). Great $12,000. Last week, $13,000.

MacArthur (K-B) (900; $1.10)—"I'm All Right, Jack" (RI) (4th wk). Flashy $9,300. Last week, same.

Ontario (K-B) (1,240; 90-$1.49)—"Sons and Lovers" (20th). Tall $10,000. Last week, "Portrait in Black" (U) (3d wk), $4,500.

Palace (Loew) (2,300; 90-$1.25)—"From Terrace" (20th). Boff $18,000 after $25,000 opener.

Playhouse (T-L) (458; $1-$1.80)—"Sapphire" (U) and "Pillow Talk" (U) (reissues) (2d wk). Mild $2,200. Last week, $2,600.

Plaza (T-L) (276; $1.25-$1.80)—"For Members Only" (Union) (4th wk). Sturdy $4,000. Last week, $4,700.

Town (King) (600; $1-$1.49)—"Psycho" (Par) (2d wk). Wham $25,000 after $27,500 opener.

Trans-Lux (T-L) (600; $1.25-$2)—"Strangers When We Meet" (Col) (6th wk). Steady $6,500. Last week, $7,500.

Uptown (SW) (1,300; $1.49-$2.75)—"Can-Can" (20th) (11th wk). Okay $6,500. Last week, $6,500.

Warner (SW) (1,600; $1.49-$2.75)—"Ben-Hur" (M-G) (21st wk). Great $18,000. Last week, $18,500.

BROADWAY

(Continued from page 9)

wk). Initial week ended Monday (8) was great $25,000. Stays.

Warner (SW) (1,616; 90-$2)—"Lost World" (20th) (4th wk). This session finishing today (Wed.) looks like good $18,000. Third was $24,000. Holds until "Time Machine" (M-G) opens Aug. 17.

First-Run Artes

Baronet (Reade) (400; $1.25-$2)—"Psycho" (Par) (8th wk). Present stanza ending today (Wed.) is headed for sockeroo $16,500 after $18,000 in seventh week, over hopes. Continues indefinitely.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zoth) (13th wk). The 12th round finished Sunday (7) was smash $10,000 after $9,800, over hopes for 11th week.

Beekman (R&B) (500; $1.20-$1.75)—"Sons and Lovers" (20th) (2d wk). First session ended Monday (8) was wham $10,000, new house record here. Day-dating with Victoria. Hit new high here opening day and exceeded old marks every day excepting one.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"The Rest Is Silence" (Indie) (2d wk). First week ended Sunday (7) was mild $2,700.

Normandie (T-L) (592; $1.25-$1.80)—"The Idiot" (20th) (3d wk). Current stanza ending today (Wed.) looks like fair $4,500 after $6,500 for second. "Jungle Cat" (BV) comes in Aug. 17.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Man in Corked Hat" (Show) (9th wk). Eighth session completed Monday (8) was great $6,700 after $10,000 for seventh.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (RI) (16th wk). The 15th round finished Sunday (7) was fancy $11,000 after $11,200 for 14th week. This pic topped all films to play here, in total gross last week.

Murray Hill (R&B) (565; 95-$1.40)—"From the Terrace" (20th) (4th wk). Current stanza finishing tomorrow (Thurs.) looks like lively $11,000 after $13,000 for third week. Holds on notch.

Paris (Pathe Cinema) (568; 90-$1.80)—"Trials of Oscar Wilde" (Indie) (7th wk). Sixth frame finished Sunday (7) was fine $5,500, same as fifth week. Continues.

Plaza (Loew) (625; $1.50-$2)—"Apartment" (UA) (9th wk). Eighth round ended last night (Tues.) was great $15,200 after $15,000 for seventh week.

68th St. Playhouse (Leo Brecher) (370; $1.25-$2)—"Oscar Wilde" (Films Around World) (8th wk). Seventh frame ended Sunday (7) was socko $6,700, same as last week. Stays indef.

Sutton (R&B) (561; 95-$1.80)—"School for Scoundrels" (Cont) (5th wk). Fourth stanza concluded Sunday (7) was smash $10,000 after $11,000 for third week.

Trans-Lux 52d St. (T-L) (340; $1-$1.50)—"Savage Eye" (T-L) (10th wk). Ninth session ended Sunday (7) was nice $6,500 after $7,700 for eighth week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Portrait in Black" (U) (3d wk). Second round ended last night (Tues.) was big $8,000 after nights $14,500 opener.

World (Perfecto) (190; 90-$1.80)—"Nature's Paradise" (Indie) (2d wk). This round winding tomorrow (Thurs.) looks like mighty $15,000. First was $13,600, near alltime high here, made possible by grind from early each morning until 2 a.m. the next day.

Amusement Stock Quotations

Week Ended Tues. (9)

N. Y. Stock Exchange

1960 High	1960 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¼	ABC Vending	197	39⅝	36⅛	38½	+1⅝
39½	25¼	Am Br Par Th	188	40¼	37⅝	39⅞	+2⅛
42¼	30½	Ampex	1455	32⅞	30	31½	—1⅝
45¼	36⅝	CBS	136	42⅝	37⅝	42	+2⅛
19⅞	14⅛	Col Pix	36	18¼	17⅝	18⅛	+ ⅛
34¼	17⅞	Decca	249	33⅞	29½	33¼	+4⅛
49¼	27⅝	Disney	142	28⅝	26¼	28½	+ ⅝
136½	94	Eastman Kdk	289	120⅞	115¼	119½	+1
8½	6⅛	EMI	153	6⅞	6½	6⅝	+ ⅛
23⅞	14⅞	Glen Alden	519	16	13½	15⅝	+1⅛
18⅞	14	Loew's Thea.	441	19	18⅛	18⅝	+ ⅝
38⅞	22¼	MCA Inc.	29	35⅝	32½	34½	+2
33⅞	24⅞	Metro GM	914	36½	32¼	36¼	+3¼
66	12⅞	NAPT Corp.	1211	47⅝	40½	41⅞	—3⅞
13	6⅞	Nat. Thea.	128	7½	6⅞	7½	+ ⅝
65¼	39½	Paramount	113	58½	55	57¼	+1⅝
38⅞	26⅞	Philco	223	25⅞	24¼	25½	+1
256½	163¼	Polaroid	264	251⅞	229¼	248½	+18½
78⅞	59½	RCA	902	62⅞	58¼	62	+3
11⅞	7½	Republic	51	10⅞	10½	10⅝	+ ⅛
15	12⅝	Rep., pfd.	15	14⅞	14⅞	14⅞	+ ⅛
42⅝	24⅞	Stanley War.	71	24⅞	23⅝	24⅞	+ ⅝
30½	26¼	Storer	14	29½	29	29½	+ ⅛
39¼	30	20th-Fox	71	36⅝	35⅝	36⅝	
28⅞	23⅝	United Artists	153	30¼	28	29⅞	+2⅛
50⅞	37⅞	Warner Bros	114	47⅞	41⅞	46⅝	+1⅝
127½	89⅞	Zenith	269	118⅞	110⅞	115⅝	+3⅝

American Stock Exchange

6⅞	4½	Allied Artists	87	6	5⅝	5⅝	
7⅞	3⅝	Buckeye Corp.	143	5⅞	4½	5	+ ⅛
10	8	Cap. City Bdc.	21	9⅞	8⅞	8⅞	+ ⅛
5⅝	3⅞	Cinerama Inc.	140	4⅞	4	4⅛	
14⅞	11	Desilu Prods.	12	11	10⅞	10⅞	— ⅛
7½	4⅞	Filmways	24	5	4½	4⅞	— ⅛
2⅞	1⅞	Guild Films	96	1⅞	1⅞	1⅞	— ⅛
6⅞	3⅞	Nat'l Telefilm	3	3⅞	3⅞	3⅞	— ⅛
9⅞	6⅞	Technicolor	62	8⅞	7½	7½	— ⅛
13	8⅞	Teleprompter	53	11½	10⅞	11⅞	+ ⅞
13½	8½	Trans-Lux	42	13⅞	13	13⅝	+ ⅝

Over-the-Counter Securities

	Bid	Ask
America Corp.	2⅛	2⅞
Gen. Anline & FA	440	460
Magna Theatre	2⅞	3
Metropolitan Broadcasting	17⅞	18⅞
Movielab	13	13½
Scranton Corp.	3	3½
Sterling Television	1⅛	1⅞
U. A. Theatres	7	7½

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Political Conventions' Civil Rights Gab Seen Hypo to 'I Passed for White'

Minneapolis, Aug. 9.

Industry members are crediting in considerable part a sudden "I Passed for White" (AA) jump in boxoffice value here to the recent newspaper space and the television and radio time devoted to the two political parties' scraps over civil rights planks.

It surely has helped this picture, making it a real draw, these members believe.

"I Passed" played its local loop firstrun several months ago at the Gopher and lasted only one week. Its box office performance was so poor that despite the product shortage all of the neighborhood subsequent-run houses here passed it up when it became available.

However, sensing the fact that contemporary over the color problem was filling the air and public points two of the leading Twin Cities area drive-in theatres decided to take a chance on it day and date during the Republican convention. Their combined large newspaper ads called attention to the civil rights matter, linking the picture to it.

Business has been so hot that the picture now is in its third week at both runners. This marks the first time any film has accomplished a three-week run at drive-ins thusly and now a number of the four-wall neighborhood houses here want to play it. They can't get it until after it finishes at the outdoor stands.

225 to Finland

Uncle Sam retained its position last year as the leading supplier of feature films to Finland, according to the U.S. Commerce Dept. Of 531 films reviewed and cleared by Finnish censors last year, 225 came from the U.S., compared with a total of 494 films in 1958, of which 220 were American.

Soviet film exports to Finland dropped during the same period from 35 in 1958 to 20 last year. France and England both boosted their exports—France from 58 to 65, and England from 39 to 46. Sweden accounted for 41 films shown in Finland last year—an increase of 14 from 1958.

TORONTO

(Continued from page 8)

—"Bramble Bush" (WB) (3d wk). Okay $5,000. Last week, $7,000.

Hyland (Rank) (1,057; $1.25-$1.50)—"From Terrace" (20th) (2d wk). Mighty $14,000. Last week, new house record at $16,000.

Imperial (FP) (2,343; $1-$1.25)—"Lost World" (20th). Good $11,000. Last week, "Pollyanna" (BV) (3d wk), $10,500.

International (Taylor) (557; $1-$1.25)—"Alive and Kicking" (IFD) and "Four-Poster" (IFD) (reissue) (2d wk). Okay $2,500. Last week, $3,000.

Loew's (Loew) (2,745; $1-$1.25)—"Apartment" (UA) (7th wk). Great $10,000. Last week, $12,000.

Tivoli (FP) (935; $1.50-$2.50)—"Can-Can" (20th) (19th wk). Trim $6,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Swan Lake" (Astral) Passable $4,000. Last week, "Mirror Has Two Faces" (M-G) and "Great Waltz" (M-G) (reissue), $5,000.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G) (34th wk). Neat $7,000. Last week, ditto.

Uptown (Loew) (2,745; $1-$1.25)—"Portrait in Black" (U) (4th wk). Still sow at $9,500. Last week, $10,000.

Washington Star Has Had 'Nature'

Washington, Aug. 9.

Washington Evening Star-Sunday Star has informed management of Fox Theatre here, owned by Sam Cummins of New York, that newspaper won't accept any more advertising on "nudie or 'nature' films regardless of illustrations or copy treatment.

Godfrey W. Kauffman, veep and ad manager of the papers, has written Cummins that "we have reviewed the situation and come to the conclusion that such films are not acceptable in our advertising columns." Ever adds he regrets "the necessity of dictating the terms of acceptability of your advertising copy" but believes the standards to be "in the best interest of our readers."

Star's policy towards nudie film ads in past has been changeable, with papers sometimes accepting the world "nudist" in copy sometimes not. In recent months, "nature" has become the most acceptable euphemism for "nudist" when used in reference to the nudie camps in film ads.

BURT LANCASTER YANKS 'GANTRY' IN ONTARIO

Toronto, Aug. 9.

Despite advance advertising, United Artists' "Elmer Gantry" has been yanked from the Carlton, Arthur Rank's Canadian showcase here for his sham of some 120 theatres across Canada. Feature will not be shown in Ontario because of Burt Lancaster's resentment of treatment by this Province's board of censors.

Picture, based on Sinclair Lewis' novel of a lecherous preacher, originally had six sequences scissored by Ontario censors but these were restored, with O. J. Silverthorne, chairman, ordering that six words be omitted from a single scene in which Shirley Jones, playing a prostitute, advises her fellow workers that Gantry has "a way with the girls."

Silverthorne refused demands of the Toronto office of U.A. with Burt Lancaster producer-star, warning here that unless the film was run without cuts he would withdraw "Elmer Gantry" from Toronto and Ontario.

Lancaster's claim was that removed scene would destroy the whole story and the characterization of Miss Jones. Said Lancaster: "I'd rather not show it in Ontario," with U.A. in Toronto having no alternative but to withdraw the film. Also pointed out that "Elmer Gantry" has been approved by the Catholic Legion of Decency.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 4
This Date, Last Year 4

"DONOR"
(Albert Zugsmith Prodn)
Prod: Albert Zugsmith
Screen Prodn: Robert Hill, Gus Bilirakis
Dir: Albert Zugsmith
Cast: James Franciscus, Pat Priest, William Windom, Robert Middleton, Joel Grey, Arlene Dahl, Harold Gould, Louis Quinn, William Wellington
(Started July 18)

"CLOSE IN ANY WINDOW"
(Prem Prodn)
Prod: Michael Wood, Larry Weinstein
Dir: William Claxton
Cast: Anne Bancroft, Ann Todd, Lionel Stander, Eric Portman, Jack Warden, Gregory Delano
(Started Aug 1)

AMERICAN INT'L

Starts, This Year 4
This Date, Last Year 3

"GOPTHALCUS"
(Samuel Z. Arkoff Prodn, American International of Copenhagen)
Prod: Samuel Z. Arkoff
Dir: Pino
Cast: Pino
(Started Aug 10)

COLUMBIA

Starts, This Year 9
This Date, Last Year 20

"THE GUNS OF NAVARONE"
(Carlo Ponti Prodn)
Shooting in Greece
Prod: Carlo Ponti
Screen Prodn: Carlo Ponti, Carlo Ponti, Lew Walker
Dir: Carlo Ponti
Cast: Gregory Peck, Anthony Quinn, Anthony Quayle, Stanley Baker, Irene Papas, Gia Scala, Richard Harris, Eric Thompson, Richard Lyon, Bernard Fox, Michael Trubshawe, James Darren
(Started July 25)

"MYSTERIOUS ISLAND"
(Mysterious Island Prodn)
Shooting in Mexico
Prod: Charles H. Schneer
Dir: Cy Endfield
Cast: Michael Craig, Gary Merrill, Dan Jackson, Herbert Lom, Nan Jackson, Percy Herbert, Gigi Lonsdale
(Started June 27)

"WAY TO HAPPY"
(Morgan Sheppard Prodn)
Prod: Morgan Sheppard
Dir: Norman Maurell
Cast: Fred Astaire, Donald O'Connor, Walter Slezak, Jeanne Sheppard, Kathryn Grayson, Ann Miller, Jack Cole, Gene Nelson, Ann Blyth, Jim Backus, Hans Conried, Paul Lynde, Ann Morgan Guilbert, Bob Hope, Bob Mackie, Bill Hayes, Ted Knight, Wayne Newton, Joe Williams, Nancy Barrett
(Started June 20)

"A RAISIN IN THE SUN"
(Shorewood Prodn)
Prod: David Susskind, Philip Rose
Dir: Daniel Petrie
Cast: Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, John Fiedler, Louis Gossett, Lorraine Hansberry, Ivan Dixon, Joel Fluellen, Roy Glenn
(Started June 20)

"UNDERWORLD U.S.A."
(Brian Kirkwood)
Prod: Samuel Fuller
Dir: Samuel Fuller
Cast: Cliff Robertson, Dolores Dorn, Beverly Adams, Richard Kiley, Larry Gates, Paul Richards, Paul Dubov, Gerald Milton, Jerry Strickler, Jerry Wills
(Started July 12)

WALT DISNEY

Starts, This Year 2
This Date, Last Year 4

"PETTICOATS AND BLUE JEANS"
(Walt Disney)
Prod: Walt Disney
Screen Prodn: Lowell Hallock, Bruce Humberstone, Tom Blackburn, Jack Sher, Richard Wilbur, Bruce Humberstone, Tom Blackburn, Jack Sher, Richard Wilbur, Bruce Humberstone, Tom Blackburn, Jack Sher, Richard Wilbur
Dir: Bruce Humberstone
Cast: Pat Boone, Chill Wills, Diane Baker, Arthur O'Connell, Edgar Buchanan, Ernest Borgnine, Leo Fuchs, Alan Hale, Walter Catlett, Ken Curtis, Dick Foran, Slim Pickens, Frank Ferguson, Ben Cooper, Jim Backus, Ann Jillian, Roger Mobley, Kathy Nolan, Ken Curtis, Dick Foran, Slim Pickens, Frank Ferguson, Ben Cooper, Jim Backus, Ann Jillian, Roger Mobley, Kathy Nolan
(Started July 25)

METRO

Starts, This Year 4
This Date, Last Year 12

"WHERE THE BOYS ARE"
(Euterpe Prodn)
Prod: Joseph Fanaka
Dir: Henry Levin
Screen Prodn: George Glasgow, Lawrence Kubik, Lawrence Kubik, George Glasgow
Cast: George Hamilton, Yvette Mimieux, Paula Prentiss, Dolores Hart, Jim Hutton, Frank Gorshin, Chill Wills, Barbara Nichols, Paul Richards, Paul Lynde, Jim Backus, Rossi Taylor, Connie Francis, Jack Mullaney, Jack Weston, Frank Gorshin, Chill Wills, Barbara Nichols, Paul Richards, Paul Lynde, Jim Backus, Rossi Taylor, Connie Francis, Jack Mullaney, Jack Weston
(Started June 27)

PARAMOUNT

Starts, This Year 11
This Date, Last Year 8

"THE COUNTERFEIT TRAITOR"
(Mirisch-Walter Prodn)
Prod: Walter Mirisch
Dir: George Seaton
Cast: William Holden, Lilli Palmer, Hugh Griffith
(Started June 1)

"THE BIG BOSTON ROBBERY"
(Paul Nelson Prodn)
Dir: Jerry Hopper
Cast: Barbara Stanwyck, Peter Robert Ryan, Jack Warden, Joel McCrea, Ralph Meeker, Robert Wilke, Johnny Desmond
(Started July 20)

20th CENTURY-FOX

Starts, This Year 12
This Date, Last Year 15

"THE BIG GAMBLE"
(Darryl Zanuck Prodn)
Shooting in Rome
Prod: Darryl F. Zanuck
Dir: Richard Fleischer
Cast: David Niven, Juliette Greco, Pedro Vargas, Dean Martin, Vittorio De Sica, Hugh Griffith, Marcel Dalio, Mario Feliciani, Rossana Rory, Maurice Ronet, Alfio Vitale
(Started June 27)

"MARRIAGE-GO-ROUND"
(Prod: Leslie Stevens)
Dir: Hugh Lang
Cast: Susan Hayward, James Mason, Julie Harris, Ben Piazza, Jane Darwell, Robert Pugh
(Started June 20)

"THE SCHIMMER"
(Prod: Jack Leonard)
Dir: Charles Barrett
Cast: Vincent Price, Elke Sommer, Barbara Werle, Tommy Farrell
(Started July 25)

"SANCTUARY"
(Darryl F. Zanuck Prodn)
Prod: Richard Zanuck
Dir: Tony Richardson
Cast: Lee Remick, Yves Montand, Odetta, Bruce Dern, Henry Silva
(Started July 18)

"SECRETS OF THE PURPLE REEF"
(Jack Rivkin)
Shooting in Caribbean
Prod: Gene Corman
Dir: William Witney
Cast: Richards, Burgess Meredith, Peter Falk, Jack Ger, Dwight Dexter, Richard Chase, Harrison, Robert Burt, Gina Perschke
(Started July 18)

UNITED ARTISTS

Starts, This Year 13
This Date, Last Year 7

"THE FACTS OF LIFE"
(Frank Prodn Pictures for UA)
Prod: Frank Ross, Melville Shavelson
Dir: Mel Frank
Cast: Bob Hope, Lucille Ball, Bob Hope, Lucille Ball, Bob Hope, Lucille Ball, Reginald Gardiner, Elisabeth Fraser, Philip Ober, Louise Sills, Jack Kelly, Robert Strauss
(Started June 2)

"JACK THE GIANT KILLER"
(Edward Small Prodn for UA)
Prod: Edward Small
Screen Prodn: Robert E. Kent
Dir: Jerry Juran
Cast: Barbara Lawrence, Judi Meredith, Walter Kelly, Barry Kelley, Torin Thatcher
(Started July 5)

"THE WIDOW"
(United Artists for UA)
Prod: Jerry Bresler
Dir: Jack Smight
Cast: Fred Astaire, Peter Lawford, Debbie Reynolds, Ann Sothern, Thelma Ritter, Eddie Albert, Jack Carter, Dick Shawn, Eddie Bracken, Lionel Barrymore
(Started July 25)

"SOMETHING WILD"
(Phoenix Prodn for UA)
Shooting in Ohio
Prod: Jerry Gershwin
Dir: Jack Garfein
Cast: Carroll Baker, Ralph Meeker, Mildred Dunnock, Clifton Wahrt
(Started July 20)

"FRONTIER SCOUT"
(Frank Prod for UA)
Prod: Edward E. Rose
Dir: Edward E. Rose
Cast: Kirk Douglas, Walter Pidgeon, Dina Merrill, Barry Sullivan, Jim Davis, Rodolfo Acosta, Ben Johnson, Edward Platt, Ken Curtis, Slim Pickens, Walter Sande, Jim O'Neal
(Started Aug 2)

UNIVERSAL

Starts, This Year 9
This Date, Last Year 4

"THE SECRET WAYS"
(Mirisch Prodn)
Prod: Harold Mirisch
Dir: Phil Karlson
Cast: Richard Widmark, Sam Jaffe, Paul Lukas, Dan Duryea, Robert Middleton, Ron Randell, Ronald Lewis, Jeff Morrow, Nancy Rennick, Jeff Morrow, Nancy Rennick
(Started July 11)

WARNER BROS.

Starts, This Year 9
This Date, Last Year 6

"SPLENDOR IN THE GRASS"
(Newton-Wagner Prodn)
Prod: Elia Kazan
Dir: Elia Kazan
Cast: Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie, Barbara Loden, Fred Stewart, Zohra Lampert, Sandy Dennis
(Started June 27)

"FANNY"
(Mansfield Prodn)
Shooting in Paris
Prod: Joshua Logan
Dir: Joshua Logan
Cast: Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Hermione Baddeley, Mathilde Casadesus, Georgette Anys, Brenda De Banzie, Paul Guers, Raymond Bussieres, Paul Ivanov, Jacques Maury, Jacques Morel, Fernand Ledoux
(Started July 11)

"A FEVER IN THE BLOOD"
(Prod: Will Hindle)
Dir: Don Siegel
Screen Prodn: Lawrence Roman, Angelo Murphy, Angelo Dubkowski, Jack Poole, Don Siegel
Cast: Efrem Zimbalist Jr., Angie Dickinson, Jack Kelly, Don Ameche, Jack Kelly, Don Ameche
(Started July 25)

"GOLD OF THE SEVEN SAINTS"
(Warner Bros. Prodn)
Prod: Leonard Freeman
Dir: Clint Walker, Dean Martin, Robert Middleton, Chill Wills, Gene Evans
(Started July 25)

INDEPENDENT

Starts, This Year 27
This Date, Last Year 34

"KING OF KINGS"
(Samuel Bronston Prodn)
Shooting in Spain
Prod: Samuel Bronston
Dir: Nicholas Ray
Cast: Frank Thorne, Robert Ryan, Jeffrey Hunter, Viveca Lindfors, Rip Torn, Frank Thorne
(Started May 2)

BRITAIN

ANGLO AMAL

Starts, This Year 6
This Date, Last Year 6

"THE CLUB OF THE TWISTED CANDLE"
(Merton Park Prodn)
Prod: Jack Greenwood
Dir: Allan Davies
Cast: Richard Leech, David Knight
(Started June 27 at Merton Park, new Prodn)

"MARRIAGE OF CONVENIENCE"
(Merton Park Prodn)
Prod: Jack Greenwood
Dir: Clive Donner
Cast: Christopher Rastel, Heather Sears
(Started June 20 at Merton Park)

"THE MAN WHO WAS NOBODY"
(Merton Park Prodn)
Prod: Jack Greenwood
Dir: Montgomery Tully
Cast: Robert John, Crawford, Lisa Daniely
(Started July 13 at Merton Park)

"THE HALFPAS MYSTERY"
(Independent Artists)
Prod: John Brittle, Leslie Parkin
Dir: Robert Rivers
Cast: Vincent Winter, Alan Gifford
(Started June 20 at Beaconsfield)

BRITANNIA

Starts, This Year 2
This Date, Last Year 2

"HANDS OF ORLAC"
(Independent Film Prodn)
Prod: Marvin Paul, Donald Taylor
Dir: Edmond Greville
Cast: Peter, Dany Carrel, Lucile Saint Simon
(Started May 16 in Cannes, now at Beaconsfield, filmed in English and French)

BRITISH LION

Starts, This Year 8
This Date, Last Year 3

"THE NIGHT WE SPRUNG A LEAK"
(Bellmaven Films)
Prod: Harry Kennedy
Dir: Gerald Thomas
Cast: Norman Wisdom, Hattie Jacques, Frank Thornton, Ian Carmichael, Leslie Phillips, Joan Sims
(Started July 4 at Shepperton)

"MACBETH"
(Grand Prix Films)
Prod: P. J. Samuel
Dir: George Schaefer
Cast: Jack Palance, Judith Anderson, Michael Hordern, Ian Bannen
(Started June 1 at Nutfield, now at Bray)

"THE PURE HELL OF ST. TRINIANS"
(Vic Film Prodn)
Prod: Frank Launder
Dir: Frank Launder
Cast: Peter Sellers, George Cole, Joyce Grenfell, Liz Fraser, Dennis Price
(Started May 31 at Shepperton)

BRYANSTON

Starts, This Year 5
This Date, Last Year 1

"LINDA"
(Independent Artists)
Prod: Julian Wintle, Leslie Parkin
Dir: Ted Kneip
Cast: Clive Wilson, Alan Rothwell, Edward Cast
(Started May 26 at Beaconsfield, now in cutting)

BUTCHER'S

Starts, This Year 1
This Date, Last Year 3

"THE GENTLE TRAP"
(Prod: Louis Fellows)
Dir: Charles Saunders
Cast: Jill Ireland
(Started July 25 at Walton)

COLUMBIA

Starts, This Year 7
This Date, Last Year 9

"THE GUNS OF NAVARONE"
(Carlo Ponti Prodn)
Shooting in Greece
Prod: Carlo Ponti
Dir: J. Lee Thompson
Cast: Gregory Peck, Anthony Quinn, Anthony Quayle, Stanley Baker, Irene Papas, Gia Scala, Richard Harris, Eric Thompson, Richard Lyon, Bernard Fox, Michael Trubshawe, James Darren
(Started June 27 at Shepperton, now at Bray)

"SWORD OF SHERWOOD FOREST"
(Hammer Film Prodn)
Prod: Anthony Hinds
Dir: Terence Fisher
Cast: Richard Greene, Peter Cushing, Richard Pasco
(Started July 27 at Bray)

"MYSTERIOUS ISLAND"
(Shepperton Prodn)
Prod: Charles H. Schneer
Dir: Cy Endfield
Cast: Michael Craig, Gary Merrill, Dan Jackson, Herbert Lom, Nan Jackson, Percy Herbert, Gigi Lonsdale
(Started June 20 at Spain, now at Shepperton)

"VISA TO CANTON"
(Hammer Film Prodn)
Prod: Anthony Hinds, Michael Carreras
Dir: Don Sharp
Cast: Richard Basehart, Alexis Kanner, Lee Patterson
(Started June 6 at Bray)

DISNEY

Starts, This Year 1
This Date, Last Year 1

"GREYFRIARS BOBBY"
(Prod: Walt Disney)
Dir: Don Chaffey
Donald Crisp, Laurence Naismith, Alex Mackenzie, Kay Walsh
(Started June 6 at Edinburgh, now at Shepperton)

EROS

Starts, This Year 4
This Date, Last Year 1

"THIS AND HOW"
(Nova Prodn)
Prod: Mat J. Chester
Dir: Robert Leonard Hurst
Cast: Tommy Thompson, Jennifer Scott, Tessie Shearer, Richard Hale, Philip Wright
(Started June 27 at ABPC, Elstree)

"JOHNNY NOBODY"
(Viewpoint Films)
Prod: Leslie S. Hiney
Dir: Nigel Patrick
Cast: Nigel Patrick, Aldo Ray, Yvonne Romain, William Sylvia, Bernie Vickers
(Started June 6 at Ardmore)

METRO

Starts, This Year 2
This Date, Last Year 2

"THE GREEN HELMET"
(Prod: Charles Vetter Jr.)
Dir: Michael Parkins
Cast: Bill Travers, Nancy Walters, Ed Begley, Nelson Lemos, Emily Trent
(Started June 20 in Wales, now at Elstree)

RANK

Starts, This Year 9
This Date, Last Year 6

"THE BULLDOG BREED"
(Prod: Nick Nowland)
Dir: Robert Asher
Cast: Leslie Phillips, Ian Hunter, Robert Morley, Jeanette Sterke, Richard Vernon, Ronald Lewis
(Started July 4 at Pinewood, now at Bray Studios)

"NO LOVE FOR JOHNNIE"
(Film Star Prodn)
Prod: Boris D. Roy
Dir: Ralph Thomas
Cast: Peter Finch, Mary Peach, Donald Pleasence, Donald Wolfit, Donald Houston, Donald Pleasence, Donald Houston, Donald Wolfit, Donald Houston, Donald Wolfit
(Started July 11 at Pinewood)

REGAL

Starts, This Year 3
This Date, Last Year 1

"HELLFIRE CLUB"
(Nor-Vista Prodn)
Prod: Hugh Bowman, Robert Baker
Dir: Robert Baker
Cast: Peter Wyngarde, Kai Fischer, Adrienne Corri, Peter Arne
(Started May 9 at Pinewood, now in editing)

"FURY AT SMUGGLERS COVE"
(Nor-Vista Prodn)
Prod: John Gilling
Dir: John Gilling
Cast: Jack Hedley, John Fraser, Michele Mercier, Bernard Lee, Jack Theakston
(Started at Pinewood June 20, now at Twickenham)

20TH-FOX

Starts, This Year 4
This Date, Last Year 2

"THE MILLIONAIRESS"
(Anatole de Grunwald Prodn)
Prod: Peter Ustinov
Dir: Anthony Asquith
Cast: Sophia Loren, Peter Sellers, Dalia Lavi
(Started May 23 at Nice)

"THE HAND"
(Richard Wright-Nelson Dunham Prodn)
Prod: Bernard L. Rhodes
Dir: Oleg Cassini
Cast: Michael Caine, Maria Rohm, Rod Steiger
(Started July 13 at Ardmore)

"DESTRUCTION 1957"
(Prod: Tom Wheatley)
Dir: Jack Lee
Cast: Peter Cushing, Bernard Bellew, Marie Lindstrom
(Started June 13 at Walton)

UNITED ARTISTS

Starts, This Year 3
This Date, Last Year 1

"DO BLOOD'S COFFIN"
(Hammer Film Prodn)
Prod: Tony Hinds
Dir: Robert Fisher
Cast: Kenny Wood, Hazel Court, Ian Bannen, Yvonne Romain, Jill Ireland, Yvonne Romain
(Started June 27 at Bray)

WARNER-PATHE

Starts, This Year 3
This Date, Last Year 0

"THE LONG AND THE SHORT AND THE TALL"
(Nelson Burton Prodn)
Prod: Joe Michael Balcon
Dir: Leslie Norman
Cast: Laurence Harvey, Richard Todd, Ruth Dyson, Richard Todd, Ruth Dyson
(Started June 20 at ABPC, Elstree)

"THE REBEL"
(Anglo Pic Prodn)
Prod: W. A. Whitaker
Dir: Robert Day
Cast: Dennis Price, George Sanders, Paul Massie
(Started Lavington location July 4, now at ABPC, Elstree)

"THE STORY OF DAVID"
(Nelson Prodn)
Prod: George Pitcher
Dir: Bob Mahoney
Cast: Peter Wyngarde, David Knight, Basil Sydney, Barbara Shelley, Peter Arne
(Started Lavington location July 11, now at ABPC, Elstree)

INDEPENDENT

"FORBIDDEN"
(Swinger Prodn)
Prod: Harry and Edward Dunagan
Dir: Max Varnel
Cast: Dermot Walsh, Eva Pope
(Started June 27 at Nice, Elstree)

AA's Emanuel Goodman Pleads Guilty, Mid-Trial, Gets 90 Days in Danbury

The investigation which resulted in the conviction last month of Emanuel Goodman, former manager of Allied Artists' contract department in New York, and Daniel Senese, unemployed taxi driver, on charges of conspiracy to steal film prints from the U.S. Navy, actually began several years ago as an investigation of charges of infringement of copyright. It was learned from the U.S. Attorney's office in Brooklyn last week.

Reports that films were being shown in various upstate N.Y. areas without permission of their distrib led to discovery that prints in question had been hijacked from the Brooklyn Navy Yard film exchange.

In course of their trial in Brooklyn Federal Court last month, both Goodman and Senese reversed their original stands to plead guilty of the conspiracy charges. Though they were being tried together, along with the final sailors who had done the actual hijacking, there was said to be no connection between Goodman and Senese other than their both faced the same rap. On July 22, Judge Matthew T. Abruzzo sentenced the two civilians to a term of four months in Danbury Federal Prison.

Plot found a possible sequence of events. It's understood that fact that most of the approximately 50 stolen prints were recovered played a role in the comparatively light sentence. Prints were film versions of major common product of recent years which had been rushed to the Navy's Motion Picture Review.

U.S. Attorney's office suspected that when the hijacked film prints had been traced as coming from the Brooklyn Navy Yard, F.B.I. investigators moved in and got confessions from the four sailors who in turn fingered Goodman and Senese. The sailors, all of whom were young and in the Navy for short stretches, were fined by the court and put on probation. It's understood that none of the quartet is still in the Navy.

While it was never proven in court whether Goodman actually peddled any of the prints in his possession, it's believed that Senese did, by various resort hotels, which action led to the eventual discovery of the hijacking operation.

Goodman reportedly took some of his friends in trade to surprise. There had been a strong effort by Goodman and by his friends to keep the name of the charges unpublicized, all based on the representation that the amateur print ever whose lenses went back to Monogram, was innocent.

Commonwealth's Managers Sept. 7-8 Master in Kaycee

Kansas City, Aug. 9

Commonwealth Theatre managers gather in Kansas City Sept. 7-8 for the annual business session, this year at the Hotel Continental. Pick event of the meeting will be demonstration of the winner of the "King of the Sun" contest.

Contest is successful ticket-booster for Commonwealth through the lucky executive's Miami Beach vacation at the Eden Roc for the winning manager and his wife. Contest currently is in its final four weeks.

Richard Orear, Commonwealth president, said that at least 85 of the company's top managers are expected to be on hand at the meeting here.

3 TO GO IN MILWAUKEE

Palace Set for 3D of Cinerama Release

Milwaukee, Aug. 9

The Palace here has entered with "This Is Cinerama," as first of the Cinerama films. House was long a first-run following earlier vaudeville and big band policies.

Alterations, approx. $50,000 with $100,000 for Cinerama equipment or $150,000 in all was invested by Cinerama Inc. and Wisconsin Amusement Corp.

Palace lost considerable seating capacity through Cinerama installation. Seats dropped from 2,453 to 1,064.

Two daily shows are presented, scaled from $1.25 to $2.50.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"SONG WITHOUT END"
THE STORY OF FRANZ LISZT starring
DIRK BOGARDE as Franz Liszt
a DOROTHY TODD in Production & Distribution Info
ON THE GREAT STAGE "FESTIVAL"

New York Sound Track

Vanity, Vanity Dept.: a homeoffice publicity exec last week bawled out a staffer who released a pic of the exec, taken in a group with other company toppers, without first showing it. . . said he could have had his nose retouched a bit and some of the wrinkles removed. Said he, quite seriously, "They got me from my bad side. I know I'm not that ugly."

Abe Kromenberg, who served as Warners special events director for 10 years and most recently was director of promotion and exploitation for Screen Gems, has been named national coordinator of artistics for **Dore Schary's** "Sunrise at Campobello," Warners release. . . **Martin Jurow**, half of Jurow-Shepherd Productions, here for talks with Paramount bosses on upcoming film version of **Truman Capote's** "Breakfast at Tiffany's" in which **Audrey Hepburn** will star. . . 20th's **Marilyn Monroe** starrer, "Let's Make Love," will have a dual premiere in mid-August at the Paramount and Trans-Lux 52nd St. theatres here.

Norton V. Ritchey, press of Allied Artists International, plaited to London last week with a print of "Hell to Eternity." . . **Martin S. Davis**, Paramount national ad pub and exploitation manager, returned to New York over the weekend from a four-day trip to London. . . **Robert Anderson**, who is going to do the script for **Dr. Tom Dooley's** "The Night They Burned The Mountain," is en route to Laos to confer with the doctor.

James Mason is set as Humbert Humbert in **Stanley Kubrick's** production of **Vladimir Nabokov's** "Lolita," with **Tuesday Weld** likely for the nymphet. So **Nathan Cohen** reports in Toronto Star.

Greer Garson, just wrapping up work in "Sunrise at Campobello" in Hollywood, caught a performance of **Jane Freyer's** opera debut in Santa Fe production of "Giannit Schicchi" and also received there an award for her work as chairman of the New Mexico campaign for the 1959 TB Assn. She headed back to coast by train on last 10 days work on the pic.

"Carry On Nurse," British comedy, now in its seventh week at the Laurel Theatre, San Antonio.

Director **Vincent J. Donehue** has arrived in N.Y. after winding up the supervision of the editing and cutting of "Sunrise at Campobello" on the Coast. The **Dore Schary** production, to be released by Warner Bros., opens at the RKO Palace on Sept. 28 with a hardticket policy. . . **Vincente Minnelli** is back on the Coast after three months in London conducting tests and scouting locations for Metro's "The Four Horsemen of the Apocalypse." . . Metro has acquired film rights to **Jessamyn West's** "South of the Angels" and **Bernard Glemser's** "Girl on the Wing."

James Johnson Sweeney who recently quit as curator of the Guggenheim Museum in an unpleasantness with the board, will be recalled as the producer of a unique animation short on modern painting, "Adventures of Ant," which Variety enthusiastically reviewed, also among tradepapers to date and which later won several prizes in European film festivals. Sweeney is polishing a new book by Scribner's on modern art.

William Sarori, assistant to the prexy **Norton Ritchey** of Allied Artists pic'l, is back from a combined business-pleasure trip to Europe. . . **Dick Guardian**, American International's Latin American supervisor, takes off Aug. 17 on another swing through the southern hemisphere. . . Singer **Johnny Horton**, whose recording of the title song for 20th's "Sink The Bismarck" was a factor in that film clicks, is now writing and recording a title tune for 20th's "North to Alaska." **John Wayne** starrer. . . **Walter Winchell**, now appearing as producer **Albert Zugsmith's** "Bandit," has formed a film production company with Zugsmith. Their first pic is scheduled to be "Grip The Road." New company is 17th film producing org with which Zugsmith is actively identified, according to the AA press handout. . . Continental Distributing will hold its first sales convention Aug. 17-21 at Asbury Park, N. J.

Bob Edison, who joined Metro for a special stint last on "The Subterraneans," has been made a permanent member of the company's N.Y. publicity staff. . . Artists representative **Peter Witt** flew to Reno to confer with client **Eli Wallach**, appearing in "The Misfits." . . **Stanley Kramer's** "Inherit the Wind" was screened for delegates to the National District Attorney's Assn. convention at Bretton Woods, N.H. . . **Louis Lober**, United Artists veep in charge of foreign operations, back at his homeoffice desk after a five-week tour of the company's offices in Europe and the Middle East. . . Metro had no trouble selling out the first two performances of "Ben-Hur" in Rome although the premiere is still two months off. They have been bought out by members of the Italian film colony who worked on the picture either in front of or behind the cameras.

Natalie Wood cupped the leading femme role in "West Side Story." Three weeks of location filming begins today (Wed.) in N.Y. under the direction of **Robert Wise** and **Jerome Robbins**. . . **Hava Harousset**, flew to Israel to spend two weeks with her family. The Israeli player, who made her U.S. film debut in "Ben-Hur," will then proceed to London to begin her role opposite **Stewart Granger** in Metro's "The Secret Partner." . . **Irving Lerner** to Madrid to supervise the final editing of **Samuel Bronston's** "King of Kings," which Metro will release this spring in a roadshow film. . . **Shirley Jones**, who went dramatic for the first time in "Elmer Gantry," will sing the title song in Columbia's "Pepe." . . Two United Artists releases—**Billy Wilder's** "The Apartment" and **Colin Leslie's** "Tunes of Glory"—have been picked as the official entries of the U.S. and Great Britain respectively at the Venice Film Festival, Aug. 24-Sept. 7.

Film industry workers in France will throw testimonial luncheon for **Jack Erickson**, retiring boss of 20th Fox's Fimco exchange, at the Sheraton-Palace Hotel Sept. 8.

"The White House is even more edifying than Versailles," according to its most recent visitor, actress **Elizabeth Scott**. "I was more thrilled at sitting in the President's chair than I was when I met the Queen. I've met her, you know," Miss Scott said, as she stopped off in Washington to do a bit for the Damon Runyon Cancer Fund. . . She also promoted GOP Chairman **Thurston Morton** that she will "do anything to elect a Republican ticket this fall."

Current vogue for British national newspapers serializing film stories has had the Daily Sketch presenting "Doctor in Love," the News Chronicle attaching "The Entertainer" and the Daily Herald featuring "The Apartment."

Wallace Walthall, brother of **Henry B. Walthall** for more than 35 years with National Screen Service for whom he is still a representative, was honored by more than 300 at a special party at the Variety Club of Dallas.

James A. Fitzpatrick, of Plattsburgh, counsel to the Joint Legislative Committee on Offensive and Obscene Material and generally considered the guiding genius, has declined the Republican nomination for Supreme Court Justice in the Fourth Judicial District — a post paying $26,000 annually.

UA's Own Israel Branch

United Artists has established its own offices in Israel under separate United Artists of Israel Inc., per Arnold Picker, veep in charge of foreign distribution.

Headquarters is in Tel Aviv under supervision of A. L. Chisick, general manager. For last 13 years, UA product has been handled by its distrib Israel Film Distributors Ltd. under Norman Laurie, who now will devote himself entirely to extension of his interests in the hotel and tourist field in Israel.

Ted Baldwin has been appointed by Universal to handle special assignments and work on "Spartacus."

July's Jolly Dozen

1. **"Ben-Hur"** (M-G)
2. **"Apartment"** (UA)
3. **"Bells Ringing"** (M-G)
4. **"Can-Can"** (20th)
5. **"Portrait in Black"** (U)
6. **"Psycho"** (Par)
7. **"Pollyanna"** (BV)
8. **"Rat Race"** (Par)
9. **"Last World"** (20th)
10. **"Ice Palace"** (WB)
11. **"Bellboy"** (Par)
12. **"Story of Ruth"** (20th)

Ozoner Clinic Situated in One

A forum on drive-in operations at Theatre Owners of America's convention in Los Angeles Sept. 13-16 will be held in a drive-in theatre.

TOA has completed arrangements with Pacific Drive-In Theatres to hold the ozoner session in the new Canoga Drive-In Theatre in the San Fernando Valley section of L. A. Cars will transport delegates from the Ambassador Hotel convention headquarters on Wednesday, Sept. 14, to the drive-in.

At the theatre the conventioneers will be taken on an inspection tour of the physical plant and then will move to an open-air amphitheatre to discuss drive-in operations, business building and other specialized phases of management pertinent to owners.

Soviet Says Yank Films Promptly Go on Video; Sheldon: 'Against Pact'

Hollywood, Aug. 9.

Report that the Russians are free to show the 13 American cultural exchange pics on television is denied by Turner Sheldon, motion picture division chief of the U.S. Information Agency.

Radio Moscow mentioned here last week that the pictures could be videoed within two months of their theatrical release.

Sheldon said the language of the contracts unmistakably excludes television the pictures, though of course, the American companies which own the films could grant permission.

It's noted that in Russia it's customary to show feature films on tv within a few weeks of their theatrical release. It doesn't appreciably hurt boxoffice since there are only about one million sets in the Soviet.

Sheldon, currently in Los Angeles, said none of the films have been reported shown on tv according to embassy monitors—and that they're now in wide theatrical distribution throughout the USSR.

Posters, Seldom Seen In Albany, Plugging 'Gantry'

Albany, Aug. 9.

"Elmer Gantry," as stack Burt Kroesen United Artists exploitation chief, came here recently for a meeting luncheon with exhibitors at the Sheraton-Ten Eyck Hotel, has been given one of the most thoroughly "positive" of any picture booked for Albany in recent years.

Friday (5) saw black and yellow cards nailed to trees on State Street below the Capitol—to hail the coming run at the new Hellman. This is a very unusual area for posting.

The previous night 14 similar cards were noted on telephone poles in the swank section of upper Western avenue—about a half-mile from the 1,000-seat suburban type house. The downtown carding is about three miles from the theatre.

"He's Coming' Saint or Sinner" "Elmer Gantry" starring Burt Lancaster, in Eastman Color," read the cards—produced by Cato Show Print, of Cato (Cayuga County).

Industry men will watch closely the area draw of "Elmer Gantry" rated "B" (morally objectionable in part for all) by the Legion of Decency. Opinion is divided on whether the "B" classification will prove a boxoffice help or hindrance, in Albany. Some filmites assert it should prove a boost.

Bill Shirley, drum beater for UA and former operator of theatres in Schenectady, believes that "Elmer Gantry" will pull heavily here.

'Apartment,' 'Bells' 2-3 at July B.O.; 'Portrait' Okay Despite the Critics; Reasonably Glad Re 'Pollyanna'

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are suspended each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S. Canada market, this monthly reprise does not pretend to express total rentals.

As was the case in June, new, sturdy product made exhibitors (those able to get 'em anyhow) happy last month. Of the top 12 grossers, seven were fresh-to-market. With an unusually strong July 4th weekend and a long wkend to start the month off, trade held steadily throughout.

For fifth successive month, hardest "Ben-Hur" M-G held onto No. 1 spot national weighing in with better than $1,300,000 gross as rated in those key cities covered by VARIETY. It was first for three weeks relinquishing its hold on top money only once when another Metro pic "Bells Are Ringing," managed to come out on top.

"Apartment" UA, which was third in June, is trending upward. "Bells Are Ringing" M-G will wind up third for the month. "Can-Can" 20th, which was second in June is tending to fourth position since weekending a bit on extended-run in some smaller cities.

"Portrait in Black" U is capturing fifth and is being the lusted newcomer from Universal. Though falling the critics, it was in top ten twelve out of twelve weekly tallies, showing being made despite some liberal guarantees by exhibs in several cities. "Psycho" Par is winding in sixth place and likely will be heard from considerably in the future with additional playdates. "Pollyanna" BV, a movie like "Psycho" and "Portrait" is taking seventh money.

"Rat Race" Par, which was fourth in June is tumbling eighth. "Last World" 20th, another newcomer, is landing in ninth spot. "Ice Palace" WB, somewhat of a disappointment in many keys after opening weeks, is showing enough to take 10th position.

"Bellboy" Par, another new entrant with showings only in final two weeks of month, is capturing 11th spot and may be heard from some more during August. "Story of Ruth" 20th, fifth in June, rounds out the Top 12 pictures.

"Carry On, Nurse" Gat, top runner-up in the preceding month, paces the runner-up pix. "I'm All Right, Jack" Col and "Oscar Wilde" Films Around World are the other two runner-up films.

Some additional pictures, just getting around to the month ending, shape up with promise. "From the Terrace" 20th, looks to potentialize sales for future playdates, showing enough in the final July week to rap fourth place in that week's ratings. "Elmer Gantry" UA is in much the same category, being rated hot by L. A. film in Denver, big in N.Y. and good in Seattle for the last week in July.

"Strangers When We Meet" Col, also just getting around, copped ninth place on final week of month. It was rated torrid in Pitt, solid in Washington, socko in Minneapolis, great in L. A. and N.Y. and big in Buffalo. "Hercules Unchained" WB, not in circulation to any extent only the last week in July, was hefty in Detroit, rum in L. A., great in Louisville and potent in Buffalo. "House of Usher" AI, on one of its first dates was rated smash in L. A.

"Murder Inc" 20th, big in some spots and only possible in others, likely will be a very profitable release for 20th Fox since representing such a mild outlay on production costs. "Windjammer" NT still is piling up sizable coin in numerous keys.

"Rosemary" Films Around World, getting more extensive dating late in the month was rated fine in Balto and hep in Toronto. It had an amazing longrun in N.Y. "Battle of Sexes" Cont still was handling profitable engagements last month, playing mainly in smaller theatres.

"39 Steps" 20th, not heard from much so far, shapes as a nice big-getter based on scattered engagements last month. "School For Scoundrels" Cont, did smash biz on first two weeks at a N.Y. arty theatre.

"Pay Or Die" AA came through with some good to socko engagements during July. It was a runner-up pic one week. "Huckleberry Finn" M-G, which was 12th in June, did well enough one week in the past month to finish 10th.

"13 Ghosts" Col, a comparatively new entrant reported some big to smash playdates. "Espresso Bongo" Cont, a consistent runner-up film in June, checked in with some good to socko dates.

C. of E. Redesign Of Its Structure

American Congress of Exhibitors, the umbrella organization of all theatre groups, plans a complete overhaul of its structure in the exchange area.

Aim of the new setup is to tighten communications between the field and the C. of E. rebelm in New York. The new organizational structure is expected to help exhibitors to get their suggestions before the executive committee for action in a short time.

A committee charged with reorganizing the setup is scheduled to meet in N.Y. next week.

80 New UPA Cartoonists Swell Magoo Factory; Studio's 7 Cameramen

Hollywood, Aug. 9.

UPA Pictures will mark an all-time employment high on 20th with the addition this week of 80 new cartoonists, according to prexy Henry Saperstein, who took over administration reins of cartoonery which for several years has turned out the "Mister Magoo" product.

Studio now has seven cameramen, believed to be an all-time high for a cartoon outfit, who will work on the Magoo films under Saperstein's new employer part with Kellogg's. Cereal company is the first year in this venture is spending approximately $3,000,000 for production, promotion and time on the little near-sighted man known as Magoo.

With 28 Magoo halfhour segments slotted on the first group, initial show will hit the air on prime night time in late September to over the markets on a national spot release basis such as Kellogg used with Huckleberry Hound. UPA's Kellogg deal includes U.S., Canada and foreign markets.

Forecasting a comedy trend in the fall, Saperstein noted "Westerns are bogging down. The movie is in remedy though survey man already are searching for January replacements for many of the situation comedies which will fall by the wayside after the Fall season."

Exec said that UPA, with three Oscars, 130 awards and a decade of Magoo experience, is banking on the fact that the animated cartoon is the ideal remote for the entire family to enjoy together.

Admitting Magoo dialog, while kids enjoy the magic of animation," he declared.

Virginians Join TOA

The Virginia Motion Picture Theatre Assn., heretofore an independent exhibitor organization, has become affiliated with Theatre Owners of America.

The decision to join TOA came after the group's annual convention last week at Virginia Beach, Va. The Virginia outfit's membership gives TOA a total of 27 state and regional units and complete coverage of every state along the eastern seaboard.

Electric & Musical Industries Probes Cable-Video Processes in Britain

London, Aug. 9

Electric & Musical Industries, the major disker and radio arts and electronics concern, is probing into the use of cable for home video and sound. The EMI Commercial Television Services Company is studying developments in cable, but could be ready to move quickly if it proved a profitable venture. Company is a couple of electrical engineering firms where studies are made of the cable and fully in use in conjunction with room sound system installations.

EMI has so far shown little final beyond talk. One has gone to A. Reginald Ely, independent consultant engineer, to Wireless Exhibition, though and to be attending with the Electric Engineering Company of Brown Tannoy Ltd which is associated in a joint venture with Brown Tannoy Ltd which is manufacturing a panel to section in the home and is now trying to be the first home exhibitor to relay the first of video to

Boothmen Vs. Toll

[illegible]

Lawyers Hit Anti-Toll Group's Hartford 'Bizs' As Dog-In-the-Manger

Washington, Aug. 9

Joint Committee Against Toll TV and the Commercial Committee Against Pay-TV have been accused of using Hartford facility as an gateway to discount Hartford Phonevision's proposed Hartford test.

The Washington law firm of Paxson, Hall & Dodd, representing Hartford Phonevision, made the accusation in urging Federal Communications Commission to revoke the request by the two anti-television groups that the Hartford Phonevision application be the subject of a "toll evaluation hearing" before an FCC hearing examiner.

In a letter to FCC, the firm said that the groups have no right standing to participate in any comparative hearing on the application. The attorneys accused the two groups of using Phone 1 Hartford, employment of the Joint Committee, of waging a "concerted and calculated campaign" to kill the application of Tele-Tv in Hartford.

There interest in the Hartford case, the letter continued, is not whether the Hartford application meets the ten standards laid down by FCC's Third Report on pay TV. Rather, the consideration was concerned with the business with the hope that test of subscription television which the Commission had called for in its Third Report, if not through lobbying in Congress, but by satisfying procedural hurdles before FCC.

The attorneys further charged the allegation made by the pay TV opponents that Hartford Phonevision was being "manipulated" for so-called "ulterior motives" in the application would give the pay TV systems a head start. Noting the Canadian system in the west coast in operation, from others are in the works, they argued.

In any event, the letter concluded, FCC "should never be a party to any conspiracy which would effectively cut off the entire broadcasting industry from any chance of entering the subscription television field."

HOWELL THEATRE AND CHAIN OFFICE GUTTED

Smithfield, N.C., Aug. 9

Flames destroyed Smithfield's only picture house Sunday, July 24, and threatened an entire city block before firemen could bring it under control.

Blaze destroyed whole interior of Howell's Theatre and left only the brick walls of the building standing.

Fire Engineer Ernest Ward estimated damage at about $75,000. The building also housed offices of the Howell chain of theatres located in several eastern North Carolina towns.

Al Shmitken to Pasture

San Francisco, Aug. 9

Al Shmitken, manager of Warner's Fresno branch for past 21 years and a 40-year veteran of the film industry retired last week and was succeeded by Al Grabowski, Warner's city manager.

Shmitken had worked for Warner's Cincinnati and Indianapolis branches before coming to Fresno in 1939. Grabowski first went to work for Warner's in 1926 and, except for the 1940-55 period when he represented the Lippert exchange, has been with Warner's ever since.

Scowls Deepen As Toll-Haters Read Zenith's Claims

Claims made in a booklet issued by Zenith extolling the virtues of pay-TV were greeted with considerable scowls by anti-television exhibitor groups. The booklet is entitled "Fairness Questions and Answers about Subscription TV in Hartford."

Exhibitors were particularly upset by the following statements made by Hartford Phonevision Co., a subsidiary of RKO General, which is jointly sponsoring the Hartford test with Zenith:

"Developments are now being considered by Hartford's top market for bringing to Hartford the subscription television test of new movie pictures and sports events of Broadway, Hollywood, Paris, London and Rome the 'Cities of Love' and Broadway productions of plays, and sports, dramatic offerings before the television has been introduced into being about a long-run for theatre showing and are currently making plans to bring Broadway shows — productions of the quality of 'Sound of Music' and 'Gypsy' — to Hartford subscribers."

In addition to offering potential subscribers "Class A" Hollywood motion pictures "now seen only in theatres" and a chance to become a "Broadwatcher" at new Broadway shows, the brochure says that pay-TV will make it possible for participants to "experience the excitement of the opening performance of a grand opera season," to enjoy unique entertainment events from Rome, Paris, Boston, London and other European cities, new ventures to be shown for the first time in the U.S. in Hartford Phonevision subscribers — and to "witness from a better seat ringside and a world championship heavyweight fight."

The brochure says that subscribers are underway with the big creative minds in every facet of the entertainment world to establish "a mature programming plan" for pay-TV in Hartford. It also indicated that arrangements are being made with leading entertainment producers and that details of the benefits enjoyed will be provided in the next few months.

The prospectus boldly states that a decoder will be provided free but that there will be an installation charge of between $7.50 and $10. It said that "it is possible that not enough, initial charge may be needed." It pointed out, however, that if pay-TV proposals are established, "it may be possible to dispense with this fee entirely."

It's stated that the future fees will be offered at 50¢ to $1 for pieces of most pay-TV offering with future between 1¢ and $1.50, and that "some may cost as little as $1.50." A few unique attractions, such as a heavyweight championship fight, it's indicated, might run as high as $2.50 because of the premium demand.

Agency-Supported Webs Remain Anti-Tollvision: Assurance From Harling

Reports published elsewhere that the major television networks have changed their stand and now look with favor on television were denied last week by Frank P. Harling as "completely unsounded and untrue."

The chairman of the exhibitors' Joint Committee Against Pay-TV declared that he had personally interviewed each of the nets and had received "100 percent from them" that the opposition stand by the television networks before the Federal Communications Commission and Congressional committees. That it was apparent television gave to

"It is my belief," the boss said, "that these reports were started by pay-TV proponents in an effort to disparage their opponents. The television networks are not at an adjustment table against pay-TV, as they have been charged the past decade and as they publicly stated at various hearing in Washington. The reports are absolutely untrue."

Harling, who chairman of Theatre Owners of America's Anti-Pay-TV Committee, was informed of the reports by Zenith-RKO General. Officials said the FCC will "toss Hartford on a bedly on its application for a pay-TV permit in Hartford instead of awarding the application to an exhibitor for a change.

A hearing would give an exhibitor "a chance to ask the kind of questions which would get to the heart of the whole pay-TV matter," Harling said, adding he was sure an open hearing is just what Zenith-RKO interests are trying to avoid. Harling said that of the 100 pages in the Zenith-RKO pay-TV application, only four were devoted to "the vitally important subject of programming." And, he said, in that area the application was "all as vague and indefinite as our Zenith knew that we could ask when it first appeared unsuccessfully—for a pay-TV permit for Chicago.

Swiss-Made Gear In for U.S. Demo Of Eidophor C-C

New facilities for the demonstration of its home-used to projectors employed for closed-circuit television have been opened at Westside, N.Y., by Eidophor Inc. In addition to a studio, control room and theatre, the Eidophor building contains space for the company's engineering and manufacturing operations.

According to press Roderic L. Grimmer, production models of the Swiss-made projectors have started to arrive in the U.S. at the rate of three a month. He added that within a year the recently completed Swiss factory will be able to ship 14 projectors a month to this country.

Eidophor Inc. is a subsidiary of CIBA, the international chemical, plastic, and pharmaceuticals firm.

Solo Screenplay Credit On 'Spartacus' Assigned To Dalton Trumbo by Guild

Hollywood, Aug. 9

Dalton Trumbo reportedly will receive sole screenplay credit on "Spartacus," following credit determination on the Bryna-Universal picture by Writers Guild of America.

Bryna exec Stan Margulies said over the weekend company will abide by the WGA decision and will accord screen and advertising credit in accordance with the Guild's determination.

Credit arbitration originally was requested by the Kirk Douglas company because a number of writers reported to be more than two—did considerable work on the "Spartacus" screenplay during its months period of pre-production and shooting. Among the writers who contributed was Howard Fast, upon whose book the film is based.

British Look-Ahead Re Pay-See

London, Aug. 9

The British commercial tv companies appear to be making sure that, if and when pay-see is introduced, they'll be on the first bandwagon by having a stake in relay systems. It's anticipated that tollvision would operate via cable in its introductory stages — which won't be for some long time ahead, anyway, inasmuch as the Pilkington Committee inquiring into the whole future pattern of radio and tv must sit and report first.

TWW Ltd., tele which operates in South Wales and the West of England, is the latest outfit to take a financial interest in piped tv. Last week it formed a new private company Wire Vision in cahoots with Aeraxite Ltd. which manufactures cables. Wire Vision is a finance company with a capital of $140,000 in $2.50 shares which will back local aerial services and also provide local full relay systems for tv or radio if opportunity affords.

As recently as June Granada TV Network took a similar step into piped tv by forming Granada Relay Services with a $280,000 capital. Of the other four major outfits, only ABC TV is now without a direct interest in relay. Having folded its ABC Wired Television some time back when the going wasn't so promising as now, Associated Rediffusion Ltd., and its subsidiary Rediffusion Ltd., has a substantial stake in relay (50,000 subscribers in the U.K.) which further increased by Rediffusion's recently announced tie-up with the Rank Organization. Rank has Regency Holdings on the South Coast as a particularly relay interest, together with its stake in Vistavision which started operations by grabbing a franchise to serve Oxford. Since Rank is a shareholder in Southern Television, incidentally, here's another web that can claim a direct linkup with piped tv.

Associated Television Ltd., the fourth major network, has British Relay Wireless and Television Ltd. as a subsidiary.

All this foraging on tv by cable is not exclusively to prepare for the possible advent of pay-see. It should be added. Relay companies stand to increase profits anyhow, as of here.

NEW 'PANAZOOM' LENS

Not Available Alone — Part of Panavision 70 Service

Hollywood, Aug. 9

Panavision has developed the first zoom lens adapted to 70mm processes, press Robert E. Gottschalk disclosed, and it will be used for the first time in "West Side Story."

Dubbed "Panazoom," the workable focus lens can shift focus without any shifting of the camera—move in tandem on a subject, ranging in magnification from 1 to 2½, retaining high definition, according to Gottschalk.

Not available by itself, the lens is part of his company's Panavision 70 package, he said. Gottschalk said, in development for about two years. It was rushed to completion to service the United Artists picture, which, Gottschalk said, includes fantasy-infant sequences to which the lens is particularly adaptable.

Broadcasting's Important Promotion in Coin Drive For Will Rogers Hospital

Albany, Aug. 9

Plans for extended participation by area television and radio stations in the annual Will Rogers Memorial Hospital promotion, within the Albany exchange district, were outlined at a meeting Monday (1) in the 20th-Century-Fox projection room.

One idea—to be developed at a get-together of broadcasters, probably within a week—is for the distribution by theatres in the territory of two passes for each one dollar donated, via radio and possibly television, to the Saratoga Lake institution.

The importance of close radio-television cooperation has been recognized in light of the substantial amounts now being spent to exploit motion pictures, via both media. Employees of broadcasting outlets are eligible as are those of all other show-business operations for treatment at the hospital.

Gluck Returns to U; Will Be Rackmil Aide

Appointment of Norman E. Gluck to an executive post at Universal Pictures was confirmed yesterday (Tues.) by Milton R. Rackmil, Universal prexy. Gluck, who is returning the company, will work on special assignments from Rackmil.

Since leaving Universal 16 months ago, Gluck has been a veepee of Elliot, Unger & Elliot, a division of Screen Gems. At Universal, he had been veepee of United World Films, including the former Castle Films and head of Universal's tv department. Before joining U in 1946, he had been associated with Shourds Theatres for 14 years.

'To Stop Pay-See, Get Congress To Kill the Intruder'

Virginia Beach, Aug. 9

A direct petition to Congress against the threatened encroachment of tollvision is planned by exhibitor groups opposing the introduction of the system. Such an appeal to Congress, it's indicated, is within the Constitutional right of U.S. citizens.

This anti step of the anti-tollvision faction was revealed by Vincent French, veepee of the Rappahannock Circuit and alternate member of the executive committee of the American Congress of Exhibitors, in an address to the convention of the Virginia Motion Picture Theatre Assn. here last week. French told the assembled delegates that "we now ask you to look forward to this announcement and when you receive it, to carry out its provisions to the very last degree."

French noted in his address that "if theatre managers will devote their time and energy in carrying out the instructions they will receive with the forthcoming announcement, we will be able to deal a decisive blow against the people who would destroy your theatre business."

French's statement is interpreted as inviting a mass petitioning of the public to register opposition to pay-tv and the forwarding of these petitions to the proper people in Congress. In addition, it's expected that the theatre managers will be asked to enlist the support of civic, labor, veterans and educational groups on the grassroots level.

MEMO TO DRIVE-INS: YOU THINK YOU GOT—?

Memphis, Aug. 9

Rainouts come frequently in the Southern Baseball Assn., which plays all except its Sunday games at night. Sunday saw the game between the Memphis Chicks and the Chattanooga Lookouts was postponed "on account of sun."

Memphis' Raymond Park was designed to die before the 1960 season got under way and games were switched to city-owned Tobey Field where there is no shade for obviously spectators sitting in roofless stands and ballplayers on uncovered benches.

At game time, temperature stayed to 94 degrees and umpires, after conferring with managers, called the whole thing off.

Al Kellett, head of an Albany advertising agency and former chief barker of the Variety Club, has been appointed publicity chairman for the drive.

THE PANIC'S ON—NEW SHOWS IN

This Crazy TV Business

CBS-TV on Monday night (8) offered the second entry in the "New Comedy Showcase" summer replacement series for the "Henneses" show. It was a half-hour pilot film, "Johnny Come Lately," starring Jack Carson. The CBS 30-minute one-shot cost more than a quarter-million dollars. But it was paid for by NBC.

"Johnny" was produced by Milt Josefsberg in the spring of '58, designed as a full season NBC comedy series. The pilot was sold to the first sponsor who viewed it. But due to lack of a time slot, it was put off for a year. Meanwhile Carson was signed to an exclusive NBC contract for a year. Josefsberg's contract was renewed and he was handed a budget to proceed with 13 scripts. Totalling the actual cost of the pilot, plus salaries for Carson and Josefsberg and the 13 scripts written in advance, the venture set NBC back more than $250,000.

But somewhere in between came the major NBC high echelon reshuffle which saw the departure of the Pat Weaver-Tom McAvity regime. "Johnny" got lost in the shuffle, with Josefsberg recapturing the rights. Finally the pilot was dumped of via the summertime one-shot on the rural CBS network.

There's an updated footnote to the "Johnny" story, purportedly involving for more coin, that concerns the now defunct NBC-TV "Barbarians" series.

Pilot on this one will at least wind up as a one-shot on the webs' agenda of specials next season. It was originally designed as one of the major hour series for the network's 60-'61 sked and the pilot was filmed at considerable cost in Rome. But NBC declared it kaput after the pilot, which stars Jack Palance.

Nielsen Revamps His Pocketpiece, Sets Up a New Measurement System

A. C. Nielsen inaugurates several new changes with its current pocketpiece, most far-reaching of which is the abandonment of the Program Station Rank standard of rating measurement in favor of a total U.S. homes yardstick.

The new standard means ratings will be based on a fixed potential audience without regard to size of lineup and coverage. Under the old Program Station Rank, only those homes which could be reached by the stations carrying a network program were counted as the basis of the rating. Under the new system, total U.S. homes will form the denominator of the program rating.

New system will tend to give greater weight to the stronger webs—the larger the station lineup on a particular program, the higher the rating will likely be. According to Nielsen, new system will also enable "prevented as well as projected figures are directly comparable from program to program and present the net result of all factors that determine the size of a program's audience—station facilities as well as time of day, competition, popularity, etc."

Accompanying the changeover will be several new and improved features in the pocketpiece.

1. Grid-pages will show two separate weeks of program data rather than two-week averages. That's because of the increase of alternate-week sponsorship, participating programs and preemptions, which found Nielsen listing

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Why Not?

It's not necessarily a trend, but an eager nine-year-old informed his father last week that he's campaigning for Sen. John F. Kennedy for President. "That's nice," replied the old man, a trade paper staffer, not normally emotional about politics, "why are you for him?"

"He'd be a fine President," explained the youngster, "he looks like Sandy Becker."

'CBS Views Press' Is Off Indefinitely As an O&O Entry

CBS-TV's plans to revive "CBS Views the Press" on an o&o level have been put off definitely. Print biz isn't completely dead, but it's been shunted to one side of the production end at CBS News and o&o stations have been informed they don't have to worry about taking it for awhile.

Plan originally was to have CBS News produce with WCBS-TV, N.Y., which was to have started it, merely offering the exposure. Other o&os were to produce their own versions, but with help from CBS News. Only station presently doing so is WBBM-TV, Chicago, completely on its own.

WCBS-TV wasn't particularly happy about the arrangement in that it had no say in production and content. This unhappiness increased when two auditions of "Press" were run off and found to be unsatisfactory. At the same time, CBS News brass were far from satisfied with the trial runs, so it was mutually agreed that the project would be held in abeyance until a format satisfactory to the news boys would be found, after which they would then talk to the station again about the possibility of carrying the show.

Blaine Littel continues in charge of the project as producer, but will also resume other duties.

Viewers Squawk, So 'Roots' Stays

NBC-TV has had a change of heart and has decided not to lop off the daytime "From These Roots" serial. As result, the Danny Thomas reruns, which were scheduled to move into the 3:30 to 4 o'clock segments as the replacement show, are being moved back a half-hour and will become the 4 o'clock cross-the-board fixture starting in the fall.

NBC reports that thousands of letters were received from viewers protesting the scheduled axing of "Roots" once the word got out that the serial was being shelved.

Afternoon schedule will now read: Jan Murray at 2 p.m., "Loretta Young Show" at 2:30, "Young Doctor Malone" at 3, "From These Roots" at 3:30, Danny Thomas at 4, and the new "Here Is Hollywood" at 4:30.

Morning schedule remains the same.

Fuchs' NBC Stripe

George H. Fuchs has been handed his stripes as v.p. in charge of labor relations at NBC-TV. Fuchs has been director of labor relations, reporting to personnel v.p. Lowell Jacobsen. He still reports to Jacobsen but moves up the executive latter.

Promotion was passed down at the regular NBC board meeting last Friday (5).

POST-PILOT PIX INVITE JITTERS

By GEORGE ROSEN

The agencies and the advertisers are screaming. The initial batch of post-pilot films on the new season's network entries have been reaching Madison Ave. over the past couple of weeks with the resultant refrain: "Is this what we bought?"

The N. Y. tel. A. jetting is on in earnest with the frenzied activity in the immediate vicinity of the Beverly Hills Hotel the tipoff to pre-curtain jitters and even panic over the uncertain quality of the new product.

Under normal conditions, the clients and the networks would have had a gander at the second and third installments of the newly-purchased properties in July, which would have allowed time for a let's-start-from-scratch re-evaluation and reassessment, but the Writers Guild strike holding up production for weeks has created a situation where time is of the essence. The client and the network, already committed on the basis of oversold and dressed-up pilots, have no alternative but to accept subsequent installments on face value. But the agency boys don't collect that fat 15% commissions from clients on face value maneuvers, and to hear them tell it, they and the sponsor have been robbed.

To envenom the recent J. Walter Thompson experience in being forced to reject the initial editions of the summertime "Wrangler" all-tape western series as the Ten-Season Finale replacement for Ford Motors (which finally got on the air last week) has now sought up with other agencies and other clients. Only this time it's for the big fall-winter stakes, each representing a multi-million dollar investment.

If the networks are particularly concerned, it's because they already face a rap of playing along next season with twice-told formats and story lines. The only way they can get off the hook is to deliver quality product, even though the properties are derivative. As for the agencies, it's tough enough collecting those handsome 15% fees in an era when virtually all tv shows are acquired from outside sources. To deliver a poor entry to a client particularly after buoying him up to a high sense of expectancy and excitement with a pilot that promised better things is to court disaster these days.

So the networks, the agencies and the sponsors are reading the riot act to the producers, on the basis that they were sold a bill of goods with a promising pilot that went to pieces on the second and third installments. It's happened before, of course, but apparently never on the scale that's cued the current alarms.

With more and more network shows going the film route, the networks and the sponsors find themselves in the peculiar position of being forced to accept the only available yardstick for a new entry—the pilot. Add to that the fact that the program producer's agent (MCA, Wm. Morris, et al) supersalesmen that they are, have done their job far too well. They can promise anything and everything, but once the pilot's out of the way, there's bound to be a letdown.

Those twin "evils"—sale by pilot and the agent's blue skies promises—go on and on.

RCA BUYS A THIRD OF SHIRLEY TEMPLE

RCA has moved in with a one-third sponsorship of the new weekly Shirley Temple hour series on NBC-TV, preeming in the fall Program. In that goes into the 7 to 8 p.m. slot. Remaining two-thirds of the show have yet to be sold.

RCA's major motive, natch, is to extol the virtue of tinted programming.

CBS Radio Bumping All Soapers, Some Drama Segs in Converting To An All-News & Personality Network

CBS Radio is on the cusp of a new programming outlook which will see the network converted into a news-personality-public affairs operation. On the chopping block will be axe poised to the network's entire block of soap operas and most of its weekend dramatic shows, including such veterans of nearly three decades as "Ma Perkins," "Young Dr. Malone" and "The Second Mrs. Burton."

Web plans to retain its personalities, such as Arthur Godfrey and Art Linkletter, to expand its news service and public affairs programming, and to retain such cultural attractions as the New York Philharmonic broadcasts. But not only will the soapers be dumped but also a good part of the weekend dramatic schedule and part of its nighttime line-up, with Amos & Andy a probable casualty in this area.

The new-personality plan was broached to the network's affiliates and requires their approval before going into effect. A general meeting of the CBS Radio Affiliates Assn. is scheduled for next month, but interim approval was secured yesterday (Tues.) at a special meeting of the Affiliates Board in Florida, at which CBS prexy Arthur Hull Hayes and exec v.p. Jim Seward presented the webs new plan yesterday.

Cutbacks follow the trend not only at CBS itself—its first major cut, the Program Consolidation Plan, was instituted two years ago and has met with general approval by CBS execs and affiliates—but at the other webs as well. Mutual, NBC and ABC are now primarily news operations. CBS has the advantage of its personalities, which it will keep.

Network will continue its morning lineup, 9 to 11 a.m., with Arthur Godfrey, Art Linkletter, Ring Crosby, Rosemary Clooney and Garry Moore. But the entire afternoon lineup, comprising "Ma Perkins," "Young Dr. Malone," "Second Mrs. Burton," "Right to Happiness," "Whispering Streets," "The Couple Next Door" and "Best

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He Can Dream, Can't He?

Milwaukee, Aug. 9.

A while back Gene Pioner, president of WXIX-TV, sought Milwaukee County Park Commission permission for utilizing Milwaukee County land on lease basis for construction of a television-radio tower. It would be patterned after a similar structure at Stuttgart, Germany, and would encompass a restaurant, bar and observation deck.

At a County Board huddle Pioners' request was denied.

NBC Sun. Slot For Chartoff-Popper's Off-B'way Legiters

Off-Broadway legit productions translated into hour stanzas for television is the aim of Federated Productions, Inc., firm partnered by lawyer and personal rep Robert Chartoff and Kenneth Popper, who's worked in production of various summer and nonstem legiters.

For the last several months the duo has been negotiating with off-Broadway producers, and Chartoff says NBC-TV and Geo. Advertising are seriously considering the proposed series for Sunday afternoon airing.

With a greenlight from the network and ad agency, FPI will make a pilot hour with Mobile Videotape handling production. Initials would be either "Between Two Thieves," Paul Libin-Warner LeRoy drama current at the York, or "Oh, Kay!" Gershwin-Bolton musical of the twenties recently revived at the East 74th Street.

Based on talks with producers thus far, Chartoff sees a series of eight hour shows (current and recent) with original casts in most cases. Where feasible, the hour formats would be adapted by the original authors. Videtaping would be done in the theatres, which, along with other savings in production, would cut the costs to one-third of the average outlay for a tv dramatic hour, according to Chartoff.

Besides the relatively modest cost, Chartoff sees other advantages: wide range of off-Broadway production would allow the series to include drama, comedy, mini-tals and experimental projects, and the shows would be going in with the good words of the New York critics for promotional purposes.

Chartoff says FPI also has a legit property it hopes to produce on Broadway in the fall and a feature film script, "He Who Rides the Tiger," making the rounds of the majors as an independent production possibility.

JEWISON GETS NOD ON KAYE, BELAFONTE

Norman Jewison has been handed a pair of choice directorial assignments by CBS-TV. He's set to direct the Danny Kaye-General Motors special on the web Oct. 30, marking Kaye's tv comedic debut, and on Nov. 21 he's due to encore as director of the first of two Harry Belafonte specials for Revlon. Jewison directed the Belafonte special last season.

MCA, which is packaging the Kaye show, has tapped Hal Kanter to write the show. It will originate from Hollywood with Kaye's wife, Sylvia Fine, producing.

Revlon Yens New 'Peter Pan' Spec

Revlon has a "Peter Pan" gleam in its '59-'61 eye. Cosmetic outfit is anxious to latch on to the Mary Martin attraction as one of its major NBC specials of the forthcoming season, but whether it will go on depends on whether Miss Martin or Jerome Robbins can free themselves of other commitments. At the moment the production of "Peter Pan" is designed as a highlight of the Spring season.

Revlon is also eyeing a Doris Day special on NBC.

SANDRAN BUYS INTO NBC ELECTION NITE

NBC-TV picked up another one-sixth participating sponsor for its Election Night coverage, bringing up the sponsor ante on the show to the three-quarter mark. New sponsor is Sandran, the floor-covering house which of late has been going in for small pieces of network special events programming. An earlier buy for the company was one-twelfth of CBS-TV's Summer Olympics coverage this month.

Sandran is the first of NBC's Election Night sponsors to buy in separately. All the others—Brown & Williamson, R. P. Goodrich, Lipton, Tea and Field Enterprises—bought it as part of the web's Conventions-Elections package.

Congress Back to Tackle B'cast Legislation; TV Webs' Performance In Chi, L.A. Makes Things Easier

Washington, Aug. 9

Congress begins to return this week with the broadcasting industry anxiously awaiting resolution of two key issues—penalty provisions in the Harris Omnibus Broadcasting Bill and suspension of Section 315 for the Presidential campaign.

The hangup convention coverages generally credited to the networks point to a greatly improved atmosphere in Washington and boost industry hopes for at least partial victory on both scores.

The Senate led off the special August session Monday (8), and tomorrow (Wednesday) the Senate Commerce Committee begins hearings on the House-passed Harris Bill.

The House reconvenes next Monday (15), and shortly thereafter its Commerce unit is expected to decide a course of action on the Senate-approved resolution suspending the equal time requirement for appearances by the Presidential and Vice Presidential candidates.

National Assn. of Broadcasters has lined up an array of witnesses to testify against the new penalty authority which the Harris Bill would confer on Federal Communications Commission. The measure would allow the Commission to impose fines up to $1,000 a day and suspend licenses up to 10 days.

Vincent Wasilewski, NAB v.p. for legislative matters, will take the stand for the Assn., and will be backed by Cecil Woodland, WEJL, Scranton, pres of the Pennsylvania Assn of Broadcasters and George Sinclair, WJAR, Providence, president of the Rhode Island Assn. of Broadcasters. The networks are expected to offer written statements in opposition to the big stick provisions.

FCC Chairman Frederick W. Ford will be on hand to defend the provisions which were inserted in the bill at the Commission's request.

In addition to the penalty authority, the measure makes partial and pinpoint federal grants, among other things, offer the independent-based requirement for free rebuttal, gives FCC authority to grant licenses for less than three years, bars payoffs for withdrawals in license contests and revises FCC program procedures. All these provisions, although controversial, are not in contention.

Although the broadcasters will hotly oppose both provisions, their main fire will be directed at the suspension authority. Although an effective lobbying effort during Hoover proceedings failed to knock out the provision, it has created vastly Senate Commerce Committee Chairman John O. Pastore (D.R.I.) is quite doubtful. Otherwise, the Senate might have sent to the bill directly

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Oren's Other Date

Washington, Aug. 9

Rep. Oren Harris (D-Ark.), House Commerce Committee chairman and a key figure in all broadcasting legislation, tentatively plans to be on hand when the House reconvenes Aug. 15 (the Senate is already back), but he won't be in town long.

Harris' only daughter, Carolyn, will be married in the Congressman's Arkansas home town, El Dorado, Aug. 27. He wants to be there several days in advance. The groom is an Arkansan, George McLeod.

ACLU for Greater FCC Supervision Of AM-TV Outlets

American Civil Liberties Union today urged adoption of the bill S1999, designed to give the Federal Communications Commission greater supervision over radio-tv stations. The bill, already approved by the House, is before the Senate Committee on Interstate and Foreign Commerce.

ACLU's position was detailed in testimony prepared for delivery tomorrow (Thurs.) by its Washington office director, Lawrence Speiser.

Civil liberties group backed these amendments of the Federal communications law: authorize the FCC, in its discretion to grant licenses in individual cases for a term shorter than three years, persons applying for or renewing a station license must file notice of the application in the area to be served by the station and the FCC can hold local hearings on the application to determine community sentiment. ACLU urged that the amendment be strengthened by making such hearings mandatory, curb the practice where persons who have filed an application for a station war, after receiving financial payment from a competing applicant, withdraw the application, as an alternative to revoking of licenses, authorize the FCC to suspend for 10-day periods the licenses of stations which have failed to operate "substantially" as set forth in the license, or fining stations up to $1,000 per day for violations of the communications law.

NBC Ups Fred Horton

Veteran NBC sales exec Fred Horton has been named to an unusual new sales post with the network. He takes on the title of general sales executive, and will specialize in the drug and industry sponsorship areas.

Unusual facet of the post, however, lies in the fact that he'll represent NBC-TV, NBC Radio and NBC Spot Sales in his sales effort first time the web has set a specialist to sell for all three areas at once. Horton, most recently director of sales for NBC Radio and sales manager of the Medical Radio System, will report to NBC-TV sales veep Tom McFadden but will also work with the sales veepees of the radio web and Spot Sales.

CBS-TV Near SRO On Rome Olympics

CBS-TV has reached the two-third mark in commitment of its 10-day coverage of the Summer Olympics the end of the month from Rome. Strong of new regional deals have upped the ante from just under the half-way mark, which national sponsorship had provided.

Web has sold one-fourth participation on the West Coast to Bayer-Aspirator Bevs. and one-fourth along the eastern seaboard to Atlantic Refining Co. Schaefer Bevs. will fill in the New York and New England markets which Atlantic doesn't cover.

Deals bring sponsorship level up to the 11,000s mark on both coasts. Midwest is still the nation's "bonus-only" 7,000s, and with Kent in for one-fourth, General Mills for an eighth and Scott for a sixteenth, Web feels there are enough active prospects on a regional basis to bring sponsorship up to near SRO by the time the Olympics get underway, but the late & prime structure is such that to some extent a setback will be impossible since there will be a fixed commercial minutage to space.

Cuba's Counter-Foment As a TV Documentary Timed to Khrush Visit

A one-hour documentary on the counterrevolutionary movement in Cuba, consisting largely of smuggled footage of rebel activity and also including taped interviews of key defectors from the Castro movement, will be televised by Metropolitan Broadcasting Co's WNEW-TV, New York and WTTG, Washington.

Dates of the telecasts aren't set yet, but Metropolitan hopes to time them to coincide with Soviet Premier Khrushchev's visit to Cuba sometime next month. Metropolitan tv news-public affairs director Ted Yates is awaiting shipment of one more piece of film—on-the-scene coverage of an arms shipment being smuggled into Cuba—before beginning to assemble the more than 7,000 feet of film he already has on the movement.

Driving force behind the documentary is freelance reporter-cameraman-adventurer Alexander Rorke, who once fought with Castro and has since become disaffected. He's shot footage inside Cuba of counterrevolutionary leaders and activities, of rebel headquarters, of smuggling activities and meetings—in fact has managed to cover most rebel activities except the actual fighting in Oriente Province. He's also filmed interviews out of Cuba, principally in Florida.

Meanwhile, Yates has been taping interviews with exiled leaders of the anti-Castro movement as they've come into New York. Such interviews include the former head of the Cuban senate and the former Air Force chief. Tapes and film will be combined for the telecast and a narrator—some expert in Latin American affairs—will be selected for the program.

H&B's $5,000,000 Buy From Jerrold

Hollywood, Aug. 9

H&B American Corp., Los Angeles, has acquired nine community tv antenna systems and two microwave companies from Jerrold Electronics of Philadelphia for a purchase price said to involve $5,000,000 in cash and other considerations. Purchase was made through H&B American subsidiary Transcontinent Communications System, which veteran film and broadcast exec Charles Glett has been named to head.

Antenna systems are in Ukiah, Calif., Ventnor, N. J., Flagstaff, Ariz., Portales, Idaho, Dubuque, Ia., Florence, Ala. and Richland, Walla Walla and Wenatchee, Wash. Company plans other acquisitions in electronic communications. Glett says the nine community antenna systems were bought to provide Transcontinent with regular and recurring income base from which to move into fields of operating and manufacturing companies.

Parent company H & B American also owns General Trading Co., Quick Way Truck and Shovel Co. and Big Boy Mfg. Co.

WNBC-TV's July Hike

Record first-half sales pace set at WNBC-TV, the NBC New York flagship, is continuing into the third quarter, with v.p.-general manager Bill Davidson reporting a 15% increase in sales for July over the same month last year.

Davidson pointed out the July hike occurred in the face of the political convention coverage.

Ike Poses Equal Time Dilemma

Washington, Aug. 9

President Eisenhower is a potential third wheel who may upset the 1960 equal time cart.

Monday (8) brought the first problem, and the different networks handled the situation in two ways.

As President, Ike can ask for free radio-tv time to address the nation and the webs can hardly refuse. But when he gets on the subject of politics in an election year, there are serious Sec. 315 risks.

Ike didn't ask for air time for his message to the new Congressional session Monday. Instead, he dispatched it to Capitol Hill (where a clerk read it to the senate) and made himself "available" to read it before any tv cameras or microphones the nets wanted to set up in the White House.

The message was necessarily political. But in the way President Eisenhower handled it, each broadcasting company was taking its own chances with a Democratic demand for equal time. It is perhaps the first time a Presidential message in a campaign year has been handled in such a way.

Mutual carried it all, 25 minutes on radio. So did CBS. But CBS used only four minutes, 25 seconds on tv. NBC carried 10 minutes on a 30-minute tv news special which also included a briefer Lyndon Johnson (Democratic vp nominee) interview. NBC used briefer segments within radio newscasts. ABC omitted it on radio, carried a terse segment on the John Daly tv show.

TV's Role in Juvenile Delinquency Cues Massive NAFBRAT Campaign; Advertiser-Agency Aid Enlisted

By JOHN G. HOUSER

Hollywood, Aug. 9

National Assn. for Better Radio and Television, one of the country's more powerful public-spirited groups, soon will begin a massive expansion campaign designed to combat television's alleged stimulation of juvenile delinquency, and, hopefully to bring about a moral reevaluation in the country's youth.

Mrs. Clara S. Logan, president and founder of NAFBRAT, declared that "crime, violence and juvenile delinquency are on the increase literally and figuratively in America. J. Edgar Hoover's Crime Report shows," she asserted, "that the percentage of juvenile crime has risen sharply every year. We feel that television's contribution to this crime increase is important through the increase in crime and violence in children's programming."

An all-out literary campaign aimed at two major objectives was outlined by Mrs. Logan. First, expansion program within NAFBRAT itself, by enlarging its growing membership. Through Between-

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One Man's Family

It pays to have a writer in the family, as artists Marge Lake has discovered. Her hubby is Rorey Lake, who writes CBS-TV's "Brighter Day" soaper.

Just so happens that Mrs. Lake has a one-woman show opening in New Hope, Pa., tomorrow (Thurs.). Also happens that today's (Wed.) "Brighter Day" action takes place in an art gallery. So "Day" producer Russ Blair had the entire group of paintings shipped up to New York to serve as the background for Lake's script, then flown back to New Hope in time for the exhibit.

Rainier Sets Int'l TV Festival As Monaco Annual

Monte Carlo, Aug. 9

First International television festival has been established here as an annual event starting this November under the sponsorship of Prince Rainier II of Monaco. He has extended invitations to tv execs in 37 countries to attend the fete.

An international jury will award prizes in six major categories, and may award additional prizes in three more. Categories are for best single dramatic program, for best single non-dramatic comedy, musical or variety show, for best single performance by an actor, best single performance by an actress, best direction of a dramatic work, and best writing of an original dramatic work for tv.

Special awards, to be made at the option of the jury, will be for outstanding coverage of a major news event, for the program most furthering international understanding and for the best scientific contribution to the development of tv. Jurors will begin viewing entries at Monte Carlo Nov. 14 and will present the awards at a special ceremony at the Opera House Nov. 26.

Sylvia Fine to Produce Danny Kaye Special

Hollywood, Aug. 9

Danny Kaye, making his sponsored tv debut in October in an hour special on CBS-TV for General Motors, will have his wife Sylvia Fine as producer and collaborator on script with Hal Kanter.

Even before their marriage she wrote special material for his pictures, stage and night club appearances. It will be the first time she has taken producer credit although she functioned in that capacity for many years.

Face of Europe: 2d Channels Due

Success of the second commercial outlets in Britain is keeping the pack for commercial outlets throughout Europe, according to John P. McCarthy, prexy of Television Programs Export Assn.

Reporting on a recent trip to Europe, McCarthy said that a new commercial station is due to begin operation in January in Frankfurt, Germany; a commercial channel is anticipated in France in about another 18 months, and a second network is due in Italy the timing of which is uncertain at present.

Hausman Doubtful Public Wants More Uplift Than It Gets

There isn't much evidence that the general public really wants more in the way of "uplift," than it's getting now on television, Leon Hausman, director of the Television Information Office last night (Tues.) told educators and tv execs at the studio Workshop on Educational Television at Western Michigan U.

The same lack of interest in educational stuff is reflected in the world of publishing, Hausman said. "Sales records indicate what books have been the most popular over a period of more than half a century. These records indicate not what people could have bought or should have bought, but what they actually did buy—and,

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TAM's Top 10 in Britain

(Week Ending July 31)

	Home Viewing 000's
Rawhide—AR ATV GRANADA	5193
No Hiding Place—AR	4967
Emergency—Ward 10 Tues.—ATV	4569
Pick of the Week—AR	4569
Emergency—Ward 10 (Fri.)—ATV	4569
Deadline Midnight—ATV	4469
Saturday Spectacular—ATV	4469
Val Parnell's Startime—ATV	4192
Mem Mates—GRANADA	4170
Theatre 60—ATV	4271

GOP'S TV PREEMPTION BLITZ

A Kennedy-Nixon Revue for TV

Something new in the way of public affairs programming—a one hour musical revue dealing with the coming elections and hosted by Garry Moore—will be sponsored on CBS-TV Oct. 24 by Travelers Insurance Co.

Setup is unusual for CBS since the program, titled "The Right Man," will be produced out of the CBS News shop, which customarily uses talent strictly out of the web's news stable. But not only will Moore act as host, but top thesping names will be sought to portray Presidential candidates of the past.

Show is being written and produced by Fred Freed, a producer in the public affairs unit of CBS News. Burt Shevelove, a freelancer who worked on last season's Art Carney specials, will direct. Music is being written by George Kleinsinger and Columbia U historian Allan Nevins will act as consultant. Deal was set via Young & Rubicam.

Astaire Vs. Crosby TV Battle Off; NBC Yields to Chrysler Pressure

Hollywood, Aug. 9.

NBC's plan to build up Perry Como and knock off Bing Crosby with Fred Astaire as the catalyst aborted in a razzledazzle of power play that left the web stunned from the recoil. The big strategic idea that finited was to slot Astaire against Crosby in a Wednesday night October slot to heat up the time for Perry Como, whose ratings last season didn't give Kraft any reason to celebrate. Chrysler, sponsoring Astaire, wanted no part of it and told NBC's David Levy emphatically to quit using Astaire as a peon.

NBC yielded to the massive pressure and found a new date for Astaire a week ahead of the Crosby special. MCA got into the act to protect the interests of Astaire, one of its prized clients. With "Wagon Train" and "Price Is Right" among the Nielsen leaders, the adjacent Como show lost audience and would provide only a moderate lead-in to Procter & Gamble's new entry, "Peter Lowe's Mary." ABC also had an iron in the rating fire. The Crosby booking would warm up the preceding time slot for the season's premiere of the web's hour show, "Naked City."

It was pushing to the trade that Astaire and Crosby, who will probably do only an occasional special next season with later repeats, should be pitted against each other. Understood that NBC didn't approve Chrysler or its agency that he would compete for audience with Crosby. It is not denied that the date of the Crosby spec was set a month before Astaire was slotted. Chrysler, having its own troubles within the organization, is said to have jumped NBC for such a sacrilege of time and demanded that something be done pronto. It was finally resolved when NBC abruptly withdrew from competition with Crosby after it was hinted around the trade that the web was "not to get" ABC and win back a respectable rating for Como.

'Queen for Day' On Mex Hot Seat

Mexico City, Aug. 9.

An official threat to the popular radio and television program, "Queen for a Day," is building up because of Department of Health dim view of the "value" of the show.

It is learned that based on pre-Romney investigator report, the Department plans to ask the National Radio & Television Council to suspend the program. Ban should be enforced because show accentuates "the exhibition of human misery for commercial ends." Also alleged by the Department has expressed doubts that prizes are awarded to winners, or when they are, they are not in accord with the economic status of contestants.

Major criticism of the Department of Labor is that "needy" persons receive a prize such as an all-expense trip to Aranuiro, Guatemala, etc. But apart from fact that

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Pye In the Sky

London, Aug. 9.

Stockholders in the Pye group, which makes radio and tv sets (there's also a diskery), will find this year's annual meeting on Aug. 24 something of a clambake. At the invitation of chairman C. O. Stanley, they'll look around an exhibition at the Royal Festival Hall prior to the proceedings proper, then after the meeting are promotional pix, partake of a champagne buffet and attend the London Festival Ballet.

Any questions from Loew's stockholders?

IBEW Picketing CBS in Protest Over 22 Layoffs

"Informational pickets" were thrown up in front of CBS headquarters at 485 Madison Ave. in New York last Friday (5) by Local 1212, IBEW, protesting the layoff of 22 technicians by the network as of Aug. 1. Pickets remained at their posts this week, informing the public of the layoffs.

No strike is involved, nor any work stoppage, nor is IBEW requesting that workers honor the picket lines. Campaign is informational only, the union claiming that as long as CBS requires 3,000 hours of overtime each week from technicians, there should be no layoffs but the extra time should be spread among additional workers.

CBS had no comment on the situation other than to acknowledge the fact that it was being picketing and to stress that there is no work stoppage involved. But the network's position on the overtime situation has been known for some time. Web points out that such is the nature of tv that the same crew must work on a show from the start of rehearsal right through final airtime, with this procedure necessitating overtime for the crew involved. To use a crew until its regular time is up and then put on a new crew would be absurd, the web has stated.

The layoffs hardly came as a surprise, since IBEW had been notified by CBS that it would start laying off technicians immediately following the political conventions this summer.

Lafferty Sets 'P-P' Staff

Perry Lafferty, new producer on "Person to Person," has begun setting his new staff with the addition of Dave White as associate producer and Bob Dailey and Dan Smith as directors. Dailey is a holdover from last season.

Charles Romine and David Moore will remain on as the show's writers, Moore going into his eighth season on the show (he was one of the Aaron Zousmer originals) and Romine his fourth. Milton Rich remains as the unit press agent.

ORDERS IN FOR BIGTIME SPREAD

By BILL GREELEY

The Republican party is scheduling a network television blitz for the presidential campaign of Richard M. Nixon.

Beginning in mid-September and carrying through to election eve Nov. 7, the party's agents have already ordered a spread of prime-time half-hour preemptions on the three webs.

There's been a good deal of smoke sent up lately about political pre-emptions of mass audience shows irritating rather than selling the public. But insiders will not be surprised by the Republican blueprint. In the last decade, television has been confirmed as the medium of results for product demonstration, whether it's the small-ticket item or the party-ticket hopeful.

In the skirmish for tv exposure, the Demos are blueprinting a similar spread of primetime buys, but no specifics have yet leaked.

Both the Democratic agency, Guild, Bascom & Bonfigli, and the Republican's so-called "anchor and loan" house agency, Campaign Associates, are geared almost entirely to broadcast planning and buying. Practically all the national campaign coin will go to television.

BBDO's 30-year man Carroll P. Newton, a veteran of the Republican national campaigns of 1948, 1952 and 1956 when the agency was on record with the party account, is proxy of Campaign Associates. While a skeleton staff has barely dusted off the furniture in CA's offices at 52 Vanderbilt, Newton has already placed the following half-hour pre-emption orders (with the balance confirmed):

Sept. 19, "Ann Sothern Show," CBS-TV, 9:30 p.m.; Sept. 22, "Bat Masterson," NBC-TV, 8:30 p.m.; Oct. 4 (or 11), "I've Got a Secret," CBS-TV, 9:30 p.m. Oct. 20, "Groucho Marx Show," NBC-TV, 10 p.m.; Nov. 4, "Lone Westerner," NBC-TV, 8:30 p.m.; Nov. 7, election eve, CBS-TV public service half hour, 10:30 p.m.

Although the Republican buys on ABC-TV have not been disclosed, it's a safe bet Newton has made similar deals there.

Overall pattern would indicate as many as three half-hour pitches a week for the two month's preceding the election.

Four years ago the Republicans bought more than a dozen network half hours, as well as the election night 11-12 p.m. time on all three networks, more than 20 five-minute cutins and 10 or so 15-minute slots. The cutins and quarter hours can be expected again. NBC has already agreed to five-minute cutins on both live and film shows. CBS and ABC are considering it.

Equal commercial web time is expected from the Democrats this year. Four years ago the party had to wrape for the good green campaign buck. But this year, if the party faithful don't have it, the Kennedy's do—and the "catch our boy in the White House" fever is very high with that clan. Private expenditures to get Sen. Jack Kennedy nominated were unprecedented.

Otherwise at the national level, there'll again be substantial funds going to state tv hookups in electorally powerful New York, California, etc.

Sylvania Drops Awards

Sylvania Electric has at last made its decision to drop its annual Sylvania Awards in television. Reason is simply that there are too many awards for the Sylvania bouquets to supply "additional incentive to the industry," in the words of proxy Robert E. Lewis.

Company had mulled dropping its awards last year, but changed its mind at the last minute. This time, presumably, the decision will stick. Sylvania started its awards back in 1951.

CBS Insists 'No Sponsorship' On TV 'Great Debates' But NBC, ABC Would Let Candidates Decide

By BOB CHANDLER

A closed meeting held yesterday (Tues.) at the Waldrof-Astoria Hotel in New York between representatives of the four networks and reps of Presidential candidates Richard M. Nixon and John F. Kennedy will probably determine the controversial question of whether the Nixon-Kennedy "Great Debate" will be televised under commercial sponsorship auspices.

CBS-TV last week closed the door on such an arrangement, but NBC and ABC refused to take a position pending some indication from the candidates themselves. Networks decided to hold off contacting Nixon and Kennedy directly, figuring they could bring the matter up for consideration at yesterday's meeting.

The matter was discussed and it was agreed it would be presented to Nixon and Kennedy for a decision, since their reps had come to the meeting without instructions regarding sponsorship.

The meeting was attended by Herb Klein, press rep for Nixon, and J. Leonard Reinsch, Democratic convention manager and Kennedy to rep along with John Daly for ABC, Sig Mickelson for CBS, Lester Bernstein for NBC and Joseph F. Keating and Norman Baer for Mutual. Purpose of the session was to formulate the groundrules for the debates.

Prime considerations, apart from the question of sponsorship, were: 1) how many debates would be held, and how much time would they take, 2) would the networks rotate in presenting the debates, or would they be presented simultaneously over all three webs, and 3) the actual format of the debates themselves, along with the question of how much advance text and prepared matter the candidates would allow themselves.

It was decided that programs would constitute live debates and would be televised on a multi-network basis—that is, on all networks simultaneously. There was no objection to this from CBS, whose bar to simultaneous campaign broadcasts applies only to "paid political broadcasts" rather than a broadcast such as this which would have news value and for which the web volunteers its time.

Meeting also decided that the representatives of the two candidates would now meet with the candidates themselves to examine their own schedules in order to determine the number of such joint appearances which may be feasible and at what places and at what times they can meet together.

Announcement following the meeting emphasized that the debates are "contingent on favorable action by the House of Representatives on S. J. Res. 207," which would lift the restrictions of Sec. 315 for the Presidential election.

On the commercial sponsorship

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Senate's 'No Soap'

Washington, Aug. 9.

ABC prexy Leonard H. Goldenson's formal request for authority for television-radio coverage of the current special Senate session was headed for a quick death today (Tues.).

The Senate will hold fast to its Rule 4 prohibiting any pictures (including sketches by an artist) in the Senate chamber. Democratic leader Lyndon B. Johnson today sent Goldenson a telegram saying he had referred the suggestion to the Senate Rules and Administration committee. A Rules Committee spokesman said there's no chance Goldenson's request will be granted.

CBS-TV Limits Specials to 55; 38 Already Sold

Hasting sold out virtually its entire evening schedule—only "Oh Those Bells" and two-thirds of "Person to Person" remain to be sold—CBS-TV's sales staff is turning its attention to the web's line-up of specials for next fall.

From the looks of things, network will limit specials to 55, excluding news and public affairs specials and "CBS Reports," which will add another 26 at the minimum. The 55 figure is based on the number of specials already sold (those for which there are commitments) and those in development. Web has no plans for development of additional specs beyond that number.

Already sold and ready to go are 38 of the one-shots, 18 of 'em in the one-hour category, 13 90-minuters and seven two-hour entries (latter includes six two-part "Family Classics" to be aired as one-hour specials on consecutive nights). On the "available for sponsorship" list—which means they will air only if sold, are an additional 13 entries. And there are four more in active development which will be put up for sale in fall or winter if they work out.

Lineup of shows already sold or definitely committed consists of seven du Pont specials (90 minutes) to be produced by Talent Associates, the six pairs of "Family Classics" to be coproduced by TA and CBS and already half sold, to

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WCBS-TV Sales Staff From 1 to 10 In 3 Yrs.

WCBS-TV, the New York flagship of CBS-TV, now sports one of the largest sales staffs of any station in the industry, if not the largest. Sales unit at the outlet is up to 10, whereas three years ago it consisted of one man, the then general sales manager Frank Shakespeare Jr., now v.p. and general manager of the station.

Difference, of course, is fact that WCBS-TV is no longer serviced in New York by CBS-TV Spot Sales, but operates individually of that CBS subsid. The split came long before the Washington okase for CBS to dissolve Spot Sales, and WCBS-TV has been expanding its staff under g.s.m. Norm Walt gradually since it got the right to set its own staff in Gotham.

Three account execs bring the total up to 10. They are Alan Sloan, ex-Harrington, Righter & Parsons; Bud Hirsch, ex-WBBM-TV, Chicago, and Jay Goshen, ex-Cunningham & Walsh.

'Aquanauts' SRO As GF Buys In

CBS-TV has finally sewed up fall sponsorship on "Aquanauts" with General Foods moving in to pick up the remaining one-sixth of the Zir underwater package. Sale leaves the network with only two-thirds of "Person to Person" and the Sunday at 6 "Oh Those Bells" to dispose of.

"Aquanauts" had been SRO at one stage, but CBS had to drop Block Drug and its one-sixth sponsorship because of a commercial conflict. Block's ad copy for a mouthwash specified cigaret odors, and one of the "Aquanauts" sponsors is P. Lorillard.

NIELSEN'S EXPANDED SERVICE

The Nielsen 24 Market TV Rating, one of the television industry's most useful audience rating tools, is now available in 50 markets as well. The broader base is obviously important in itself; but as a sidelight, it also provides an interesting insight into the 24 Market Report. In the first of these pairs of surveys, the figures were almost identical! We at ABC Television are pleased to have this new market rating tool available; as pleased as we are to show up so well in it.

As TV 'Flintstones' Goes, So Goes Terrytoons' 'Fosdick'—Weiss Hopes

It may seem strange for one competitor to root for the success of another, but in the case of Jack Weiss, v.p.-general manager of CBS Terrytoons, it's just the logical thing for the success of "The Flintstones" out of the Hanna-Barbera cartoonery to make economic sense.

Weiss hopes Flintstones is a big hit on ABC this fall. Because if it is, the future of Mailbox Inc. buying hinges to such that a sale for Weiss' own Terrytoon Fosdick half-hour animated series with CBS Films doing the selling would be virtually automatic. Terrytoons had wrapped up a 12-minute presentation reel on Fosdick, about half of it animation and the other half a pitch by Fosdick creator Al Capp, who'll be heavily involved with the production.

Though it's just a single half-hour series a sale on Fosdick would expand the operations of Terrytoons three-fold. That's in spite of the fact that Terrytoons currently has four series under its belt, plus theatrical cartoons released via 20th Fox. Difference of course is that Fosdick like "Flintstones" would consist entirely of new footage, whereas the four current Terrytoons stanzas are all backing or a mixture of new and old.

Situation is not atypical of the cartoon business today. Terrytoons is fairly busy, turning out an average of six minutes a week of animation among tv, theatrical and commercial efforts. That's the equivalent of 312 minutes of animation a year. But a single all-new half-hour series like Fosdick would immediately treble the ante by adding about 650 minutes more a year, figuring 26 half-hours. Terrytoons itself could never accomplish the physical job of turning out one show a week—

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NTA's Fresh Batch Of 20th Features

National Telefilm Associates out to the market with a group of fresh 20th Fox pics, again "made" any deals as yet, but several major offers are being considered. It was learned that a deal had been set for the CBS-TV o&o's at this time.

A major complete list of the past 48 titles in the NTA bulletin includes "All About Eve," "Adventure Canada in the Philippines," "Chopper to the Dunes," "Cruise to the Stars," "Desert Fox," "Diary to the Sea in Kenya," "Fighter Wing A Fullback," "Fox Hollow Street," "Grandfather," "House of Strangers," "I Was A Male War Bride," "Jackpot," "Man," "Letter to Three Wives," "Oh Big," "Mission to A Freighter," "Picnic," "Prince of Foxes," "Sword of Cutlass Lake," "Stalag Luft's Hootenanny," "Thieves Highway," "Tropic O'Clock High," "Two Flags West," "Under My Skin," "Viva Zapata," "Wiretapper," and "Yellow Sky."

The 48's in the 20th Fox group include "Berkeley Square," "Cavalcade," "Calcutta," "Last Command," "Moon Gulance," "Mouthpiece," "Rouge," and "Power and The Glory."

Franken Quits NT&T To Remain on Coast

Hollywood, Aug. 9.

Jerry Franken has resigned as head of advertising-publicity-promotion for National Theatres & Television and National Telefilm Associates. Franken's decision was triggered by his desire to remain on the Coast.

Franken joined NTA in February '59 and moved to Hollywood last October when NTA transferred its sales headquarters to Beverly Hills. NTA is now in the process of consolidating its sales and advertising headquarters in N.Y. Franken's resignation was accompanied here by removal of his two-year contract.

Prior to joining NTA he had been assistant to the president of Grant-Kramer-Silverman and pub-party director of Television Programs of America.

'Dayton Allen Show' As Syndicated Briefies

Hollywood, Aug. 9.

KCOP has started production on 130 comedy segments of the new "Dayton Allen Show," a television series of five-minute episodes which will be syndicated in approximately 160 cities.

Allen is an alumnus of the Steve Allen NBC-TV series. Product is being made through KCOP's newly-developed vaffage and film special projects division.

Aussie Boom On Features-to-TV In Spite of Beefs

The features-to-tv situation in Australia is perking again, reflecting on the new turn in distributor-exhibitor relations Down Under.

According to a N.Y. representative of Australian tv station interests there has never been as many post '48's offered for the Australian markets as there are today. He attributed the thaw to the recognition by American distributors that overriding the exhibitor objections is the lure of the tv market as opposed to the shuttering of many theatres.

Australian exhibitors, he contended have objected strongly to tv sellofts but have offered American distributors nothing in return for ignoring the tv gross potential.

The Australian tv buyer timed off these developments in the features-to-tv field:

1. The Warner Bros. post-'48's sold to Creative Jeneffilms and Artists Ltd. for U.S. and Canada is being offered by WB to Australian tv interests.

2. MGA TV has sold the Paramount pre-48 library to GTV, Melbourne, and ATN, Sydney.

3. United Artists is tossing up on its features-to-tv galore.

4. Metro-Goldwyn-Mayer house of five years and MGM Bell, every one is a hassle over releasing the pre-48's with MGM Australian execs pleading for a hold-off due to exhibitor pressures.

Other developments are Three Allied Artists is said to be readying a new package for the market. Twentieth-Fox is still holding off on sale of its features, and major studios are offering the market features for tv in small packages. The balance of the RKO features also are reported available for the market. Screen Gems recently made a deal for 130 features, selling them to TCN, Sydney, and HSV, Melbourne.

OF Gets 'Spunky'

Hollywood, Aug. 9.

Official Films will handle the release of Beverly Hills "Spunky and Tadpole" cartoon series, comprising 156 shorts annually. Briefies run five minutes each.

Guild Films previously distributed program.

'Felix' Gets Around

Comparative ready world market for cartoons on tv is illustrated by the sales inked by Trans-Lux Television for "Felix the Cat."

"Felix" has been sold to Japan, Finland, Canada, Iran, Italy, Venezuela and Brazil. Guam, U.S. military outpost in the mid-Pacific, is one of the latest markets sold.

TeleCuracao In SRO Bartell Bow

TeleCuracao, the first Netherlands West Indies tv station, went on the air completely sold out. This was reported by Bartell Broadcasting, which is partnered with the N.W.I. government in the station.

Number of sets on the island is put at 3,000. Because of its SRO status Sunday (31) when it went on the air, the station is considering expanding its operation schedule of five evening hours daily. In addition to local sponsors such international advertisers as Warner Lambert, Liggett & Myers, Brown & Williamson, Gillette, Ponds, General Motors, Polaroid and others have joined the sponsorship roster.

Television fare includes "Gunsmoke," "Have Gun Will Travel," "Home Run Derby," "I Love Lucy," and other U.S. film imports. Island has lifted duty restrictions on all Bartell film imports.

Bartell erected a new building to house the facility in Willemstad, capital city of Curacao. Power of

(Continued on page 39)

WB's Horwitz Dickers Elstree Studio Series

London, Aug. 9.

Howie Horwitz, producer of the "77 Sunset Strip" vidfilms at Warner Bros. has been having what he styles "mildly exploratory" talks here on the possibilities of WB's producing a private detective skein at the Associated British Elstree studios. Horwitz reports back to William T. Orr, Warner supervisor at Burbank, to see if the idea's worth following through.

Horwitz, who was here briefly and planed out Friday (5), was on vacation but took the opportunity of huddling with Warner execs and Howard Thomas, managing director of the ABC-TV network which has been airing "77 Sunset Strip."

OF's 'Sportfolio' Quickies

Series of the shortest unit length (some minute—is being distributed by Official Films. Series of 260 one-minute episodes is titled "Sportfolio," each episode highlighting the climax of a dramatic sports event.

Sherman Grinberg, who is the producer, also produced "The Greatest Headlines of the Century," five-minute series distributed by Official.

Bray Cartoons

Bray library of cartoons, in addition to at least 100 new color cartoons, will be released to television, according to Paul A. Brady, prexy of Bray Studios, and David A. Roder, prez of Durham Telefilms.

Bray has almost 100 black and white sound shorts, which have not been seen on tv in almost four years. Bray and Durham plan production of new cartoons starting early in '61.

Stix Dig 'Arty' Herridge

CBS Films is indulging in some predictable bewilderment over the sales pattern on its Robert Herridge Theatre. Though the sales on the half-hour taped series have been slow in coming, the CBS subsid expected that, what has it puzzled is the geographical pattern.

The Herridge show is at the least considered sophisticated, some call it arty. And traditionally, on pix as well as television, the "arty" shows fare more in the big cities and in the east. It's been axiomatic that cultural offerings don't fare well in the mild and far west.

So what happened with the Herridge show? Out of eight markets sold, only two are east of the Mississippi, New York and Louisville. The others are in the far west. And with the exception of Los Angeles and Seattle, the sales aren't in overly large markets. Salt Lake City and Phoenix are fairly-sized ones, but Billings and Great Falls, Mont., are definitely in the small-town category.

Only thing the CBS Films sales execs can figure is maybe that television itself has brought some bigcity sophistication into the hamlets. But if that's the case, what has it done to the big cities?

TV-Radio Production Centres

IN NEW YORK CITY . . .

Screen Gems Coast v.p. **Harry Ackerman** elected national prexy of the Academy of Television Arts & Sciences. **Mike Wallace** is exec v.p., **Betty Furness** secretary and **Lou Edelman** treasurer. Vice presidents repping their local chapters are **Gail Patrick Jackson**, L. A.; **Robert B. Cochrane**, Baltimore; **Irv Kupcinet**, Chicago; **David Brinkley**, Washington; **Lee Schulman**, Seattle, and **Gene Blanford**, Arizona . . . Director **Allen Reisner** to the Coast to sign a writer for his upcoming pic, "The Captain Must Die," and for meetings with **Jerry Devine** on the script of "The Old Soft Shoe," which Reisner intends to produce and direct as a 90-minute special for fall . . . **Jackie Wilson**, Brunswick disker, tapped for the Dick Clark show Aug. 20 . . . **Ben Gimbel** to Europe for six weeks' vacation and looking for program available-films . . . **Andrew J. Draghi**, business manager of IBEW Local 45 (Hollywood), in town last week to discuss upcoming CBS contract negotiations with **Charles Colome**, b.m. of N.Y. Local 1212, and other IBEW officials. Then off to Colorado Springs for IBEW Radio & TV Broadcast Progress meetings being held there Aug. 12-14 . . . **Rosemary Olivari** a new public affairs assistant at WHLI, Hempstead . . . **Carl L. Stern** of KYW, Cleveland, engaged to **Joy Elizabeth Nathan**, alumna of Professional Children's School and Barnard '60 . . . NBC ad-pub v.p. **Syd Eiges** off on vacation to Maine. Ditto CBS-TV research director **Jay Eisenberg**, to Martha's Vineyard . . . WNBC public affairs manager **Eleanor Eiges** on leave of absence awaiting birth of her child in August . . . **Jack McGeehan** tapped for associate producer post on the Ed Sullivan show . . . **Herbert Chayette**, ex-Sam Fox Publishing Co. music, joined CBS-TV legal department . . . **Bob Rheinbeck**, chief engineer of film production at CBS News, named a fellow of the Society of Motion Picture & Television Engineers . . . WNBC program manager **Steve White** back from vacation . . . **Joel Heller** named manager of the radio public affairs department at CBS News; he's been producing "Church of the Air" . . . **Don Garrett**, ex-Pat McDermott and Screen Gems publicist, joined **Joel Wolhandler's Barkery** as an account exec . . . **Robert Wilkinson** joined CBS-TV's business affairs dept. . . . **Loomis C. Irish** has been promoted to manager sales service for nighttime on ABC-TV . . . **Robert F. Fountain**, has joined ABC Radio as account exec . . . **Jimmy Stewart**, **Rhonda Fleming**, **Sal Mineo**, **Shirley Mariaine** and **Peter Ustinov** are **Fred Robbins** guests on his syndicated "Assignment Hollywood" this week . . . **Eddy Manson** has chalked up some solid BBD&O biz. Manson landed assignment to score, compose and conduct tv commercials for three major BBD&O accounts—Campbell Soups, B. F. Goodrich and Lucky Strike . . . Vocalist **Karen Chandler** will be the guest of "Joe Franklin's Memory Lane" Aug. 23 . . . TV actor **Ivor Francis** recently wound up a feature film assignment for **Ella Kazan** in the director's "Splendour in the Grass." Francis plays Dr. Judd, psychiatrist to **Natalie Wood** . . . National Audience Board prexy **Peter Goelet** has an editorial in NAB's current Newsletter backing new FCC chairman Frederick W. Ford's policies and also bill recently passed by House of Representatives granting FCC right to suspend licenses or fine stations operating outside public interest . . . National Educational Television gets its first station equipped to broadcast in color with new affiliate KERA-TV, Dallas, scheduled to air Sept. 12 . . . New York indie WINS, which will carry full slate of New York Titans in new pro American Football League, carried team's exhibition game Saturday (6) against Los Angeles Chargers at Coliseum in L. A. . . . **Dorothy Bronkhoff**, copy writer with the J. Walter Thompson in London, and previously ditto with the same agency in New York) engaged to Antoni Kazimiers Wygan. He's with the Gillette Co. Ltd., of London. An autumn wedding is planned . . . **William D. Greene** named assistant general attorney of CBS Radio under v.p. **Geraldine Zorbaugh** . . . **George Schaefer** back from England after completion of filming on "Macbeth," starring **Maurice Evans** and **Judith Anderson**, for "Hallmark Hall of Fame" . . . **Norman Kahn** upped to program manager of "Today" and **Les Colodny** named associate producer of the **Dave Garroway** stanza. Kahn replaces **Robert (Shad) Northfield**, who recently become producer . . . **Bruce F. Haight** named director of financial planning and analysis for CBS-TV . . . There'll be an NBC-ABC marriage in October. **Diana Wilkinson**, who buys American telefilm programs for the Australian Broadcasting Commission, engaged to **Bud Rukeyser**, NBC manager of business and trade publicity . . . CBS-TV Spot Sales is shifting **Ted O'Connell** into New York to become eastern sales manager under v.p. general sales manager **Bruce Bryant**, with **Richard F. Loftus** moving from San Francisco to Chi to replace O'Connell as midwestern sales manager.

IN HOLLYWOOD . . .

John Pace, who formerly headed up KABC in Hollywood, caught on as manager of KDEO, San Diego. Station was recently bought by **Howard Tullis** and **John Hearne**, who also own stations in Bakersfield and San Bernardino . . . **Adolphe** and **Burt Wenland** branching out to film commercial, industrial educational and training films for tv . . . Daytime emcees are evidently a sizzle article. NBC's **John Nelson** and **Jess Oppenheimer** auditioned two doors for the daylight stripper, "Here's Hollywood," and have yet to make a choice. **Hans Conried** was discarded as not the hausfrau type . . . **Marty Melcher** is being besieged with bids for a **Doris Day** spec but they're still way under his price. He's asking $750,000 for two pics . . . **Gene Schirse**, program chief of Ogilvy, Benson & Mather, checking up on the new shows with the agency's Coast vepee, **Christy Walsh** . . . **Mort Lewis** will package his own Civil War spec. He's the town's leading authority of that era and has been a journeyman writer in Hollywood since early radio . . . How's this for a switch on Cheers and Jeers show Aug. 14: an actor will save his agent from being murdered . . . **Gene Wang** moved over to Metro-TV as program developer . . . **Shirley Temple** is said to have confided to friends that she doubled her fortune in 18 months by loading up on Ampex stock. Her husband, **Charles Black**, is an exec with the outfit . . . **Mort Werner** huddled with **Pete Levathes** at 20th-Fox and "delighted" with the progress on "Hong Kong" . . . **The Mirbaches** (Inez) are not getting out of it but deeper into it. They're shoring up properties to have their trademark in the market for the next selling season.

IN CHICAGO . . .

Bob Conrad, former operations manager of WFMT, moved to Detroit as program director of WDTM, new FMer there . . . WBKB director **Ricky Virtor** produced and directed the Firemen's Thrill Show as a charity gesture . . . **Phil Lind** doing a five-part series this week on teenage "Gangsmanship over WAIT . . . **Don Sorkin's** book, "The Blabbermouths," written in collaboration with **Joe Price**, has finally hit the stores . . . **Bill Wolfan**, veteran WBBM newsman, has an article in national syndication on the atom bombing of Nagasaki. UPI syndic service is handling it . . . WGN-TV will slot its two cultural shows, "Great Music From Chicago" and "Play of the Week," back to back on Sunday nights this fall . . . **Studs Terkel** vacationing in Fishkill, N.Y. this week, where his play, "Amazing Grace," is debuting at Cecilwood Theatre . . . **Freddie Weber**, chirper and **Bar of Sheraton Towers** India Room, guesting on ABC's "Breakfast Club" this week . . . **David Hull**, erstwhile host of "Chicago Rendezvous" on WNBQ, featured in "The Young and Beautiful" at Drury Lane . . .

(Continued on page 38)

SYNDIE SPONSORS STILL LOYAL

Giving Sponsor a Piece of Show

Proprietary interest by advertisers in syndicated vidfilm series crops up seldom. On the network level, the reverse is true. Webs or advertisers owning a share in a web showcased telefilm property now is a commonplace occurrence.

But what is of interest is that more than one syndie house, under proper provisions, would welcome cutting in a major regional on ownership of a show. Reasoning of the pro-proprietary group is this: Why not hold out a piece of a show for a major regional, if that insures a sale? Profit participation comes only after distribution fees of from 35 to 40% are realized. If there's a profit in about two years, cutting in a key regional wouldn't do much harm. Meanwhile, it's argued the distribution sales organization is fed with product buoyed by a hefty regional deal.

There were reports current in the trade that Brown & Williamson, represented by Ted Bates, when it made its regional with Ziv-UA on "The Case of the Dangerous Robin" had proprietary interest provisions in its deal. This was vigorously denied by Ziv-UA. Another source close to the deal, at one time when queried, said it could go one way or another, dependent on tax considerations. A follow up query from the same source elicited a no comment response.

But whatever the particulars of the "Robin" case, proprietary interest proposals from regionals would get a hearing in other syndie houses. The proposals might not work out into a deal. Some syndie houses, jealous of their ownership rights, would reject such proposals on principle. Many would listen and in at least one key syndie house, proprietary interest proposals could become a negotiable item in a deal.

Easing of Brit. Quota on U.S. TV Shows May Get State Dept. Assist

U.S. State Department is expected to lend its support in the effort to ease Britain's quota on American television programming.

John F. McCarthy, pres of Television Programs Export Assn., is due to confer in Washington this week with State Department officials on the subject. State Department has a broad commercial policy of trying to end or at least ease quota restrictions abroad on American exports.

Britain's tv quota restrictions, according to McCarthy, run counter to enunciated State Department policy. United Kingdom, as the principal foreign market for U.S. programming, has some tough restrictions on tv imports. Restrictions are that only 14% of all programming on commercial programmed outlets can be of foreign origination. On the BBC, the informal quota is 10%.

U.S. Embassy officials in London are due to relay feeling of State Department on the matter to British officials. McCarthy, as head of the newly organized American trade organization, will return to London for more confabs in late September or early October.

On his recent trip McCarthy met with British officials and execs in the tv industry there. Negotiations on the possibility of easing quota restrictions will continue when McCarthy returns in the late fall. U.S. export topper held the opinion that Britisher's haven't a legit gripe in charging that British product doesn't find a place in the American market. If the sale of British features to American tv is included, the balance of trade between the two countries is quite favorable, he held, adding that Britain competes in a free market whereas American exporters compete in a highly restricted U.K. market.

Danziger Dickers On 'TV Cheaters'

London, Aug. 9.

Edward J. Danziger who, with his brother Harry Lee, heads Danziger Productions and the New Elstree Studios, planed out of New York last Sunday (7) to negotiate a network deal for his company's latest vidfilm series "The Cheaters," in which John Ireland is starred. The first 22 episodes in the series, dealing with insurance frauds, have already been completed, and six programs have already been shipped to New York.

Danziger is also taking with him a print of the recently completed **"The Spider's Web," based on the Agatha Christie mother which has been filmed in Technicolor for United Artists.** The pic is due to open on the Rank circuit on Nov. 14.

Layton's 'Uncle Willie'

"Uncle Willie," a situation comedy, the lead character of which is a 70-year-old ex-vaudeville magician, is to be produced by Jerry Layton. Project, created by Robert J. Corcoran, is aimed for network presentation next season.

Layton said that he has initiated talks with William Morris agency for Charles Ruggles to play the lead role.

Desilu at Peak Production With 14 Series to Roll

Hollywood, Aug. 9.

Vidpix production at Desilu will soar to a record peak by the middle of this month, when the studio will have 14 series rolling on its three lots. Of the 14 projects, seven are new series headed into their freshman season on the networks this fall. In addition to the vidfilm activity, Desilu also has the feature film, "The Facts of Life," in production at least until Aug. 10.

Six of the 14 programs rolling are ticketed for ABC, seven for CBS and one for NBC. Four are Desilu's own shows, the other 10 are below-the-line shows filmed by the company. Of 12 pilots shot by Desilu this year, six now are shooting as full-fledged series, a respectable 500 survival percentage.

Desilu-owned shows in production are "The Untouchables" (at Culver for ABC), "Guestward Ho!" (at Culver for ABC), "Harrigan & Son" (at Gower for ABC) and "The Ann Sothern Show" (at Gower for CBS). Below-the-line series rolling are "Wyatt Earp" (at Gower for ABC), "My Three Sons" (at Gower for ABC), "The Andy Griffith Show" (at Cahuenga for CBS), "Angel" (at Cahuenga for CBS), "The Danny Thomas Show" (at Cahuenga for CBS), "The Real McCoys" (at Culver for ABC), "Barbara Stanwyck Theatre" (at Gower for NBC), "The Hawk" (at Culver for CBS), "Lassie" (at Gower for CBS) and "The Jack Benny Show" (at Cahuenga for CBS, rolling into this month).

With some series, such as "Untouchables," affiliating as many as five stages during filming of a single production, surge of activity will keep at least half of Desilu's 36 stages at its three facilities occupied, a welcome and notable break of the long production slump that has beset this and other telefilmeries here.

SALES BETTER THAN EXPECTED

By MURRAY ROROWITZ

Syndie selling for the fall season is in the midst of winding up, with the closing weeks summing up one of the most nervous selling seasons in years.

But overriding the nervous temper are these experiences: (1) sales on the whole have been better than expected; (2) other than an Amoco, most major regionals have remained loyal to the syndie vehicle.

The inroads of the three networks in local option time have been one of the thorniest problems facing syndicators. But there is a segment of opinion holding that one or more of the networks will return some time to local stations. That opinion here some fruit last week when NBC-TV moved the web out of the 10:30 to 11 p.m. slot Wednesdays and Thursdays for next season. That sole NBC-TV move opens hundreds of potential time slots for syndicated programming. In comparison with last season, the upcoming season will find NBC-TV giving up one half hour weekly back to the stations for local programming.

Other generalizations which can be made about the fall syndie selling season are these:

1. Product, in order to find a market, must be able to stand up competitively. The period of the "cheapie" is virtually over.

2. Less product from fewer houses was delivered to the market. That's a condition which is expected to prevail for the duration of the year, i.e., for the winter, spring and summer selling periods.

3. Specialized product — away from the half-hour variety — will find a market, if it fulfills specialized needs, or if the very nature of the program commands attention. The specialized needs of stations vary from cartoons to sports to five-minute "headline" series. "The Play of The Week" gained circulation throughout the country in a trying syndie period because of its unique merits as a dramatic showcase.

In the pre-fall selling season, there were rumbles and rumors that regionals for one reason or another might take a hiatus from syndie half-hour programming. But what's the tally?

Carling Brewing is back in full force with a 51-market spread on California National Productions "Jim Backus Show." Continental Oil took "Blue Angels" for a 65-market buy.

Brown & Williamson is heavily committed to Ziv's "The Case of the Dangerous Robin," and regional

(Continued on page 39)

Atlanta WAGA-TV Lowers Censor Boom On Brigitte's 'Balzac'

Atlanta, Aug. 9.

Officials of WAGA-TV, Storer chain outlet here and CBS mouthpiece, lowered the censorial boom Wed. (3) on a Brigitte Bardot movie scheduled for showing Saturday night.

BB starrer, titled "Please, Mr. Balzac," has been scheduled as second feature of WAGA-TV's Big Movie presentation and would have marked the first time one of French sex kitten's had been shown in Atlanta on television.

Alas, however, it was not to be.

Verdict of station manager Terry Lee after screening pic Wednesday was that "this picture belongs in the art theatres and has no place on tv—even at 1 a.m. in the morning," (sic).

Lee, who made announcement of pic's yanking, said that biggest part of one whole reel of "Please, Mr. Balzac" was taken up with a striptease contest. He said station felt this would be objectionable to many viewers.

"Perhaps we could have patched it up, but it wasn't that good a movie," said Ned Jay, mill's promotion director.

Report Complete Spinoff of NTA From NT&T Now in Works as Rift Between Cantor and Landau Widens

Planned spinoff of National Telefilm Associates from National Theatres & Television is reported underway. How the spinoff will be accomplished and what the next financial structure of NTA would be could not be ascertained from the principals at press time yesterday (Tues.).

Ely A. Landau, NTA board chairman, and Oliver Unger, NTA proxy, both were on the Coast, presumably closeted with B. Gerald Cantor, chairman of the board of NT&T, the parent company.

Spinoff would sever the relationship between NTA and NT&T, with Landau and Unger heading up NTA. NTA is in the process of moving its headquarters from NT&T's Coast homeoffice to N. Y.

New report comes in the wake of collapsed negotiations between a financial group headed by Landau, and Cantor, which looked toward the Landau group buying up the remaining tv interests of NT&T. Since the takeover of NTA by NT&T about a year-and-a-half ago, the NTA operation has a recorded loss of some tall coin, in the neighborhood of $3,000,000.

NT&T, after the selloff of two broadcasting properties, has only one broadcast property remaining, WNTA-TV AM FM, Newark-N. Y. Indies, operated by the NTA division.

Reported split between the two companies is said, in part, to reflect the disenchantment of Cantor with National Theatres' acquisition of NTA. National Theatres, the second largest chain of theatres in the U. S. was the name of the company prior to the NTA acquisition.

Landau, who was made an exec officer of NT&T, has refused to move his headquarters to the Coast. While here he was prominent in the operation of WNTA tv and radio properties and was the major exec force behind "The Play of the Week." Cantor, though, reportedly felt that he wanted Landau's exec and show biz talents in the theatre end of the biz, a desire which is said to have prompted NT's acquisition of NTA. Reported conflict of the two major officers of the company on the issue of areas of responsibility is understood to have been a bone of contention for a long while.

Bill Stern Shorts

Newly formed Program Sales Inc., headed by Ray Junkin, has signed production-distribution deal on Bill Stern's "Portraits and Profiles." Initial production is to be 130 episodes, five minutes in length.

Sportscaster Stern will appear in and narrate all 130 episodes. Program Sales has three pilot films completed for viewing by national and regional sponsors.

British Com'l TV Gets a New Look, Features Bumped

London, Aug. 9.

Weekend viewing on Britain's commercial network is to get an entirely new look in the fall, coincident with the deal to broadcast top soccer fixtures (see separate story). As from Sept. 10, the most immediately striking change is that old movies are out completely — hitherto they've been peak time fare on Saturday and fodder for Sunday afternoon—though the introduction of new vidfilm skeins and a series of 75-minute d. mas is also notable. Also remarkable for their absence as standard fare are the Saturday spectaculars, although these will make appearances at intervals.

Final scheduling was not due to be tackled till yesterday (Mon.), but the main constituents are clear in the case of both Associated TeleVision Ltd. and ABC TV which serve the London area and the Midlands and North respectively. On Saturday evening both webs take the ITC vidpic series shot in Australia for ATV, "Whiplash," the ABC TV originations "Police Surgeon," "77 Sunset Strip" and "Candid Camera." ATV's "The Larkins" live comedy skein, which has hitherto been aired Mondays, and a 75-minute drama spot "Theatre 75" from the same programmer. Also, of course, there are the evening soccer events which are being slotted for around 7:30.

Replacing the vaultie on Sunday afternoons will be the American "Bonanza" Westerns, at present being given airings in some regions on Sunday night. One Sunday evening innovation is the "Danger Man" vidpic skein made in Britain, while ABC TV airs in its own areas Warner vidfilm's "Hawaiian Eye."

RKO GENERAL BUYS FRENCH, ITALIAN PIX

Marshall Schacker's Premiere Video Inc. has sold 17 French and Italian features to RKO General for U.S. television. On four of the pix, theatrical rights also are included in the deal.

Prices ranged from $10,000 per pic for certain of the undubbed to $25,000 per feature for the dubbed properties.

Pix in the deal include "Bread, Love and Dreams," "The Young Cerise," "Lure of Silk," "The Wayward Wife," "Green Magic," "Too Young for Love," "Love in the City" and "Path of Hope."

Arthur Good, of RKO, and Schacker are currently completing negotiations for a second group of 13 also produced by Schacker's Italian clients which include Titanus, Documento, Maleno Malenotti and others.

Some of the stars in the first group include Gina Lollobrigida, Yves Montand, Vittorio de Sica, Silvano Mangano and Danielle Darrieux.

ITC's July Peak On Sale of Segs

Independent Television Corp. (ITC) reports month of July as its biggest sales period in the history of the company.

"Best of the Post" has been sold in 71 markets, picking up 78% of the top 50 markets. "Jeff's Collie," already sold in 170 markets, has just signed up WFBC, Greenville, S.C., WGAN, Portland, Me., WISC, Madison, Wis., WJTV, Jackson, Miss., and WGEM, Quincy, Ill. "Sunie" (orange) have been sold to WBKB, Chicago, WNHC, New Haven-Hartford, WSUN, St. Petersburg, and WDBO, Orlando, Fla.

Other sales were recorded on various series and packages in the ITC catalog during the month.

Robinson Into Ezzes' Slot at TV Industries

Martin J. Robinson has been named v.p. and director of Television Industries, filling the post vacated by Edwin H. Ezzes, recently resigned to join United Artists Associated as exec v.p.

Robinson retains his positions as v.p. of C&C Films, a subsid, and of Western Television, a division of Television Industries. Matty Fox is proxy of Television Industries.

NETWORK PROGRAMMING

WPIX

the

prestige

WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! *Audiences* have learned to expect network quality entertainment *every* night on WPIX-11. *Advertisers* know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening time* in such network quality programming. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience . . . *on* a station that has a healthy respect for the rate card. ***Where are your 60-second commercials tonight?***

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke Sat 10:00-10:30	KNXT	47.0
2.	Have Gun, Will Travel Sat 9:30-10	KNXT	38.1
3.	Perry Mason Sat 7:30-8:30	KNXT	38.1
3.	Wagon Train Wed 7:30-8:30	KRCA	32.6
4.	Father Knows Best Mon 8:30-9:00	KNXT	31.1
5.	Red Skelton Tues 9:30-10:00	KNXT	28.2
6.	Ed Sullivan Sun 8:00-9:00	KNXT	27.8
7.	77 Sunset Strip Fri 9:00-10:00	KABC	27.7
8.	Welk's Dancing Party Sat 6:00-7:00	KABC	26.5
9.	Ford Startime Tues 8:30-9:30	KRCA	24.7

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days Thurs 7:00	KRCA	U.S. Borax	18.5	38.0
1.	Rescue 8 Tues 7:00	KRCA	Screen Gems	18.5	35.2
2.	Manhunt Mon 7:00	KRCA	Screen Gems	14.6	31.3
3.	Lock-Up Sat 7:00	KABC	Ziv-UA	11.9	37.2
4.	Plan Of The Week Thurs 8:00	KCOP	NTA	10.6	16.6
5.	Sea Hunt Fri 10:30	KRCA	Ziv-UA	9.6	23.8
6.	Four Just Men Wed 7:00	KRCA	ITC	9.3	16.4
6.	Mike Hammer Tues 10:30	KRCA	MCA	9.3	28.7
7.	Not For Hire Wed 10:00	KABC	CNP	8.9	17.9
8.	Huckleberry Hound Tues 7:00	KTTV	Screen Gems	8.6	16.4
8.	San Francisco Beat Sat 8:30	KTTV	CBS	8.6	14.2
8.	Tombstone Territory Fri 7:00	KABC	Ziv-UA	8.6	15.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
This Man Dawson	KABC	7.3
CBS News-D. Edwards	KNXT	7.9
7 O'Clock Report	KNXT	8.8
Huckleberry Hound	KTTV	8.6
CBS News-D. Edwards	KNXT	9.2
7 O'Clock Report	KNXT	7.3
Municipal Court	KTLA	7.3
Early Show	KNXT	9.1
Early Show News	KNXT	10.6
Pat Matterson	KRCA	17.5
Johnny Ringo	KNXT	19.9
Zane Grey Theatre	KNXT	24.1
Untouchables	KABC	23.8
Person To Person	KNXT	13.9
Wed. Nite Fights	KABC	16.5
Garry Moore	KNXT	13.9
U.S. Steel Hour	KNXT	18.5
Rescue 8	KRCA	18.5
Wanted Dead or Alive	KNXT	21.9
Cavalcade Of Sports	KRCA	19.2

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke Sat 9:00-9:30	WBBM	42.4
2.	Untouchables Thurs 8:30-9:30	WBKB	37.2
3.	Garry Moore Tues 9:00-10:00	WBBM	36.1
4.	What's My Line Sun 9:30-10:00	WBBM	33.1
5.	Wagon Train Wed 6:30-7:30	WNBQ	34.9
6.	Red Skelton Tues 8:30-9:00	WBBM	[illegible]
7.	Real McCoys Thurs 7:30-8:00	WBKB	31.4
8.	77 Sunset Strip Fri 8:00-9:00	WBKB	32.9
9.	Danny Thomas Mon 8:00-8:30	WBBM	32.9
10.	Have Gun, Will Travel Sat 8:30-9	WBBM	31.3
10.	Best of CBS Sat 10:00-11:00	WBBM	31.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Trackdown Sat 9:30	WBBM	CBS	20.1	38.7
2.	Mike Hammer Thurs 9:30	WGN	MCA	17.9	33.1
3.	Huckleberry Hound Wed 7:30	WGN	Screen Gems	15.9	24.9
4.	Cannonball Fri 7:30	WGN	ITC	14.6	32.9
5.	San Francisco Beat Wed 9:00	WGN	CBS	13.2	20.5
6.	Sea Hunt Sun 10:00	WNBQ	Ziv-UA	12.2	26.9
7.	Quick Draw McGraw Thurs 6:00	WGN	Screen Gems	10.6	32.7
8.	Annie Oakley Wed 6:00	WGN	CBS	9.9	31.2
9.	Bugs Bunny Mon-Fri 6:30 Sat 8:30	WGN	UAA	9.5	22.8
10.	Manhunt Wed 9:30	WGN	Screen Gems	9.3	17.0
10.	State Trooper Mon 9:30	WGN	MCA	9.3	15.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Man From Interpol	WNBQ	7.9
Take A Good Look	WBKB	11.5
Price Is Right	WNBQ	27.2
Hotel deParee	WBBM	11.6
Art Carney	WNBQ	11.3
This Is Your Life	WNBQ	24.1
Stand News Split WFA	WBBM	40.4
Late Show	WBBM	17.2
6 O'Clock Report	WBBM	13.2
CBS News-D. Edwards	WBBM	12.6
6 O'Clock Report	WBBM	12.6
CBS News-D. Edwards	WBBM	13.3
Riverboat	WNBQ	13.5
Laramie	WNBQ	11.9
Wagon Train	WNBQ	34.1
"Tell The Truth"	WBBM	20.2
Jude	WBBM	15.2
Thomas	WBKB	15.9
[illegible]	WBBM	6.0
U.S. Steel Hour	WBBM	19.5
Jane Allyson	WBBM	24.5

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Untouchables Thurs 9:30-10:30	WHDH	41.1
2.	Price Is Right Wed 8:30-9:00	WBZ	35.1
3.	Wagon Train Wed 7:30-8:30	WBZ	34.5
4.	Perry Mason Sat 7:30-8:30	WNAC	34.4
5.	Gunsmoke Sat 10:00-10:30	WNAC	32.3
6.	Danny Thomas Mon 9:00-9:30	WNAC	31.8
6.	77 Sunset Strip Fri 9:00-10:00	WHDH	31.8
7.	Father Knows Best Mon 8:30-9:00	WNAC	31.3
8.	Welk's Dancing Party Sat 9:00-10	WHDH	29.2
9.	Real McCoys Thurs 8:30-9:00	WHDH	28.8

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Border Patrol Wed 7:00	WBZ	CBS	24.1	35.1
2.	The Honeymooners Thurs 7:30	WNAC	CBS	21.9	58.5
2.	Shotgun Slade Tues 7:00	WBZ	MCA	20.8	46.5
4.	Death Valley Days Fri 7:00	WBZ	U.S. Borax	19.9	44.8
5.	Brave Stallion Mon 7:00	WBZ	ITC	19.5	22.6
6.	Lock-Up Thurs 10:30	WHDH	Ziv-UA	18.8	53.7
7.	Cannonball Sat 7:00	WHDH	ITC	15.2	30.8
7.	Highway Patrol Sat 7:00	WBZ	Ziv-UA	15.2	33.8
7.	U.S. Marshal Sat 10:30	WNAC	NTA	15.2	40.3
8.	Sea Hunt Tues 10:30	WHDH	Ziv-UA	14.9	37.2

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News-Huntley-Brinkley	WHDH	10.0
News Wea Sports	WHDH	10.6
Reading Out Loud	WBZ	6.6
Steve Canyon	WHDH	6.9
News-Huntley-Brinkley	WHDH	14.6
News Wea Sports	WHDH	11.3
Whirlybirds	WNAC	13.5
News-Huntley-Brinkley	WHDH	13.2
Walter Winchell File	WNAC	12.6
Phil Silvers	WBZ	7.9
Revlon Revue	WNAC	7.9
Highway Patrol	WBZ	15.2
Cannonball	WHDH	15.2
Four Just Men	WBZ	14.2
Garry Moore	WNAC	13.2

DETROIT

STATIONS: WLBK, WWJ, WXYZ, CKLW. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	77 Sunset Strip Fri 9:00-10:00	WXYZ	40.6
2.	Wagon Train Wed 7:30-8:30	WWJ	38.9
3.	Danny Thomas Mon 9:00-9:30	WJBK	[illegible]
3.	Gunsmoke Sat 10:00-10:30	WJBK	[illegible]
4.	Untouchables Thurs 9:30-10:30	WXYZ	[illegible]
5.	Real McCoys Thurs 8:30-9:00	WXYZ	[illegible]
6.	The Rifleman Tues 9:00-9:30	WXYZ	[illegible]
7.	Red Skelton Tues 9:30-10:00	WJBK	[illegible]
8.	Father Knows Best Mon 8:30-9:00	WJBK	[illegible]
9.	Have Gun, Will Travel Sat 9:30-10	WJBK	[illegible]

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt Sat 10:30	WJBK	Ziv-UA	29.4	55.9
2.	Huckleberry Hound Thurs 7:00	CKLW	Screen Gems	27.2	52.9
3.	Popeye Mon-Sat 6:00	CKLW	UAA	20.1	35.4
4.	Quick Draw McGraw Tues 6:30	CKLW	Screen Gems	19.9	48.9
5.	Divorce Court Tues 7:00	WJBK	KTTV Sales	16.4	32.5
6.	Bozo The Clown Sat 9:00	WWJ	Jayark	15.5	68.0
7.	Border Patrol Wed 7:00	WWJ	CBS	15.2	38.4
8.	U.S. Marshal Tues 10:30	WWJ	NTA	14.2	34.6
9.	The Honeymooners Sat 8:30	WWJ	CBS	13.5	53.1
10.	Man Without A Gun Wed 7:00	CKLW	NTA	12.9	32.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Jubilee U.S.A.	WXYZ	8.9
Pro Hockey	CKLW	8.9
Michigan Outdoors	WWJ	11.6
Curtain Time	WXYZ	7.3
Jim Bowie Wea	WWJ	8.4
Early Show	WJBK	4.0
Masters Golf Tourn.	WJBK	4.6
Pro Football	WXYZ	5.3
News Sports	WWJ	13.9
News-Huntley-Brinkley	WWJ	15.2
Brave Stallion	WXYZ	12.6
Bronco	WXYZ	21.2
Sugarbush Shorts	WJBK	6.6
Man Without A Gun	CKLW	12.9
Garry Moore	WJBK	10.2
Union Pacific	WJBK	6.6
Border Patrol	WWJ	15.2

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke Sat [illegible]	WAGA	[illegible]
2.	77 Sunset Strip Fri [illegible]	WLWA	[illegible]
3.	Wagon Train Wed [illegible]	WSB	[illegible]
4.	Real McCoys [illegible]	WLWA	[illegible]
5.	Ernie Ford [illegible]	WSB	[illegible]
6.	Price Is Right [illegible]	WSB	[illegible]
7.	Laramie [illegible]	WSB	[illegible]
8.	Bonanza Sat [illegible]	WSB	[illegible]
9.	Lawman Sun [illegible]	WLWA	[illegible]
9.	Red Skelton [illegible]	WAGA	[illegible]

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds Wed 7:00	WSB	CBS	28.8	73.3
2.	Sea Hunt Fri 7:00	WSB	Ziv-UA	23.8	72.1
3.	Brave Stallion Tues 7:00	WSB	ITC	21.2	38.8
4.	Manhunt Tues 7:30	WSB	Screen Gems	19.9	42.9
5.	Death Valley Days Thurs 7:00	WSB	U.S. Borax	19.2	60.4
6.	Quick Draw McGraw Tues 6:30	WSB	Screen Gems	18.5	58.9
7.	U.S. Marshal Sat 10:30	WAGA	NTA	17.5	54.7
8.	Not For Hire Sat 8:00	WAGA	CNP	16.2	23.1
9.	Huckleberry Hound Thurs 6:00	WSB	Screen Gems	15.2	58.9
10.	Superman Mon 6:00	WSB	Flamingo	12.9	50.9

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Big Movie	WAGA	7.6
Tombstone Territory	WLWA	6.9
Deadline	WLWA	4.1
To Tell The Truth	WAGA	21.2
Divorce Court	WAGA	9.3
Early Show	WAGA	7.3
Three Stooges	WLWA	6.6
Highway Patrol	WSB	7.9
Welk's Dancing Party	WLWA	25.8
Three Stooges	WLWA	7.3
Three Stooges	WLWA	7.6

(Continued on page 38)

Foreign TV Reviews

PRIME MINISTER OF ENGLAND
With Alan Taylor
Director: John Irwin
30 Mins., Mon. 10.35 p.m.
Associated TeleVision, from London

From time to time commercial companies have paid lip service to culture by lecturing viewers on matters of mental moment. Sir Kenneth Clark discoursing on art has proved the most successful of these brain-sallies. And now Oxford don Alan Taylor, familiar to viewers for his appearances on the political discussion program "Free Speech," has embarked on a series of six talks about actual British Prime Ministers.

This first one concerned Sir Robert Walpole, who governed the country for more than 20 years in the early 18th century. Taylor set forth briefly, in his period, downgraded his importance in forming the Cabinet system and laced his enthralling recitation with some good bedtime stories. But this lecture was more important as a glimpse of past political behavior than as a portrait of a man. This was partly because the personal documents of Walpole are largely a matter of guesswork, and Taylor had few authentic anecdotes to give his subject flesh and blood. However, he did add such scary details as that Walpole was the only modern Prime Minister who left his office considerably richer than when first entered it, because "he'd robbed the till." And such remarks helped to salt his summing-up.

Further Taylor subjects include Pitt, Lloyd George and Baldwin, and he proved a good talker with a grasp of his material and a forthright truculency in delivering it. The only minor criticism of this instructive half-hour capably presented by John Irwin, was that it should have taken place earlier in the evening, and thus been more accessible to school children, who would have also profited by it.

Otta.

BUONE VACANZE
(Happy Vacations)
With Cetra Quartet, Miranda Martino, Gloria Christian, Gino Latilla, Teddy Reno, Rosella Mangiglia, Germana Caroli, Giorgio Gaber, Mario Pezzotta quartet, Franco Cerri, guests, Gorni Kramer orch
Director: Antonello Falqui
60 Mins., Sat. 9.05 p.m.
RAI-TV, from Rome

Designed as a summer replacement for a popular quiz show, this item easily deserves a year-round spot thanks to an engaging number of pulling across its lightweight entertainment message with an accent on the musical. In fact, it's much better than most of its much-advertised winter counterparts.

Gorni Kramer's unassuming and ingratiating helm work and emceeing skills as well as his nonchalant humorous turns are high points of each show and key the mood of the series in which, for once, Italo emcees don't take themselves too seriously. Other plus factors are the varied fare served up, ranging from Yank-styled jazz numbers excellently played by the Mario Pezzotta quartet to TV virtuosos doing dished and by guest vocalists of the local "oldey" school to attractive-accented orchestra numbers by Gino who like some oldtime nostalgia, and the rapid pace in which item follows item without a lag, rare in local tv procedure.

Director Antonello Falqui dresses up the entire program with slick camerawork with split screen efforts used for good impact. Sets and costumes all add to the general high taste level maintained by "Buone Vacanze," a thoroughly satisfying addition to the local video picture. *Hawk.*

CRIME
With Christopher Mayhew
Producer: Derek Hotrade
30 Mins., Tues., 9.15 p.m.
BBC-TV, from London

There are twice as many inmates of British prisons than before the war. Violent crimes have increased more than four times. In the next five years it is expected that there will be around 1,000,000 crimes of all categories.

This alarming growth of anti-social behavior, strangely linked with the swelling prosperity of the country as a whole, was the starting-point for this tv enquiry, conducted by Labor M.P. Christopher Mayhew. And the program matched the urgency of the subject. It is to be followed by five other half-hours surveying the problem from all angles.

Title was subtitled "Who Gets Hurt?" and the finger here. And, by unique interviews with those who had suffered from criminal activities, and with prisoners themselves, it made terrible sense on the screen's screen and on the lack of attitude of those who turned it. Several prisoners walloped in the faces their crimes. Less all, noted that their predilection was that family indeed were rather than they were. Report was practically non-existent.

Mayhew filled out the picture by talking to a Chief Constable and a Government statistician. The view presented was more disturbed than it wasn't the purpose of this introductory segment to sing and remember. On this showing it promises to be a valuable sociological study, and maybe a spur to action, as a matter of vital interest.

Producer Derek Hatrode helped Mayhew to bring out the human concentrations involved. And, quite rightly, the emphasis was on sympathy for the injured and the robbed, rather than for the general things who perpetrated the filthy deeds.

Otta.

DIE RATTEN
(The Rats)
With Walter Suessenguth, Charlotte Kramm, Ingrid Andree, Gisela von Collande, Peter Mosbacher, Edith Hanke, Walter Richter, others
Director: John Olden
Writer: Gerhart Hauptmann
150 Mins., Tues., 8.20 p.m.
(Film)
West German TV, from Hamburg
(Film)

The late German playwright Gerhart Hauptmann, Nobel Prize winner 1912 and most important representative of German naturalism, wrote many successful plays during his long career. "The Rats" is undoubtedly one of his most powerful white-works and has made the rounds via legit, film, tv and other media. While the last German tv version, some five years ago, was both interesting and convincing, this TV version of "Rats" emerged as unusually clearcut and adequate. In fact, it was so adequate that one got the impression that the late poet had written it especially for video.

Practically everything was positive about this offering, savvy direction by John Olden, superb camerawork, the right mood-catching settings and, above all, magnificent acting performances. Rarely has such a selection of first-time performers been seen on the tv screen. Two actresses stood out, Ingrid Andree and Gisela von Collande.

Action centered on a homeless girl who had been deserted by her lover although she was expecting. She turned over the baby to another woman who had always been barren, but in vain, to have an infant. This resulted in a variety of complications and problems which all had to do with the motherly instincts of the two women. Piece contained strong critical ingredients which, as is the case with most of Hauptmann's works, have lost some of their sharpness in the course of the time. But this was a minor handicap in view of the top-notch overall presentation which not a few local scribes reported as an artistic milestone in Germany's tv history. This program, incidentally, was a repeat and it looks as though it was not the last. *Hans.*

Heatter's Miami Show

Miami, Aug. 9.

Vet commentator Gabriel Heatter is doing a regular tv news show at 6 p.m. here on WPST-TV.

Until very recently, Heatter's contract with Mutual Broadcasting System prevented his appearing on tv. Heatter has been a resident of Miami Beach for the past 12 years, broadcasting his daily radio network program directly from his home.

SILENTS PLEASE
(Son of the Sheik)
Producers Writers: Saul J. Turell, Paul Killiam
30 Mins., Thurs., 10:30 p.m.
ABC-TV (film)

Just as the tele industry is turning its attention to the past, ABC goes in for the pre-'20s with the series "Silents Please," in which some of the more representative and classic pictures of the golden era will be shown in condensed form. Collision series is produced by Saul J. Turell & Paul Killiam. Latter used to run these films during his days at the Old Knox, a Second Avenue cinema, which used to be a bit of fun especially with the camera revolving by Kitton which accompanied the film.

The kickoff on the series, "Son of the Sheik," starring Rudolph Valentino and Vilma Banky, was the finale for that genre and. Dropped before its prime, at the age of 31. It was the swoonier leader of that era and probably one of the better drawing at the period.

In its natural period, the film is considered to last hour and with accompanying accompaniment. It is enough to provide a glimpse of the film quality of that era. The smoldering glances by Valentino were sufficient to burn a hole in the emotions of a lot of females. Miss Banky did a couple of miles of extra beach broad heaving, which seemed a standard display of highly charged therpsichon in those days. The film seems superior in many respects to some of the later jobs shown on tv.

The serious tone of the commentary suggests that these pics are shown for real. The time allotment doesn't seem sufficient to work up too much interest in the plot or the characters. There isn't enough time of create the necessary atmosphere or work up a liking for the characters at least in this condensation. Whether it would be better to kid these proceedings in also questionable since there is a large segment of people who still revere the idols created in that era. It does seem that much more could be accomplished in giving the show additional time. There could be more motivation, study of techniques and character development. With a 30-minute show, the sole aim seems to be making the plot come out. *Jane.*

WRANGLER
With Jason Evers, Susan Oliver, Bing Russell, Jack Ging, Denver Pyle, John Milford, Troy Melton, Tyler McVey, Richard Johnstone
Producer: Paul Harrison
Director: David Lowell Rich
Writer: Gene Roddenberry
50 Mins., Thurs., 9:30 p.m.
FORD
NBC-TV (tape)

(J. Walter Thompson)

Good deal of sentimental attention has focused on this Tombstone Territory summer replacement, not so much because of the headaches that have accompanied its run, but more importantly because it's the first taped western and because it allows Paramount TV's new TVista lens adding device and the new Mitchell camera.

Wrangler doesn't answer many questions as to the future of tape-film production. Overall the general look was so poor as to obviate some of the main aspects of the tape production as to the real comparison between tape and film. There seem to be hard to tell anything because this first show had to be completely remade, from top to bottom, because the original version was so undirected so to be quotidian.

The trouble with this show lay primarily in the creative end. A sometimes confusing script by Gene Roddenberry and a complete lo confusing job of direction by David Lowell Rich (who's primarily a film director) were mainly responsible. Along the same lines casting was bad, what with several cowboys of the same general build, similar costumes and shot in groups, so that it was impossible most of the time to tell the hero from the heavy. In fact, this reviewer still doesn't know which one the heavy was, though he was found out at the end.

In concept, show isn't too bad, and in the principal casting it's okay. Jason Evers is a good choice for the title role, a wrangler who runs into adventures from ranch to ranch. In this one, Susan Oliver's the boss, and story concerns Evers' efforts to take command as foreman, whip the hands into a team, complete a winter roundup in time and discover which of the cowboys is a fink for the cattlebuyers. All of which is accomplished, but mainly in confusing caused by Rich's poor direction.

As to the technical side, there

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ESTHER WILLIAMS AT CYPRESS GARDENS
With Fernando Lamas, Joey Bishop, Hugh Downs, announcer
Producer: Alan Handley
Directors: Handley, Ray Montgomery
Writer: Milt Rosen, Jack Brooks
Music Director: Paul Weston
60 Mins., Mon. (8) 10 p.m.
U.S. BREWERS FOUNDATION
NBC-TV (color)

J. Walter Thompson)

For the tuxedo and floral special of this season, the boys manufacturing something came up with a lighthearted aquacolorama now underway at Florida's Cypress Gardens. Seasonally appropriate in its unique fashion, the show was strong enough for a delightfully kooky turn that failed to stay afloat on the tele tank.

A couple of terrific water belles with Esther Williams and a troupe of girl synchronizers were the most impressive importers of the drama. Also effective were a few aquatic stunts and some gorgeous views of water-skiers in action. All of it, however, was very much akin to Game Florida promotional films seen so frequently on the networks.

The story peg on which the various sequences were hung was about a Near East prince, played by Fernando Lamas, who visits Cypress Gardens with his harem and makes a pitch for Miss Williams who happens to be there rehearsing a video show. On sidelines was comic Joey Bishop as a press agent for the spot. The script didn't permit Bishop to deliver much comedy but there were a couple of tasteless double entendres about the harem girls.

A couple of vocals by Miss Williams and Lamas were shuffled among the water sequences and helped to change the pace. Lamas, who has an accomplished aqua-to specialist, and Miss Williams closed the show with an aquatic duet that set some kind of mark for frank sensuality on the tv screen. *Hewi.*

CALIFORNIA ALL-STAR RODEO
With Mel Lambert, announcer, others
Producer: John Pokorski
Director: Dick Lieuendahl
60 Mins., Fri. (5), 8:30 p.m.
CARTER PRODUCTS
CBS-TV (Tape)

(SSCAB)

For a change, tv offered some "live" cowboys. And Mel Lambert, announcer for the California All-Star Rodeo telecast, treated them with affection. If a steer wrestler, or a roper, or a bronco rider, would fail, Lambert commented quietly "there goes a good cowboy" as the boys strolled out of the arena.

The phrases "hit your leather on that" and "mighty good time" were frequently heard. The action was good, but too repetitious for viewers other than real rodeo fans. And humor cropped up in all sorts of places. One bull, a real monster, was called of all things, "Paco." Another, more appropriately titled, went by the moniker of "All Shook Up."

Roster of rodeo events taped at Solvang, California included most everything—horseback riding, steer wrestling, team roping and saddle bronco riding. The challenges looked big and unruly. The cowboys were good, the camera work able and the commentary appropriate.

The cowboys doing the instant latter commercials appeared awkward in their pitchman roles. The Aved Cream commercials, directed at the women, seemed effete in the rodeo context. *Hewi.*

NAB Sets Fall Parleys

Washington, Aug. 9.

National Assn. of Broadcasters has announced its schedule for its annual series of Fall Conferences. The New York conclave originally set for Nov. 17-18, has been switched to Nov. 20-29 at the Biltmore Hotel.

Other times and places:

Oct. 13-14, Biltmore, Atlanta; Oct. 18-19, Sheraton-Dallas, Dallas; Oct. 20-21, Mark Hopkins, San Francisco; Oct. 24-25, Denver Hilton, Denver; Oct. 27-28, Fontenelle, Omaha; Nov. 14-15, Statler Hilton, Washington; and Nov. 21-22, Edgewater Beach, Chicago.

Daytime: Looking and Listening

By THYRA SAMTER WINSLOW

The best of the time killers, pardon me, I mean daytime television shows, to my way of thinking, are the live or semi-live (taped) audience-participation shows. And curiously enough, there are no female m.c.'s on any of these shows. Perhaps the program directors or sponsors decided that women—who are the ones who are supposed to watch daytime shows—prefer men m.c.'s, or perhaps the male m.c.'s are cleverer than the women in presenting themselves to buyers. Anyhow, here they are!

And the best daytime show of this type, as far as I'm concerned, is the Art Linkletter show, "House Party," from Television City, Hollywood, via CBS-TV. The format of the show is so simplified that, were it not for Linkletter's personality, it would crumble and disappear in front of your eyes. When you think of all the elaborate programs of some of the other shows, you realize that, once more, mind rules over matter.

Art Linkletter's personality comes over as warm, sincere, gracious and sympathetic. Besides he has a very real sense of humor, his jokes are pleasant and, curiously enough, new. While his daytime show is not half as complicated as the nighttime version, I believe he gives his listeners a pleasant half-hour. He starts with a smile and a joke, follows with a sort of a quiz, someone brought in because of a letter, or out of the audience. A man may be asked to choose the woman, out of three possibilities, who is a sign painter, the other two being "secret lovers" whatever that is, and to give a score for a correct answer. Then there's usually an expert, a travel writer or a fashion designer or a marriage counselor, who is interviewed briefly. There about half a dozen people from the audience ask him questions. The answers are usually worth listening to. Or people from the audience, picked before hand, program, tell of their most embarrassing moment or their most exciting experience—and each person who talks is given a small prize. Or there are answers to "What's in the house?", with quite a good prize for the winner, who may pick a can opener or a funnel. The last part of the program consists in Linkletter interviewing four children. Here, his pleasing personality, his understanding of young people and his sense of humor make this the highlight of the program. The children obviously delighted to show off, are unconsciously won over by the Linkletter charm. Linkletter gives part of his own commercials and usually mentions his newest book.

'Sugar-Coated Misery'

My next favorite daytime program is one that Harriet Van Horne, whom I usually admire tremendously, dislikes, "Queen For A Day." Jack Bailey, without quite as much charm as Linkletter, still has a great personality for a daytime show. Here, again, the format is simple. Four women, chosen from the audience and interviewed in advance, come in, one at a time, after Bailey's seemingly enthusiastic "Would YOU like to be Queen for a Day?" Each woman has a complete story of almost poverty or unbelievable misery. And each is delighted to relinks the terrible events that have enabled her to become a candidate for queen. One woman told of how her husband, driving to the hospital to see her, when her last baby was born, had an accident which killed two of her children. Another woman, left alone, supports four children—and wants to become a hairdresser. Or maybe there was a fire and no insurance. Or a family out for a drive had an accident and three were killed. Or a new baby is about to arrive, the husband has deserted and there is no money. Or the husband is ill or

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DEMOCRATIC CONVENTION

	JULY 11	JULY 12	JULY 13	JULY 14	JULY 15
NBC	50%	42%	53%	48%	45%
NET. 2	37	41	32	34	39
NET. 3	13	17	15	18	16

more and more and more people watch the news on

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau. Highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competition encountered in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndications will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every ty market in the U.S.

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BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK	PROGRAM—DAY—TIME	STA.	AV. RTG.
1	Wagon Train [illegible]	WBAL	30.2
2	Red Skelton [illegible]	WMAR	27.1
3	Untouchables [illegible]	WJZ	26.3
4	77 Sunset Strip [illegible]	WJZ	35.9
5	Hawaiian Eye [illegible]	WJZ	31.8
6	Gunsmoke [illegible]	WMAR	30.5
7	Alfred Hitchcock [illegible]	WMAR	29.4
8	Father Knows Best Mon. 8.30-9:00	WMAR	28.1
8	Real McCoys [illegible]	WJZ	29.1
9	Price Is Right Wed. [illegible]	WBAL	27.9
9	Perry Mason Sat. 7:30-8:30	WMAR	27.9

TOP SYNDICATED PROGRAMS RK	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1	Play Of The Week (Mon. 9:00)	WBAL	NTA	17.9	31.6
2	Border Patrol [illegible]	WJZ	CBS	11.6	46.2
2	Jeff's Collie [illegible]	WBAL	ITC	11.6	31.9
3	Johnny Midnight (Wed. 10:30)	WBAL	MCA	11.3	37.9
4	Sea Hunt (Mon. 7:30)	WBAL	Ziv-UA	10.9	22.1
5	Rescue 8 (Tues. 7:00)	WBAL	Screen Gems	9.3	23.8
6	Popeye (Mon. Fri. [illegible] A Sun. 4:30)	WJZ	UAA	8.7	50.8
7	This Man Dawson (Fri. 7:00)	WBAL	Ziv-UA	8.8	24.6
8	Badge 714 (Mon. A Tues. 6:30)	WMAR	NBC	8.4	33.3
9	San Francisco Beat (Tues. 6:30)	WMAR	CBS	7.9	32.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Danny Thomas	WMAR	24.5
Adam to Paradise	WJZ	27.9
Jane Alyson	WMAR	14.2
Part That Rolls [illegible]	WMAR	6.6
Early Show	WJZ	11.9
Early Show News	WJZ	17.1
U.S. Steel Hour	WMAR	11.3
Chevenne	WJZ	27.8
7 O'Clock Final Wed.	WMAR	19.2
CBS News-D. Edwards	WMAR	17.2
6 O'Clock Movie	WBAL	4.3
Highway Patrol	WMAR	7.6
Masters Golf Tours	WMAR	9.3
7 O'Clock Final Wed.	WMAR	11.2
Early Show News	WJZ	17.8
Early Show	WJZ	6.1
Early Show	WJZ	6.9

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: APRIL 5-11, 1960.

RK	PROGRAM—DAY—TIME	STA.	AV. RTG.
1	Wagon Train Wed. 7:30-8:30	WLWT	43.4
2	77 Sunset Strip (Fri. 9:00-10:00)	WCPO	43.1
3	Real McCoys (Thurs. 8:30-9:00)	WCPO	39.0
4	Gunsmoke (Sat. 10:00-10:30)	WKRC	39.1
5	Untouchables (Thurs. 9:30-10:30)	WCPO	36.4
6	Price Is Right (Wed. 8:30-9:30)	WLWT	35.9
7	The Detectives (Fri. 10:00-10:30)	WCPO	35.8
8	Perry Mason (Sat. 7:30-8:30)	WLWT	33.1
9	Hawaiian Eye (Wed. 9:30-10:30)	WCPO	30.5
10	Loretta Young (Sun. 10:00-10:30)	WLWT	30.3

TOP SYNDICATED PROGRAMS RK	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1	Huckleberry Hound (Wed. 6:30)	WCPO	Screen Gems	25.1	60.6
2	This Man Dawson (Sat. 10:30)	WKRC	Ziv-UA	24.5	57.0
3	U.S. Marshal (Thurs. 10:30)	WCPO	NTA	18.5	44.0
4	Gray Ghost (Sat. 7:00)	WKRC	CBS	17.9	38.1
5	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	17.5	50.9
6	Rescue 8 (Fri. 7:00)	WLWT	Screen Gems	17.2	44.4
7	Tombstone Territory (Wed. 10:00)	WCPO	Ziv-UA	16.6	29.5
8	Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	14.9	38.1
9	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	14.6	37.7
10	Championship Bowling (Sun. 1:00)	WKRC	Schwimmer	13.7	41.5

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News Weather	WLWT	11.9
News Hunley-Brinkley	WLWT	11.3
Matinee	WLWT	11.9
Bethel Revue	WKRC	17.9
Luck-Up	WLWT	14.6
Milwaukee Hayride	WLWT	30.1
News Weather	WLWT	11.2
News Hunley-Brinkley	WLWT	11.9
Death Valley Days	WKRC	14.6
This Is Your Life	WLWT	24.1
The Platterbus	WLWT	11.9
Rescue 8	WLWT	17.2
School For Talent	WCPO	2.0
Championship Bridge	WCPO	2.0

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: APRIL 5-11, 1960.

RK	PROGRAM—DAY—TIME	STA.	AV. RTG.
1	Wagon Train Wed. 7:30-8:30	KYW	50.0
2	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	47.2
3	Untouchables (Thurs. 9:30-10:30)	WEWS	46.4
4	Real McCoys (Thurs. 8:30-9:00)	WEWS	43.5
5	Gunsmoke (Sat. 10:00-10:30)	WJW	47.1
6	Donna Reed (Thurs. 8:30-9:30)	WEWS	36.4
7	Hawaiian Eye (Wed. 9:00-10:00)	WEWS	36.1
8	The Rifleman (Tues. 9:30-9:00)	WEWS	35.8
9	Welk's Dancing Party (Sat. 8:00-10)	WEWS	33.6
10	Price Is Right (Wed. 8:30-9:00)	KYW	35.1

TOP SYNDICATED PROGRAMS RK	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1	U.S. Marshal (Fri. 10:30)	WEWS	NTA	23.5	50.0
2	Brave Stallion (Tues. 7:00)	KYW	ITC	22.8	51.3
3	Grand Jury (Sat. 10:30)	WJW	NTA	21.5	50.0
3	Quick Draw McGraw (Tues. 5:30)	KYW	Screen Gems	21.5	64.9
4	Rescue 8 (Wed. 7:00)	KYW	Screen Gems	20.5	53.5
5	Sea Hunt (Tues. 7:30)	WJW	Ziv-UA	19.9	34.9
6	Mike Hammer (Tues. 10:00)	WEWS	MCA	19.2	34.3
7	Border Patrol (Fri. 7:00)	KYW	CBS	18.8	48.2
8	Death Valley Days (Sat. 7:00)	WJW	U.S. Borax	18.5	42.7
9	Popeye (Mon.-Wed.-Fri. 5:30; Sun. 9:30)	KYW	UAA	18.3	68.3

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Cavalcade Of Sports	KYW	14.8
Person To Person	WJW	12.6
City Camera Sports	WJW	17.9
CBS News-D. Edwards	WJW	11.9
Four Just Men	KYW	13.1
Rombauer	WEWS	7.6
City Camera Sports	WJW	13.2
CBS News-D. Edwards	WJW	17.9
Lawman	KYW	23.5
Garry Moore	WJW	24.8
City Camera Sports	WJW	14.6
CBS News-D. Edwards	WJW	17.8
Dance	KYW	13.6
Landmark Jamboree	WEWS	13.6
Rombauer	WEWS	6.3
American Bandstand	WEWS	8.8
Kit Carson	WEWS	8.8

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: APRIL 5-11, 1960.

RK	PROGRAM—DAY—TIME	STA.	AV. RTG.
1	77 Sunset Strip (Fri. 9:00-10:00)	WTVN	46.2
2	Gunsmoke (Sat. 10:00-10:30)	WBNS	41.0
3	Red Skelton (Tues. 9:30-10:00)	WBNS	42.1
4	Real McCoys (Thurs. 8:30-9:00)	WTVN	40.4
5	Wagon Train (Wed. 7:30-8:30)	WLWC	37.9
6	Have Gun, Will Travel (Sat. 9:30-10)	WBNS	36.4
7	Untouchables (Thurs. 9:30-10:30)	WTVN	34.6
8	Hawaiian Eye (Wed. 9:00-10:00)	WTVN	32.4
9	Lawman (Sun. 8:30-9:00)	WTVN	32.2
10	The Rifleman (Tues. 9:00-9:30)	WTVN	31.5

TOP SYNDICATED PROGRAMS RK	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1	Huckleberry Hound (Tues. 6:30)	WTVN	Screen Gems	29.5	65.4
2	Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	28.1	60.6
3	Mike Hammer (Sat. 10:30)	WBNS	MCA	27.5	38.8
4	Cisco Jones (Time [illegible])	WTVN	Screen Gems	24.1	45.7
4	Whirlybirds (Time [illegible])	WTVN	CBS	24.1	51.3
5	Not For Hire (Fri. 11:30)	WTVN	CNP	23.8	49.1
6	Sea Hunt (Time [illegible])	WBNS	Ziv-UA	19.9	37.0
7	The Vikings (Sun. 6:00)	WTVN	Ziv-UA	18.8	42.1
8	Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	18.5	39.5
9	This Man Dawson (Fri. 8:30)	WBNS	Ziv-UA	17.9	34.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News Sports	WLWC	10.6
News Hunley-Brinkley	WLWC	9.3
News Sports	WLWC	11.3
News Hunley-Brinkley	WLWC	11.6
Worlds Best Movies	WTVN	9.3
Looking With Long	WBNS	11.9
CBS News-D. Edwards	WBNS	16.4
Looking With Long	WBNS	17.2
CBS News-D. Edwards	WBNS	16.6
Person To Person	WBNS	19.6
Cheyenne	WTVN	24.5
Columbus Town Things	WBNS	4.0
The Alaskans	WTVN	23.5
Man From Blackhawk	WTVN	22.3

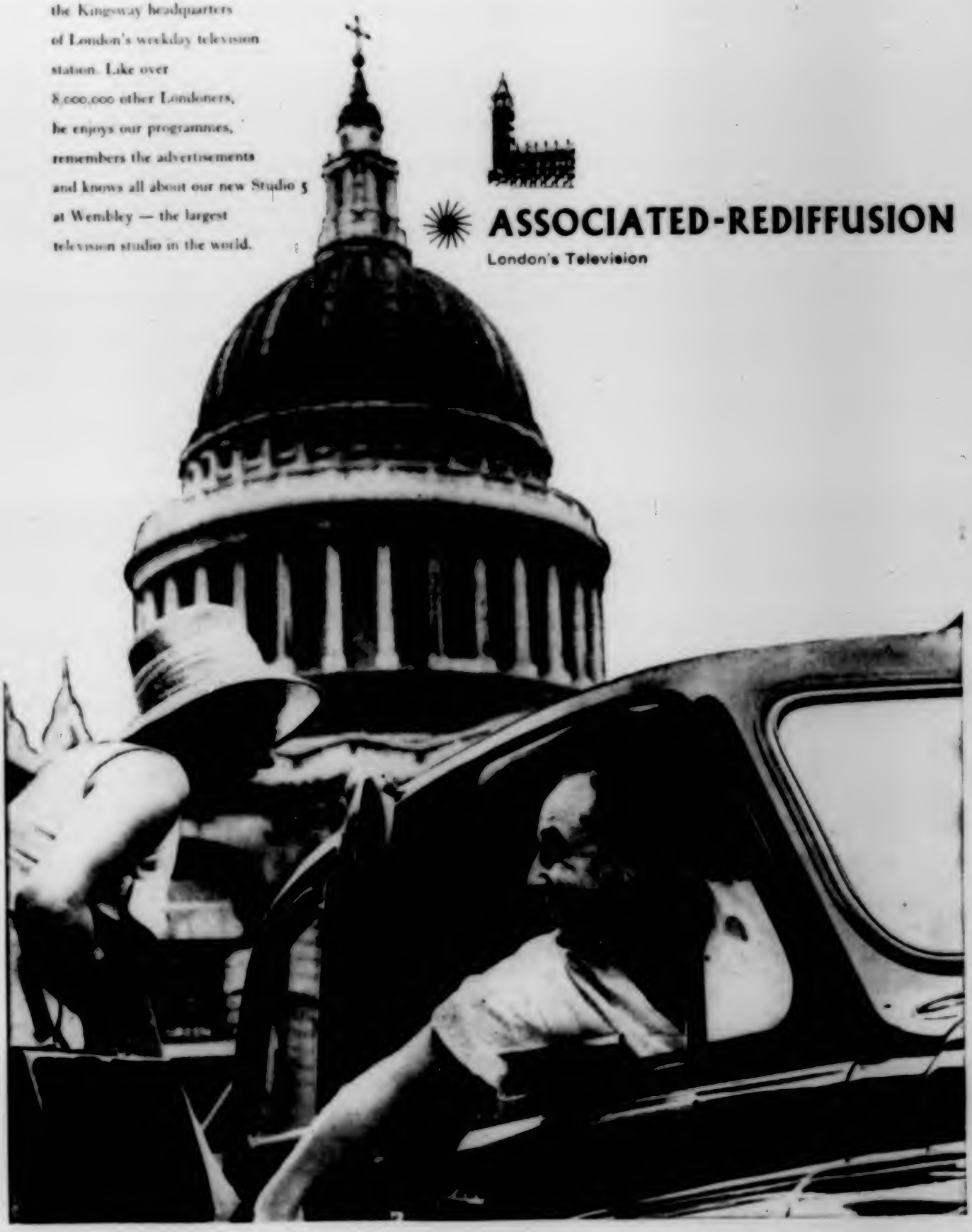
DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KFJZ. SURVEY DATES: APRIL 5-11, 1960.

RK	PROGRAM—DAY—TIME	STA.	AV. RTG.
1	Gunsmoke (Sat. 9:00-9:30)	KRLD	43.7
2	77 Sunset Strip (Fri. 8:00-9:00)	WFAA	39.4
3	Real McCoys (Thurs. 7:30-8:00)	WFAA	38.8
4	Red Skelton (Tues. 8:30-9:00)	KRLD	38.4
5	Have Gun, Will Travel (Sat. 8:30-9)	KRLD	33.5
6	Garry Moore (Tues. 9:00-10:00)	KRLD	30.3
7	What's My Line (Sun. 9:30-10:00)	KRLD	29.6
8	Black Saddle (Fri. 9:30-10:30)	WFAA	28.9
9	Wanted Dead Or Alive (Sat. 7:30-8)	KRLD	28.5
10	Rawhide (Fri. 6:30-7:30)	KRLD	28.2

TOP SYNDICATED PROGRAMS RK	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1	Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	26.5	53.7
2	Coronado 9 (Time [illegible])	WBAP	MCA	19.9	28.1
3	Deadline (Time [illegible])	WBAP	Flamingo	13.9	34.1
3	Tombstone Territory (Sat. 9:30)	WFAA	Ziv-UA	11.9	24.1
a	Huckleberry Hound (Time [illegible])	KFJZ	Screen Gems	19.2	32.5
6	U.S. Marshal (Wed. 9:00)	KFJZ	NTA	8.4	13.8
7	Pony Express (Time [illegible])	KRLD	CNP	7.3	13.8
a	Amos & Andy (Time [illegible])	KFJZ	CBS	6.7	51.5
9	Jim Bowie (Fri. 6:00)	KFJZ	ABC	6.6	20.4
9	Sheriff of Cochise (Fri. 8:30)	KFJZ	NTA	6.6	11.1

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Tombstone Territory	WFAA	11.9
Garry Moore	KRLD	29.8
Night Club, NY	KRLD	11.3
Take A Good Look	WFAA	11.3
Death Valley Days	KRLD	26.5
News Weather	WBAP	12.6
News Hunley-Brinkley	WBAP	11.3
This Is Your Life	WBAP	19.2
Wed. Night Fights	WFAA	19.2
Real McCoys	WFAA	38.7
Adventure Unlimited	WBAP	2.6
Teenage Dateline	WBAP	7.9
Teenage Hideout Alcoa	WBAP	2.1
Party Time	KRLD	2.0
Theater Omnibus	WBAP	7.6
News Weather	WBAP	13.2
News Hunley-Brinkley	WBAP	11.6
77 Sunset Strip	WFAA	39.9



Television Reviews

Continued from page 31

wave dress-looks and phrases. Over all the tape looked somewhat better than film. But Stanley generally was poor on timings and caught too markedly in different exercise scenes and cues in each 30-min. show. Unacceptable. The show had a rough look. Sound was taped in modest palate with the Fine L. in major venue and recording studio. But camera angles and the tape-wont anything with the name-plus cues that were necessary and a couple that are the editor would have condoned if Tim was headed to make the show good. To the jumps and all but destroyed any sense of mood and part. Sound adaptation as contrasted to camera techniques as opposed to TV recording, was unusual.

There is a "Wrangler" to an object lesson to use videotape to affirm the axiom that the show's the thing, regardless of whether it's film, live tape or videotape medium. Content is all-important as in everything. After that everything else is secondary. And on the premise and content but to a far greater extent everything else is better, as this wasn't much of a show.

In terms of the picture on the screen, "Wrangler" proves that a taped western is not only feasible but can come off with a feeling of more naturalness and believability than film. But it's still not around the corner because a show is a lot more than a picture and hands for those skilled than those who turned out this "Wrangler" will have to be found to make the new medium fit acceptable program standards. Chan.

TV REPORTS
With Dale Moore, Jim Dooley, others
Producer-Director: Carl Bahle
Writer: Dooley
30 Mins., Sun., 4 p.m.
WCCO-TV, Mpls.

This CBS affiliate is providing an interesting once-a-week afternoon half-hour with its own skillfully produced "TV Reports" documentary public service series covering such subjects as unmarried mothers, why girls become nuns, blind surgeons and men in space. Program has climbed steadily in ratings.

Particular report caught had to do with the problem of illegitimate birth and what one particular agency is doing for the girls who come to it before the arrival of their babies and remain until after the births. With staffers Dave Moore as narrator and Jim Dooley interviewing several of the unmarried mothers and the head of the home where they come to have the babies, a comprehensive and engrossing treatment of the problem's important aspects unfolded.

Remarkable, other feelings and viewpoints of typical unmarried mothers and the reactions of their parents were brought out dramatically during the Dooley interviews and Moore analyses. The camera took viewers about the Salvation Army home and here to talk with its director but not with any of the girls who, while in same instances away with their newborn babies, always were shot from angles that concealed their identities. Sensationalism was eschewed as the program moved to the dictums of good taste.

Dooley Turned Out 28 out of every 1,000 Minnesota births are illegitimate that seven out of 10 unmarried mothers are unable financially to keep their babies even though they may wish to do so and that embarrassment and confusion usually accompanies the girls when they become aware of their pregnancy.

If the views brought to attention are typical—and the home director assured they were—good sessions of unwedded girls in the intimate condition offer more than the young women themselves. Lack of parents' understanding, being slighted by the administration and instructors, state child of mothers and fathers and wanting their daughters to return home after the birth. One girl told of a mother going into shock when she learned her daughter's condition. One of the young women refused to marry the father of her child because after the birth she realized she did not love him. Some of the girls compared what they called their behaviour. Being stared at by people was something to be feared.

The home provides each girl with counselor who tries to solve her problems and furnishes helpful advice.

All in all, this was an intelligent report on a familiar problem—a report which should engender sympathy and better understanding for victims of a false step or moment of weakness. Reg.

BEAT THE EXPERTS
With Bill Cardille, host; Mel Alberta, Myron Cope, Pie Traynor, Ed Conway
Producer: Sheldon Weaver
Director: By Williams
30 Mins., Thurs., 7:30 p.m.
WIIC, Pittsburgh

This isn't a very slick entry in local tv programming but it shows a lot of merit in planning and construction. This is an honest quiz show with the guests well known sports figures and writers. They were all completely at a loss as to the details of the Kentucky Derbies, circa 1918 through '24 and the little known facts in the Pirates-Yanks World Series in 1927 as shown on film. Myron Cope summed up the discomfiture of the panel by asking for one question which has lifetime.

Future plans have the top sport personalities and Will, chief sport as guests with Traynor as the only regular. Cardille handles the show smoothly and by giving the panel questions they know about and can talk about this could well develop into one of the best of the local shows. LV.

Hausman Doubts

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impossible what they pretended to read.

During the 60 years from 1885 to 1945, the top 15 best sellers other than the Bible included nine novels, three inspirational books, two cook books, and one book on baby care. Hausman said. Of the nine novels that made the list, seven were by Mickey Spillane. Moreover, if the commissions were to be carried through the end of 1955, "Gone Little Acre" by Erskine Caldwell would have jumped from third to first place, and "Peyton Place" would have taken over second place."

The overwhelming preference for pulpit fiction, he said, doesn't mean that cultural situations and Spillane are the only authors who get published.

"By the same token," he said, despite their demonstrated preference for action dramas—westerns, mystery and adventure programs—and despite the oft-repeated allegation that nighttime television is nothing but mischief, machine and murder, viewers had a very wide choice of program content all last season during the prime viewing hours of 7:30 and 11 p.m.

During a typical week, the viewing public in any community where the service of three network-affiliated television stations was available had at least one alternative to 'action' programs in all but two half-hour periods . . . 83% of all television homes had such a choice."

Nielsen Revamps

Continued from page 31

the skip-week in a majority of cases anyway in appendix form.

2. Ratings will be broken down into quarter-hour periods for the first time enabling studies of audience build-up, dropoff, etc.

3. A 51-market rating, reflecting areas of equal network competition without regard to lines and coverage, will be offered as an optional basis. This is in addition to the 24-market report, which is serviced on a faster basis than the pocketpiece.

Current report, in which the changes are incorporated, covers first two weeks in July (the July 1 report).

Daytime Looking

Continued from page 31

the hospital and the car is broken, so the wife can't even visit him. Each day, four terrible stories are told, with Bailey asking questions and telling little jokes, in between, and usually, but not always, having the right, sympathetic relief.

Jeanne Cagney, who adds the beauty touch by appearing taller and fairer and finally pregnant (using one baby oil telecast and then slowly regaining her figure, shows the distress but Queen will survive, but always appropriate, but always attractive. The Queen is always for applause from the audience and I don't believe this is staged. She is crowned, photographed and usually a trip or some other surprise includes a day on the stepfield, receives the clothes, her tiara. There is even a club of ex-Queens and occasionally one comes back on the program, to tell that the girls share the joked for or the trend and wanted to learn how given her, just the push she needed toward happiness. People who are too kind-hearted to hear these heart-rending tales, even when landed with Bailey humor, had best turn to some other program—there's a serial and an old movie on television at the same time. Or even turn off your set and spend the time at something else. If you like sugar-coated reports, "Queen For A Day" may be your cup of tea.

Congress Back

Continued from page 31

to conference during the final days of the last session. Pastore in announcing the hearings indicated he had doubts about the probe powers.

As things now stand, there is an excellent chance the Committee will compromise and strike the subpoena authority, leaving the $1,000 fine provision in the bill. The Senate is likely to follow suit and—once the Representatives will be anxious to make it a short session—the House may accept the change without a conference.

On the equal time issue, the networks have mounted pressure for speedy House approval. The division of Congress to return in August almost certainly saved the bill which probably would have died if Congress had quit as planned in July. There is a strong possibility that the House Commerce Committee may decide to bypass the Rules Committee and send the bill directly to the floor. The convention coverage job undoubtedly has dissipated much of the reluctance that previously existed on the House side to relax the equal time requirement.

Debate Sponsorship

Continued from page 31

question. Metropolitan Life Insurance took options on sponsorship at both NBC and ABC, making a similar bid at CBS but being turned down. CBS prexy Frank Stanton declared: "I want to make it absolutely clear that CBS will not accept commercial sponsorship for these special programs. Even though public spirited business firms have been generous in offering to sponsor these debates we—the CBS Radio and Television Networks and their affiliated stations—want to make this our own contribution because we believe there is no single act of self government that is more important than the quadrennial choice of our national leadership."

NBC and ABC refused comment on both Stanton's attitude and their own positions, though admitting that up to yesterday's session they had not yet made up their minds. Privately, execs at both networks expressed doubt that commercial sponsorship was feasible after Stanton's action, that once one of the webs had made a stand the others would have to go along. But neither web was happy about Stanton's move, pointing out that both the conventions and election coverage are sponsored, so why not the debates too?

Louisville — James Nutter, formerly with the Associated Press in Louisville, has joined WHAS radio-tv promotion dept., replacing Richard Weston who will study at the Stair King School for the minority at Berkeley, Calif.

Richmond WLEE Promotes Trip to Mars (Pa., That Is) With Loving the Winnah

Richmond, Aug. 9

Realizing there a radio listener with ear so deaf he doesn't have a deejay candidate for the first expedition to Mars? WLEE (Richmond) listeners got a chance to vote for theirs.

Station placed ballots in a local drive-in restaurant on which fans could vote for the deejay they would most like to send to Mars. If they wanted to go along, they could so indicate.

After a month the vote was tallied with nighttime Gaffer Gene Leming the winner. Deejay-to-listener chosen to make the trip was R. C. Williamson, press of the Natural Gas Co. of Virginia. He in turn chose to take (not send) his wife.

Throughout plus WLEE program director Dave Lemon made the trip to Mars, Pa. that is.

Mars Community Chamber of Commerce gave the travelers a royal welcome—motorcade from the Pittsburgh airport, formal reception, sightseeing tour and a banquet. Group ticketed to New York to catch a Broadway show on the way back.

Arbitron station figures it was its best promotion yet, with unprecedented interest among listening population was subject of a special show, and a lot of good will spread among two ex-by different communities.

Box Matters — Jim Randberg, formerly general manager of KFSV, left, has been named vice president-director for Frank Ist Broadcasting. Before joining KFSV, he was production director for WOGY.

WCBS-TV's 'Inside Stuff' Series

On-the-air promotion is an old story. So now WCBS-TV, the CBS TV flagship in New York, starts on-the-air public relations in the form of a new once-a-month Sunday half-hour titled "This Is WCBS-TV."

Show will feature top WCBS-TV talent, along with v.p. general manager Frank Shakespeare in his own spot, and will take viewers behind-the-scenes into station operations, productions, sales, etc. Included in the plan will be on-camera tours of studios and facilities.

Program will also have a "vox pop" segment with letters from viewers being read and answered. The show overall developed from the "vox pop" idea since the CBS Stations Division had indicated to its execs it would like such a program devoted to letters. WCBS-TV decided to expand upon it.

John Mountain will write the show, Robert Goodman will direct and George Malko will serve as associate producer. Carol Reed did the pilot, but talent such as Bill Leonard, Richard Rate, Prescott Robinson, et al., will take over various of the segments. Time and starting date aren't set yet, but the show will air every fourth Sunday afternoon, with a movie-type program filling the other three Sundays in the same time slot.

Cox, Pryor Named To FCC Defense Reserve

Washington, Aug. 9.

Kenneth A. Cox, Seattle lawyer, and Beverly H. Pryor, Santa Monica engineer, have been named to the Federal Communications Commission unit of the National Defense Executive Reserve.

Cox was a special counsel for the Senate Commerce Committee handling radio-television matters. Pryor is assistant v.p. for engineering in the General Telephone Company of California.

Can. Indies Organize

Winnipeg, Aug. 9.

Independent Television Original Talent was founded here last week at a meeting of successful applicants for second tv stations in larger Canadian cities. R. E. (Dick) Misener of CFCF, Montreal, was elected president, Ralph Shenier of CJAY, Winnipeg, v.p., Charles Boulder, CFTO, Toronto, secretary, Ernest L. Bushnell of Bushnell Broadcasting Co., Ottawa, treasurer.

ITO will first operate on exchange service.

TALEISIN FORMED AS FM-ONLY GROUP

Chicago, Aug. 9.

Marshall M. Carpenter Jr., former sales rep for RCA, his wife Mary, and Indianapolis lawyer Merle Miller have incorporated as Taleisin Broadcasting Co. with FCC grants for FM frequencies in Detroit, Milwaukee, Pittsburgh and Cincinnati. Carpenter believes it will be the first FM-only group in the midwest.

Due to sign on in late September is the Detroit station, WDTM, first of the group. Other Taleisin stations are projected for next year. In addition to the four markets in which permits have been granted, a Buffalo frequency has also been applied for. According to Carpenter, the stations will program cultural music with a heavy emphasis on news and commentary.

Carpenter is prexy of the corporation and general manager of WDTM. His wife will assist him. Bob Conrad, who had been operations manager of WFMT, Chicago, has signed on as director of programs.

Washington—Three new members have been named to the Code Committee of the Maryland-D.C. Broadcasting Assn. They are: Mrs. Virginia Pate, WANN, Havre de Grace; E. K. Jett, WMAR-TV, Baltimore, and Robert B. James Jr., WFBR, Baltimore.

TV Webs' Billings Continue Upward Spiral; $336,235,352 in 6 Months

Television network billings continued their upward spiral during the first six months of 1960, rising by 8.9% over the same period last year to a new high of $336,235,352 the Television Bureau of Advertising reported. Comparable 1959 gross was $308,651,314. Figures are gross time billings.

Biggest gain was again registered by ABC-TV, which jumped 25.3% for the period, up to $76,936,370 in contrast $61,422,318 a year ago. CBS-TV also went with a 5.6% increase to $130,292,584. NBC (reg) registered a 4.8% increase, to $129,902,398.

June billings were up for all three webs by 19% over a year ago, $52,812,120 as against $48,086,087. ABC increased its June take by 33.8%, to $11,948,700. CBS was up 3.9%, to $22,004,107. NBC was up 5.4%, to $18,959,323.

TvB breakdown by time-of-day for the six month spread found daytime billings off for the three networks, with big gains registered at night. Daytime dropped by 2.3%, from $102,600,812 down to $100,240,957. Big daytime drop came in the Monday-through-Friday category, where billings were off by 5.4%, down to $82,841,803 from last year's $87,603,805. Gains in Saturday-Sunday daytime of 16.1%, up to $17,399,154, helped to offset the Monday-to-Friday drop.

At night everything was coming up roses, with a 14.5% gain from $205,974,202 net for the first six months of 1959 up to $235,994,395 in the same 1960 period. Pattern for June found overall daytime billings up 0.7%, reflecting a 1.2% drop in Monday-Friday but a 14.7% gain in Saturday-Sunday daytime. Nighttime period was buffed, 14.8% ahead of last June at $37,087,845.

New FCC Rule Seen As Spur for Local Talent

Washington, Aug. 9.

In its official policy statement on broadcast programming, Federal Communications Commission has listed "development and use of local talent" as one of the criteria for responsible, public interest broadcasting.

Although the criteria are not given to be hard-and-fast, FCC's formal enumeration will undoubtedly spur increased use of local, live musicians and other talent by radio stations. American Federation of Musicians has long been fighting for this objective.

TV-Radio Production Centres

Continued from page 36

and Shane Rimmer . . . Entire network takes the Associated Rediffusion feature "Global War" investigating defense and Britain's alliances, Friday week (12) . . . **Ed Begley** gets the lead role in "The Out of Towners" by **Ted Mosel**, when Associated TeleVision screens it Aug 20 with **Robert Allen** of CBC guest directing . . . There's a recorded interview with **Tom Lehrer** on radio tomorrow week (18) . . . **Roy Ward Dickson**, who's originated several tv quizzes here, returned to his native Canada last week to prepare a show of his own there . . . **Eric Sykes** starts a recorded skein of six self-scripted comedy shows on BBC TV tomorrow (11) . . . Same web grabs **Roy Thomson**, newspaper and tv tycoon, for its "Press Conference" Friday (12) . . . A R sets its "Questions in the House" for 1st October return when Parliament reassembles.

IN WASHINGTON . . .

Dick Richmond named news and public affairs director of WMAL-AM-FM-TV, he formerly held same post at WAVY-AM-TV, Norfolk, Va . . . **Richard K. Morgan** is a new staff announcer for WTTG-TV . . . First annual Washington-area joint press, radio and tv golf tournament is on tomorrow (Wed) at the Chantilly National Golf and Country Club in nearby Virginia . . . **Anne Chalupsky**, WTOP-TV public service director, planning a December wedding . . . American Assn of University Women has given WRC-TV its certificate of merit for the station's series on the Potomac River . . . **Bert Schatz** of the WTOP-TV film dept caught a record bone fish during his Florida vacation and has a certificate to prove it . . . **Douglas H. Teller**, who teaches the 6:20 a.m. art-design course on WTOP-TV, says about half his 302 enrolled students phone him during the day for extra instruction and advice.

IN BOSTON . . .

WBZ-TV pr chief **Joe Ryan** became father of second boy, Sean . . . WJAR in special hour q. & a., "Polio Clinic of the Air" with panel of medicos manning battery of phones . . . **Gus Saunders** subbing for **Louise Morgan** on "Louise Morgan Show," WNAC-TV, guested "Huckleberry Hound" and "Yogi Bear," appearing at Pleasure Island, Monday (8) . . . WBZ-TV salesman **Chuck Pickering** appointed to Chi office Tv Ad Reps, WBC subsid . . . **Bob Emery** of WBZ-TV's "Big Brother Show," trustee of Jimmy Fund Children's Cancer Research Foundation for six years, working closely with other fund officials.

The NBC okes auspiced free performances of **Tommy Bartlett's** water show on the Chicago River two days last week . . . **Arthur W. Boggs**, veepee and midwest radio sales manager of the Peters, Griffin & Woodward rep firm, is new prexy of Chi Broadcast Ad Club.

IN LONDON . . .

Japanese actress **Yoko Tani**, who's appeared opposite **Anthony Quinn** and **Dirk Bogarde** in pictures, makes her first BBC TV drama appearance in "Chasing The Dragon," Aug 18. Also debuting are **John Meillon**, **Ted Williams**, Red Sox owner **Tom Yawkey** and American League prexy **Joe Cronin** in campaign to raise $1,750,000 by Sept 24 to pay off mortgage on Jimmy Fund Bldg . . . WBZ radio "Program PM" host, **Bob Nelson** and producer **Bill McGowan** visiting with **Bette Davis** at her Cape Elizabeth, Me, home for half-hour interview to be programmed on WBZ . . . WBZ radio will be only radio station in U. S. represented in Pink Panda competition in Europe in Sept with "Anne Frank: The Memory And The Meaning," selected from 22 radio programs submitted by stations throughout country . . . **Mary Zappala**, secretary to **Paul G. O'Friel**, vacationing on Cape Cod.

IN SAN FRANCISCO . . .

Robert E. Harris, ex-director of advertising and sales promotion at WNTA-TV-AM, New York, has been named ad promotion manager of KCBS, 50,000-watt o-and-o in Frisco . . . KTVU staff announcer **Jim Wenzman** was hurt in a cab accident last week, is wearing a neck brace . . . **Sherwood Gordon** planning a new sound and new call letters for his newly-acquired KOBY after Labor Day . . . **Ben Draper**, "Science in Action" exec producer, told Stanford's TV Radio Institute that his formula "show's in its 11th year with same sponsor; is real people doing real things." Among rules for documentaries, he suggested: "Don't overload with cast . . . host should be a real person playing himself . . . script the show . . . load up on props . . . rehearse with cameras . . . keep the cast happy . . . play it straight—and a good-natured, with food and drink, in a must" . . . If KGO-TV's new ventriloquist, **Pat McCormick**, up from Fresno's KFRE-TV, does well, he'll get a shot at an afternoon kids show and a marathon Saturday morning session, too . . . **Russ Hodges**, KSFO's Giants announcer, switches to football's all-star game from Chicago for ABC-TV Friday (12).

IN MINNEAPOLIS . . .

Retiring president **A. W. Hermann** told Lutheran Laymen league's annual convention here that the "Lutheran Hour" boasts the fourth largest audience of radio programs the world over. Broadcast Sunday mornings it now goes over 600 American stations and 650 outside the U. S., delegates were told . . . Life-Time's WTCN-TV (ABC affiliate) using outside bus banners and newspapers here and spot announcements on eight Minnesota and western Wisconsin radio stations to advertise its current "Summer Movie Features Contest" which offers $600 in prizes . . . **Val Linder** promoted from WCCO Radio assistant to program director, succeeding **R. S. (Hank) Breayne** who resigned to join the CBS San Francisco station KCBS where he started his broadcasting career. Music director **Wally Olson** becomes Linder's assistant . . . During its 1958-59 fiscal year, Twin Cities' educational station KTCA-TV received $190,000 in revenue from outside Minnesota and $157,708 of it was spent locally, according to general manager **J. C. Schwarzwalder's** report. In addition to various grants, the $190,000 included $88,144 from the National Educational TV and Radio Center, New York, for the production of 33 films to be shown on an educational tv stations' network. In the report, Dr. Schwarzwalder called the station "both a cultural and economic asset to this community and state."

IN CINCINNATI . . .

Richard E. Reed upped from sales account exec to sales manager of Crosley's WLW-C, Columbus . . . **Jeanette Heiser** elected secretary-treasurer of L. B. Wilson, Inc., and appointed general manager of WLKY after long term as secretary-treasurer. Successor **Charles H. Topmiller** who becomes chief of WLBW-TV, Miami, which becomes a Wilson operation Sept. 15 by FCC ruling . . . WLW farm department operations studied by **Jose Castro** and **Juan Zea**, owners of Peru radio stations, and **Julio A. Mastilla**, public relations director of Guatemala's national agriculture institute . . . WLW's annual Grandstand Manager's Night at Crosley Field for Reds-Pirates Aug. 18 game, outstanding gate promotion of the year, features a baseball throwing contest for sports and civic dignitaries in Crosley's four-city tv web area. Station pays $1 for each foot thrown to supply radio and tv nets for vets' hospitals . . . Visiting celebs now guested on morning shows of **Lee Guerten**, WKRC-TV, and **George Palmer**, WCPO-TV, in addition to longtime showcaser of **Ruth Lyons'** "50-50 Club" on WLW-T.

IN PITTSBURGH . . .

KDKA-TV is syndicating another of its local shows and WSAZ-TV in the Charleston and Huntington, W. Va., market has taken the **John Hille** "Daily Exercise" show. "Funsville" is the other KDKA-TV show now in syndication . . . **Bill Thieman** has quit WCAE for KQV where he'll do product and sales promotion. **Gene Wermas** replaces him . . . The Variety Club has landed **Jackie Cooper** and **Rooney Karns** to headline its big telethon next month . . . **Pete Thornton**, press agent for KDKA-TV, which airs the show, signed the two stars while he was vacationing on the Coast. Thornton also got okays from **Raymond Burr** and **Elaine Stritch**.

IN CLEVELAND . . .

Ed Stevens has returned to WERE Radio as program director and vice president for programming and promotion of Cleveland Broadcasting, Inc., which operates WLEC in Sandusky, O., and WERC in Erie, Pa. He had been most recently at KPAS, Banning, Calif., and KVOR, Colorado Springs, but had worked at WERE several years ago. He replaces **Guy Harris**, who went to WBZ Radio in Boston as program director . . . **Perry M. Beaumont** has joined KYW as a salesman, coming from WNBD, Peoria, Ill. . . . WERE has had good response to its Dial-a-News telephone headline service. More than 1,000 persons telephoned in an hour to find details of a recent baseball trade deal . . . **Ralph Mayher**, KYW-TV newsreel chief, spotted four young people stranded in Lake Erie from an airplane in which he was taking films. He notified the Coast Guard, which made the rescue . . . **Theodore E. Stiwa** comes to WERE as an account exec from WJW Radio . . . **Jim Ward** is the new promotion-publicity man at WGAR, replacing **Dale Palmer**, who went into national sales there.

IN PHILADELPHIA . . .

Local rumors have it that **Tom Moorehead**, WRCV-TV sportscaster, has the inside track for top broadcast job for the New York Titans games during the upcoming American Football League season . . . **Harry Nason**, WPEN newscaster marked his 65th birthday . . . **Dick Clark's** recent safari to Dreambrook for a taped show was so successful that he is now planning to move out of the WFIL-TV studios at least once or twice a month for location shows . . . Philadelphia's educational station, WHYY-TV, will tape a 30-minute segment for a National Educational Television and Radio Center series. It will cover East Coast attitudes towards foreign policy . . . WRCV station manager **Dick Paisley** reports outstanding sales for the first six months of 1960 with station local billings up 20% . . . **Tom "T Bird" Brown** takes over the WIP afternoon spot vacated by **Bob Menefee** . . . **Deborah Adams**, WFIL-TV's "Features for Women" hostess takes a three-week vacation. **Jean Sargent** subs.

CBS-TV Specials

Continued from page 33

Rock; two **Jackie Gleason** specials, the 90-minute "Million Dollar Incident" not yet sold but due to tape next Sunday (15), and the 60-minute "Great American Salesman," variety-revue stanza set for Nutshell; two Red Skelton specials for Timex, the Revlon-sponsored 90-minute "24 Hours in the Life of a Woman," starring Ingrid Bergman and due to air around March 1.

Also the one-hour Phil Silvers special for Carling's, "Just Polly & Me"; four General Electric entertainment specials (plus two public-affairs specs, two 60 and two 90-minutes, first of which is already set, the Art Carney "Love in America," with TA producing the Oct. 30 General Motors-sponsored Dinah Kaye debut, the two Revlon-sponsored Harry Belafonte specials, the two-hour repeat of "Wizard of Oz" with Reserve and Whitman reprising their sponsorship, four 60-minute Sunday afternoon "New York Philharmonic Young People's Concerts with Leonard Bernstein," under Shell Oil sponsorship, three Ford-sponsored Bernstein-Philharmonic Sunday shows, one a repeat of his "Fund Startime" show of last season, the other two full 90-minute robert-lerners and five "U.S. Steel Hour" specials produced by Max Liebman, three to play in regular "Steel Hour" time.

On the available list are Skelton, for two more 60-minutes, "Monograph," four to six Robert Herridge-Gore Vidal one-hour Sunday afternoon specials Herridge producer, Vidal writer-narrator on various aspects of American life, the 60-minute "Art Linkletter's Christmas in the Holy Land," already filmed and being pitched as a Yuletide show, possible four "Playhouse 90" specials, and two "Captain Kangaroo Concerts" new editions of Bob Keeshan's touring attraction.

In development but not yet set for sale are "The Gershwin Years," 90-minute musical recreating the 20s and using Gershwin's music as the springboard; the original 60-minute CBS-commissioned Igor Stravinsky-George Balanchine ballet, to be based on the story of Noah and danced by the New York City ballet; a new Gian-Carlo Menotti opera or ballet with music commissioned by CBS.

Dallas—Raymond C. Hoffer has been assigned the post of program director for Dallas' new educational television station KERA-TV, according to executive director Martin Campbell. Hoffer comes to KERA-TV from Lubbock, Tex., where he has been promotion manager for Texas Telecasting since 1957.

Bing Special As N.Y. Acad Funfest

A Bing Crosby "rimeup" special, built around the yearly selection of an outstanding tv personality by the N. Y. Chapter of the Academy of Television Arts and Sciences, is up for sponsorship grabs.

It would be telecast on ABC-TV in mid-November, if the N. Y. Chapter comes through with a show which garners a sponsor. Show would be a taped version of the annual fun shindig which two years ago honored Milton Berle (NBC-TV) and Arthur Godfrey (CBS-TV) last year.

The Academy show will not be sponsored by Oldsmobile, which is Crosby's regular sponsor. Web has agreed not to take on sponsorship of a competitive automaker for the projected Academy show. But elimination of Olds as sponsor freed the Academy's hands of securing such guests and friends of Crosby as Hope (tied to Buick) and Dinah Shore (sponsored by Chevrolet).

State Dept. May Step In To Arrange U.S. Military Radio Stations in Italy

Frankfurt, Aug. 9.

The U.S. State Department may step in to cut through some of the red tape that has separated the American Forces Network (AFN) from opening radio stations in Italy, in a move planned five years ago.

AFN expanded into France last year from its Hoechst, Germany headquarters, and has been planning to expand similarly into Italy but the move has been blocked by the Italian State monopoly, Radio Audizione Italiana (RAI) which runs the Italian radio and television outlets.

Discussions on the topic with the Italian Ministry of Communications got underway in 1955 and Army authorities handling the negotiations pointed out that it took four years of underground work before AFN got the permit to open in France last year.

In preparation for the "when and if" station in Italy, the Army has assigned Captain Vincent De Angelo, an experienced radio man who speaks Italian, plus seven civilian radio experts but so far the men are working at non-radio jobs.

The Italians are apparently worried that American popular music, similar to that aired in Germany and France, might tend to detract from the cultural programs that are emphasized on the Italian government-run net.

WBEE Just That In IBEW, AFTRA Bonnets

Chicago, Aug. 9.

American Federation of Television & Radio Artists and International Brotherhood of Electrical Workers have succeeded in organizing WBEE, the Harvey, Ill., station owned by Continental Broadcasting Co. of Newark, N.J. Strike which began June 10, second AFTRA strike here in 23 years, was settled last week with the station generally meeting terms of both unions.

Racial issue figured prominently in the strike inasmuch as WBEE programs for the Negro market here and employs Negro personnel exclusively. Unions had been charging "racial exploitation."

Loyal Sponsers

Continued from page 27

after regional has been written on "Robin" and second-year production of "Look Up."

Budweiser has a national spot deal on National Telefilm Associates' "Third Man." Breweries have been heavy on Screen Gems' "Two Faces West" and regionals lined up for second year production of "Manhunt." Ballantine took a 27-market spread on MCA-TV's second year of "Shotgun Slade." Blue Plate Foods was corralled by CBS Films for a 35-market ride on "The Brothers Brannagan."

It hasn't been a bed of roses, but neither has it been a bed of nails. The customers have been available. Other than the regional and local advertisers, some tall coin has been written via station sales.

With the NBC-TV move-out from the 10:30 to 11 p.m. EDT slot Wednesdays and Thursdays, this is how the evening network option time situation shapes up for next season:

NBC-TV: Mondays, Tuesdays, Fridays and Sundays, 7:30 to 11 p.m.; Wednesdays, Thursdays and Saturdays, 7:30 to 10:30 p.m.

ABC-TV: Sundays, 6:30 to 11 p.m.; Mondays, Wednesdays, Thursdays and Fridays, 7:30 to 11 p.m.; Tuesdays, 7 to 10:30 p.m., and Saturdays, 7 to 11 p.m.

CBS-TV: Sundays, 7 to 11 p.m.; Mondays through Fridays, 8 to 11 p.m., and Saturdays, 7:30 to 10:30 p.m.

CBS Radio

Continued from page 27

Seller," are slated for the wrap-heap.

News will be expanded to 10 minutes each hour. The five-minute on-the-hour news will be increased to 10 minutes. And five minutes of news interviews and analysis will be programmed on the half-hour. Hayes and CBS News prexy Sig Mickelson will journey to Washington later this week or early next week to set up the expanded program with the web's bureau and correspondents there.

Nighttime schedule currently runs an hour and a half with such news entries as Lowell Thomas, "Background" with Richard C. Hottelet and Eric Sevareid, the Ron Cochran show and "The World Tonight," and with "A&A" in the middle. Latter will probably be dropped and the news stints retained, but cutting the nighttime schedule overall to an hour.

'Queen for Day'

Continued from page 27

poorer contestants are out of place in swank resorts. The official contention is that a prize of this sort does not resolve their economic problems.

The Department also said that "it is not entirely clear whether prize winners actually receive refrigerators, automobiles, washing machines and other home furnishings." Even if they do, the Department wonders how these prizes can fit into a one room apartment, or into a hut or shantytown shack, with contestants themselves vividly describing their squalid living quarters on program.

Investigators are now being sent to check on all past prize winners, with a full report to be submitted to the Department of Health and the National Radio and Television Council for action.

Femmes Whoop It Up At 'Time Out for Time Buyers' Saratoga Party

Albany, Aug. 9.

The increasing importance of women in the television-radio time purchasing field was spotlighted by the number of fair sexers who attended WTEN-TV and WROW's sixth annual "Time Out For Time Buyers" party at the Saratoga racetrack Thursday (4).

Of the record 220 making the trip via planes from New York, Boston and other points, about 65 were femmes. Their ages ranged from the 20's to about 50.

The energy and the congo spirit characterizing advertising people found a reflection in the gals, some of whom started the day at 7 a.m. and did not end it until two or three the next morning. Last flight from the Albany Airport was at 11 p.m.

Capital Cities Broadcasting Co., operating two stations in Albany, brought in personnel from its radio and television outlets in Providence, R. I., and one man from its Durham, N. C. video affiliate.

Capital Cities sent staffers to New York and Boston the day before to accompany guests on five chartered planes (from four different airlines) to Albany. General Manager Thomas S. Murphy and Promotion Director Phil Bueth directed arrangements for the "time out"—one of the most expensive and spectacular in the broadcasting field.

New Musical Spex For WNEW-TV

Metropolitan Broadcasting's WNEW-TV New York is planning two more musical specials following the reaction to its one-hour "Chopin," aired twice last week, Aug. 1 and 7.

First will be a change of pace on hoarding "Tribute to Coleman Hawkins," starring the jazz tenor sax star and a small combo. Program chief Jack Lynn will produce with Mel Bailey. Second will revert to the tone and style of the Chopin show, and will be "The Story of Liszt." Moura Lympany, concert pianist and wife of WNEW-TV g.m. Bennett Korn, will probably repeat as soloist on the Liszt show, and production technique of narration over engravings and paintings of the era will be used again.

Stations get a major public relations plus out of the Chopin show. U.S. Information Agency requested—and WNEW-TV furnished—a kinescope for forwarding to the American Embassy in Warsaw. The Embassy will award the kinnie showings to Polish television and will also arrange non-theatrical private showings of the one-hour tribute. WNEW-TV didn't do badly on the ratings at home either, pulling a 5.1 Arbitron on the initial showing, high for a cultural attraction.

TeleCuracao

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the facility is sufficient to blanket Curacao and neighboring Bonaire, another island in the Netherland Antilles. Station telecasts in English, Dutch and Papiamento, the latter a mixture of languages spoken on the island.

Bartell, which operates a chain of radio stations in major U.S. markets, also operates a tv station in Haiti. Bartell has completed another agreement with N.V.I. government to be partnered in another tv station in Aruba. Telearuba will be opened in '61, it's estimated. Prior to his departure from Curacao prexy Gerald A. Bartell named Boris Frank managing director of the station and director of the expanding Bartell Caribbean operations.

Bartell plans at least a dozen more foreign broadcast operations within the next five years. At the same time he is planning expansion of the Bartell radio chain in the U.S. to include tv stations as well.

Petry 'Profiles' Spot TV's Growth As 'Greater Than Intramural Rival' —Along Other Madison Ave. Marts

Edward Petry & Co.'s tv division has made a detailed promotional pitch for spot against network in a new promotion piece titled "Selective Pressure on Target."

"In spite of a dozen years of record growth," says Martil L. Nierman, Petry exec veepee, "there's probably less understanding of the fundamentals of spot tv than of any other major sales force. This goes for both inside and outside the advertising business."

Labeling spot tv the fastest growing medium, the promotion points out that advertisers last year increased spot investments by nearly $100,000,000. It goes on to show that spot, while trailing network by about $50,000,000 is growing faster than its "intramural rival." Advantages of "custom built spot" against "uniformity" of network is cited. Flexibility in markets and time are explained—"10 seconds or 10,000," and "one market or a 100."

Pointed out are the regional differences in product buying patterns that can be attacked or abided by specific spot buys. Study also stumps for special appeal of local shows and spot economy.

Briefs: Charles Bernard Co. opens Chicago offices with Julian Portman managing and announces addition of seven stations: WGUS, Augusta, Ga.; WRFB, Tallahassee, Fla.; WHIY, Orlando, Fla.; WYAM, Birmingham, Ala.; WSHE, Raleigh, N.C.; WAXU, Lexington, Ky., and KJOE, Shreveport, La. ... All Katz repped stations have formed together for group news coverage via a "News Exchange Directory" prepared by the rep firm's radio programming services chief George Skinner. Directory lists stations, coverage area, facilities, conditions to cross-coverage, personnel and phone numbers. ... Jeanette Le Brecht, formerly director of print media for Cohen & Aleshire, joins Grant agency as a media buyer. ... Forjoe has been appointed rep for WHAY, Hartford-New Britain. ... Forjoe sales manager John J. White announces the birth of a son. Mother, Rosemary, was formerly with Dancer-Fitzgerald-Sample. ... Avery-Knodel has a new market study on the Denver area. ... William Condon, formerly in the Chicago office, joins the New York office of TvAR. ... Babcock & Kogan tv blurb service to agencies, has completed two videtape spots for Jantzen sweaters via Hockaday Assoc.'s agency. They'll be on ABC-TV's "American Bandstand."

Adzville: Rival agency men on

(Continued on page 40)

Conflicts Within Writers Guild On Coast Cues Franklin Resignation

Hollywood, Aug. 9.

Michael Franklin, executive director of Writers Guild of America West for the past two and a half years, has resigned the post amid continuing conflicts within the Guild's television branch.

Resignation was submitted to the WGAW Council late last week and is to be considered by the executive group at its next regular meeting, Aug. 22. It appears that Franklin will stand firm in his decision despite protestations from several quarters urging him to remain.

The conflicts which are believed to have prompted Franklin's move originated during the strike and were persisted since termination of the five-month walkout. While Franklin was not at the centre of the dispute, he reportedly felt they tied his hands as executive director of the Guild in tendering his resignation. Franklin asked that it take effect as soon as a successor is chosen.

Curtis Kenyon, prexy of WGAW, said over the weekend that Franklin's resignation came as a surprise and, as a result, the Council tabled its consideration until the Aug. 22 meeting. "Speaking for the Council and the membership," Kenyon declared, "we are indeed grateful to Mike Franklin for his dedicated service over an extended period of time and particularly during the Guild's recent strikes, both in scope and in which was for the Guild's precedent contracts."

Conflict within the Guild flared anew within the past week though the latest developments obviously had nothing to do with Franklin's decision since they came to a head after the executive's resignation had been submitted.

Newest debate again pits the WGAW in negotiating committee against the Guild Council and follows on the heels of the July 27 [illegible] membership meeting, which found an overwhelming majority of the attending writers voting to (1) constitute the entire negotiating committee as the Guild's fact-finding commission to work with producers in developing a workable residuals concept, (2) hire Sam Newman, one of the negotiators, on a full-time basis to act as WGA author man in all fact-finding sessions.

3-Man Committee

This plan was to substitute for the television board's action of naming three men—Newman, Mel Wald and Art Arthur—to an interim fact-finding commission to report back in 60 days and recommend the kind of personnel which could best represent the Guild and whether a full-time paid employee was necessary. Newman bowed off the interim committee, declaring it would be improper for him to serve on a committee which was going to judge his own employability, and Wald and Arthur soon followed with their own resignations from the committee.

It was revealed over the weekend that the WGA Council, following the July 27 vote, did constitute the full nine-member negotiating committee as the interim fact-finding commission. Committee was to report back in 45 days to the Council, with the Council then to vote on its recommendation and submit the recommendation to the entire WGA membership, both tv and screen.

The negotiating committee met late last week and decided the 45-day interim term was unnecessary since the committee members treated the residuals concept and had studied it thoroughly during the strike. Committee put together a nine-page report reiterating its position that the sessions demand a full-time Guild representative from the beginning. The report was submitted to the Guild Council at the emergency session called in connection with Franklin's resignation.

It's understood the tv negotiators additionally expressed dissatisfaction with the idea of having the Council—which is made up of the television and screen boards—deciding on a matter which the negotiators feel is solely a television problem. Their feeling apparently is that the tv board should have considered the July 27 membership vote and that, if it approved the recommendation, it should then have gone to the Council, which is the only Guild body authorized to employ personnel for the Guild.

Terryteons

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Weiss figures it could handle one extra three weeks and would have to farm out the rest.

As Weiss sees it, problems of turning out new half-hour cartoon series are three-fold. There's the physical production job in the painstaking task of individual frame drawing and photography. There's a shortage of good writers for cartoons, and an equal shortage of good animation directors. The director is akin to a legit stager—he's responsible for the translation of story to action. The problems, as of the moment, Weiss feels are about equal in intensity.

Weiss doesn't see any difference between New York and Hollywood animation quality, though he would farm out his work to Hollywood producers because there aren't enough smaller independents in Gotham capable of handling it. He's got an on-the-job training program in work at Terryteons' New Rochelle plant starting people as apprentices and working them up to the status of assistant animators, directors, designers, etc. He estimates that in the four years he's been using the system, about half his key personnel in the various departments have been developed through the training program. That's his way of solving the shortage of qualified animation personnel.

Current Terryteons stanzas are "Mighty Mouse" and "Heckle & Jeckle," both CBS-TV half-hours, "Deputy Dawg," just placed into syndication by CBS Films, and "Tom Terrific," five-minute strip over 130 of em in the can, currently aired on "Captain Kangaroo." "Mouse" and "Heckle" can not entirely of backlog. "Dawg" is about 25% new. "Terrific" is all brandnew. In addition, Weiss is upping the mix on his 20th-Fox theatrical releases from 12 new and 12 reissues to 18 new and six reissues per year.

Problem on "Mouse" and "Heckle" is that the backlog of cartoons on those shows is virtually exhausted, and Weiss must face a decision as to either the introduction of new production into those shows, a cost problem, or a start of reruns. Since "Mouse" has been on five years and "Heckle" four, reruns don't represent an insurmountable problem, because an entire new audience of kiddies is ready to view results as if they were brand new.

CNP'S 'RCMP' SETS DEALS IN 71 CITIES

"RCMP," series dealing with the Royal Canadian Mounted Police, is now sold in 71 markets.

California National Productions, distributors of the series in the U. S., reported sales to such station groups as Westinghouse, Crosley, Transcontinent and Metropolitan Broadcasting.

Major market sales include WGN-TV Chicago, WBAL Baltimore, WLW-T Cincinnati, KYW Cleveland, WVEC Norfolk, WIWA Atlanta, WLBW Miami and WFIE Evansville.

'Nutty Squirrel Tales' Set for 20 Markets

Flamingo Films' "Nutty Squirrel Tales," cartoon series produced by Transfilm-Cavalcade, has been sold in close to 20 markets with three new sales last week, including KOMO-TV, Seattle.

Seattle station and WGN-TV Chicago exercise the major sales thus far.

New 'Robin' Sales

Roster of new sales has been tallied in Zoli-LA's "Case of the Dangerous Robin."

LaBatt Canadian Breweries has bought the show on WKBW, Buffalo; WCNY, Watertown, N. Y., and WWJ, Detroit. Max Factor has signed for the show on KGMB, Honolulu.

New station sales include KERO, Bakersfield; WTVN, Columbus; O., WTVH, Peoria, and KVIP, Redding, Calif. Series now has been sold in nearly 87% of the top 50 markets, with Brown & Williamson sponsoring the show in 32 areas on an alternate week basis.

Inside Stuff—Radio-TV

Exeve of ABC Radio headed by Robert Pauley, ABC v.p. in charge of the radio network, will begin a series of four regional meetings with affils Aug. 22. First meeting will be held in N. Y. Other meetings are slated in New Orleans, Aug. 24, Chicago, Aug. 26, and San Francisco, Aug. 29. Regional meets are the first such sessions held by the web in over two years. Accompanying Pauley around the country will be James Duffy, national sales director, William T. Rafael, programming director, Earl Mullen, station relations national director, and other execs.

Peter Lyon has written a rap against video and pro wrasslin for the upcoming edition of American Heritage. He lays into the two media for hoking up facts while simultaneously implying the shows are authentic.

To Lyon, a "stink of evil" hangs over the whole picture. "The Wild West—portrayed by irresponsible men who care not a hang for the truth of history so long as they can count their audiences in scores of millions—has become a permanent industry and has created for the world an enduring image of America," says the article.

WOR Radio was credited with being instrumental in setting up a meeting between the two contending parties in the recent work-stoppage of N. Y. sanitation workers. Sanitation Commissioner Paul Screvane and Sanitation Workers' Union head John DeLoury agreed, in the course of a series of WOR interviews, to put protocol aside and meet. According to DeLoury, it was through the good offices of public spirited newscaster Henry Gladstone that arrangements were made for the two sides in the dispute to sit down together and talk.

St. Lawrence Univ., Canton, N. Y., revealed that the Edward John Noble Center — to be built in memory of the ex-president of the American Broadcasting Co.—would cost $1,000,000. This is the largest benefaction ever received by the college. A hospital bearing Noble's name is in operation here.

The Noble Center's dedication will be held during the college's Homecoming Week, in early October. Ground will be broken in March, 1961.

National Assn. of Broadcasters has set the 14th annual Voice of Democracy contest into motion with the mailing of 15,000 contest kits to all broadcasters and Veterans of Foreign Wars posts. During this week 28,000 more will be mailed to all high schools in the nation.

NAB and the Electronic Industries Assn. sponsor the broadcast script-writing contest in cooperation with VFW. State winners will be selected during December, with national finals in February.

WBKB Chicago has established a $5,000 fellowship for outstanding scientific achievement by a high schooler, in connection with its new fall series, "Expedition Science." Lessons will spin off ABC-TV's "Expedition" every fourth week. Station has the cooperation of the City Board of Education, which will select the winner on the basis of his or her science project. Award will be made at the 1961 Science Fair, held annually at the Museum of Science and Industry.

Japanese exports of radio receivers to the U. S. totalled 1,421,000 valued at $11,828,000 during the first four months of 1960, according to the Commerce Dept.

Of these, 517,000 were transistor sets, $832,000. The figures were off from the final 1959 quarter but still above the first quarter of 1959.

Receivers, tubes, speakers, sound equipment and other gear were decidedly ahead of the 1959 pace of shipments to this country.

Petry 'Profiles' Spot TV

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compact car accounts are sold. Walter Thompson and Young & Rubicam and writes the "Pinched Eye" column for Advertising Age.

Bill McQuillan, formerly a copy chief at Donahue & Coe, is now a copy supervisor in Kenyon & Eckhardt's automotive-textile group.

Paul F. Funk is tapped to vooper at McCann-Erickson. He's an account director.

Henry Norman of the marketing department at BBDO is named supervisor of the drug division.

Lawrence D. Reeds is named a vooper at the American Assn. of Advertising Agencies.

New Biz: Mannings Inc. (coffee) to Sal Fronzino office of Compton, Alco, brake lining centres in the L. A. area, to same agency's L. A. office.

Albany, Ga.—Herald Publishing Co., publishers of Albany Herald, last week purchased WJDM, Panama City, Fla., television station.

RAP N.Y. STATE ROYALTY BITE

Performer Raps Original Cast LPs

Legit Songstress Carol Lawrence Sez Diskeries Rush Sets Too Soon After Preem

Carol Lawrence disapproves of the way disk companies handle their original cast album assignments. The legit singer, who's made "West Side Story" for Columbia and "Saratoga" for RCA Victor, believes that the disk versions of Broadway musicals would be better if the companies didn't try to rush the package into the grooves.

"The practice of calling a recording session the first Sunday after the show's opening doesn't give the performer a breather," she says. "After weeks of rehearsing and the anxiety of opening on Broadway, I could use that free Sunday for a rest instead of spending 12 or more hours in a recording studio." She also thinks that a better job could be done if the companies devoted two sessions to the production of the album instead of trying to rush it through in one overlong session.

Miss Lawrence also feels that more concessions to recording techniques should be made in the production of an original cast set. "There's a difference between singing on stage when your audience is 100 feet away and in a studio when you're singing to something only three inches away," she says, "and performers should have time to work out these problems."

"I have a soprano sound on stage," she admits, "but it's wrong for records." In order to get full disk impact, Miss Lawrence has found it advisable to lower her range and thus come through with a more intimate quality. "Also," she says, "the popping p's and the harsh b's which are effective on

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Capitol's Joe Csida Aims To Land More Legit LPs Next Season Despite Risks

Capitol's $220,000 investment in the upcoming Meredith Willson (Dore Schary-Theatre Guild production) legit musical, "The Unsinkable Molly Brown," is subject to a 20% overcall as are the other investors in the $400,000-budgeted legit musical.

This is by far Cap's biggest stake in any legitimate and is part of a new policy with Joe Csida, eastern operations veepee, keeping down on landing album rights as he has with film and Broadway loot. (Letter to the Robert Griffith-Harold Prince production with Maurice Evans marking his debut in a musical. This one cost Cap no investment, because of the company's excellent job with the current Griffith & Prince clock, "Fiorello," and is by the same authors. As with the Pulitzer prize-winning musical, George Abbott is again staging and is collaborated with Jerome Weidman, songs by Jerry Bock and Sheldon Harnick.

Csida has his rights also on an upcoming new Norman Gimbel-Moose Charlap-Larry Gelbart musical and another, but is aware that even with William or a Bock-Harnick score, "Tenderloin" is the pop hit potentials are unpredictable.

He notes the LP clock of Columbia's "Bye Bye Birdie" score for example. The original cast album is doing all right but while Col tried to make "One Boy" ballad excerpt, with four different versions, including one by Jill Corey, backed by 16 violins and a 32-piece orchestra, from nowheres a Warner Bros. single by Joanie Sommers instead is showing up on the charts.

RCA Victor's costly two ventures with a Frank Loesser score ("Greenwillow") and "Saratoga" (Johnny Mercer-Harold Arlen) are other examples of the unpredictability of both original cast albums and single excerpts.

Luck Of the Irish Fails Ashley in Tune Mixup

A case of mistaken identity between "When Irish Eyes Are Smiling" and "My Wild Irish Rose" has led to a hassle between the Warner Bros. music firm and Ashley Music. Ashley included the former song in recently published song collection although it is copyrighted by Witmark Music, a part of WB's Music Publishers Holding Corp.

WB's music chief Herman Starr registered a sharp protest to Ashley, pointing out that the unauthorized usage was an infringement of Copyright Act. "Irish Eyes Are Smiling" still has eight years more to go under copyright protection. Ashley pushed out that it meant to use "My Wild Irish Rose" in the folio since the latter tune recently passed into the public domain.

UA Kicking Off 'Ultra Audio' LPs

Angling for the stereo "sound" market, United Artists Records is launching a new subsid label, Ultra Audio, which will kick off its first release next month. Art Talmadge, UA Records' v.p. and general manager, inked arranger-bandleader Terry Snyder to record for the new label. Snyder has been responsible for the clink "Percussive and Provocative Percussion" packages on the Command label. The first Snyder set for UA, which is a logo for both the parent and subsid labels, will be "Mister Percussion."

The new Ultra Audio line will be priced a $1 higher than the standard pop sets and will be given a double-jacketed treatment. UA is also throwing in a mechanical device with each set which will enable consumers to balance their stereo speakers correctly. Plans are to release around 15 Ultra Audio sets by the first of the year.

COL BEEFS ROSTER WITH FLOCK OF NEW SINGERS

Columbia Records is getting a new look in its artists roster. Although a flock of established singers continue in the Col fold, the artists & repertoire directors on both coasts have been perking the clubs with new talent.

All departments of the diskery are gearing for push on the newcomers that include Dottie Walters, Hannah Dean, Pine Gurter, Aretha Franklin, Diana Trask, Ron & Nana Sylla Savoit, Margie Hendrix, Billy Berlyn, Ray Bryant and Moose Allison.

The A&R producers involved in the new parting binge are Mitch Miller, Irv Townsend, John Hammond, Ernie Altschuller, Bob Morgan and Tony Phillips.

800G Due 'Over the Waves' But Mex Can't Collect It

Mexico City, Aug. 2.

The Mexican Society of Authors and Composers, in its latest audit, claims that 40 nations owe the republic $800,000 for exploitation rights of Juventino Rosas' waltz, "Over the Waves." Czechoslovakia, Austria, Spain, Germany, Sweden, Switzerland, Italy and Poland are among nations that have not sent one cent of royalties for the melody, the Society charged.

Although it has made repeated attempts to collect royalties, the Society has failed to obtain any recompense for the "most famous tune launched by Mexico's musical world." Rosas, who died in Cuba in 1894 now rests in the rotunda of "Illustrious Men" in the Dolores Cemetery of this capital, and his tomb is neglected and unvisited.

FEAR LOSS OF RECORDING DATES

A new York State ruling, requiring diskeries to withhold taxes on royalties to non-resident performers on disks made in N. Y., is causing deep concern among the platter manufacturers. The Record Industry Assn. of America is planning to register a protest against the ruling to the state tax authorities and if that fails, will press for an amendment to the tax bill during the 1961 session of the state legislature.

The tax ruling is seen sharply affecting the amount of recording to be done in New York once cut-down artists can simply duck paying the withholding tax by cutting out of state. This factor is stirring N. Y. cinemo biz unions, like the American Federation of Musicians, with a fear that under employment will be hit locally by the switch to out-of-state recording sessions.

RIAA counsel Ernest S. Meyers stated that the tax ruling imposed an extremely complex bookkeeping system on the diskeries since they would have to determine what artists are, in fact, out-of-town residents and keep track of where each session is held. In some cases, for instance royalties are paid to N. Y. artists of non-resident performers. If no withholding tax is made on such artists the diskeries will be held accountable for the tax plus penalties.

Meyers pointed out that in many cases the accounting costs would

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AFM, Mex Tooters Nearing Deal For Band Exchanges

Mexico City, Aug. 2.

The American Federation of Musicians and the Mexican counterpart, the National Union of Workers of the Music Industry, are at last moving to sit down to formal talks for the purpose of ratifying a long pending reciprocal exchange agreement. The regular shuttling across the border of American and Mexican bands and musical talent is expected to begin in earnest this year.

Executives of both unions have been in telephone conversation with each other last week and talks will probably be soon initiated in an American city.

Stan Kenton has been mentioned as set as go between to put unions together, and it seems his efforts are producing results.

Meanwhile, beating the gun to formal ratification of the agreement, Juan Garcia Esquivel has rubbed elements of his orchestra here to reorganize because he plans to take them on tour of Hollywood, Los Angeles, Las Vegas and other points for extended engagements.

Francisco Montes, on the executive committee of the Mexican musicians union, revealed that Harry James is expected to arrive here within a month for night club, television and theatre engagements. James comes to Mexico under a "provisional arrangement" which exists between Mexico and U. S. unions for exchange of musicians, Montes said.

Mexican exchange band sent north of the border will be the Salinas Bros. Orchestra which will have a Las Vegas night club engagement of some weeks, in addition to television appearances and a popular auditorium entertainment. Guido Mizon, jazz saxophonist, may also come to Mexico.

With rustling of increased activity, Montes said that "the present atmosphere is clearly favorable for the signing of a definite interchange of musicians with the United States."

Cap Sales in 6% Drop Due to Strike; Net Income Dips to $1,796,000

Hollywood, Aug. 9.

Capitol Records net sales for the fiscal year ending July 30, 1960 is down $2,898,764 in comparison to earnings for same period last year. In a report to CRI shareholders, Cap prexy and co-founder Glenn E. Wallichs revealed that company's net sales this year totaled $46,368,096, down approximately 6% from the $49,266,860 reported for the 1959 fiscal year.

Increased competitive conditions and the extended work stoppage at Cap's Scranton, Pa., manufacturing plant were given as cause for the sales decline.

According to Wallichs, "Both sales and profits were adversely affected by the first week stoppage at the company's principal plant at Scranton, Pa., in the 14 years since its acquisition." The Scranton work stoppage was in effect for over 20 days early in the fiscal year.

Net income for the 1960 fiscal year was $1,796,232, equivalent to $3.77 a share on the average number of shares of common stock outstanding during the year. This compared with a net of $2,756,770, or $5.79 a share for the fiscal year 1959.

"Our company is well staffed and has an efficient production organization. With our modern plants and over $12,500,000 working capital, we are in a strong position to meet the existing highly competitive situation," said Wallichs in his shareholders' report.

Sales of Phonographs Still Ahead of 1959

Washington, Aug. 9.

Retail sales of phonographs continued the seasonal slump during May, but the cumulative totals for the first five months of this year stayed well ahead of 1959.

Electronic Industries Assn. reported that sales of monaural phones slumped from 41,147 in April to 29,734 in May while stereo sales dipped to 190,378 in May from 192,141 in April.

For the first five months of 1960, stereo sales totaled 1,257,849 compared with 658,728 through May last year. Monaural sales continued to lose ground with only 393,086 sold through May of this year compared with 706,507 for the first five months of 1959.

Similar trends were reflected in the figures for factory sales.

British Disk Biz Heads for Peak $

London, Aug. 2.

Latest figures to be issued by the Board of Trade show a continued upswing in manufacturers' sales of disks with the May total—valued at $2,637,000—being 4% up on the corresponding figure last year. Export sales, however, dived by 13%.

In the year's first five months, sales showed a 17% increase over the first five of 1959, at $13,680,000. Same period reveals a 40% comparative rise in the production of 45 rpm platters and 29% more 33⅓ rpms, while 60% fewer 78 rpms were forthcoming.

If the sales trend is maintained, looks like the 1960 total may challenge that of 1957, when $39,457,500 hit an all-time high. Last year the figure was just under $38,125,000.

NAME RALPH WILLIAMS RCA CUSTOM MANAGER

Ralph Williams, manager of RCA Victor custom sales, has been upped to manager of the custom pressing division. Williams joined RCA Victor in 1945 as part of the recording staff and in 1948 moved to the custom division.

Carl Reinschild, manager of the N. Y. sales for the custom division, now becomes general custom sales manager.

D.C. Jail Skeds Blowout, But of Jazz Variety

Washington, Aug. 9.

Lorton Reformatory, District of Columbia's prison for men in Lorton, Va., will have its fifth annual "Jazz festival" Thursday with an array of top talent on hand. The charity affair this year will feature Count Basie, Louis Armstrong, Lambert, Hendricks & Ross, the Ike Isaac Trio and Nancy Wilson.

The festival—strictly for the enjoyment of Lorton's 1,700 inmates—has been staged annually since 1955 when Sarah Vaughan spared a day out of her schedule to sing to the prisoners. Since then Jack Teagarden, Art Blakey's Jazz Messengers, the Hi-Lo's, Charlie Byrd, Oscar Peterson and Stuff Smith have been among those who've come to Lorton.

Rev. Carl J. Breitfeller, Chief Catholic Chaplain of the D. C. Dept. of Correction, originated the idea and produces the shows which are m.c'd by Felix Grant of WMAL-TV.

Pleasure Island, Mass., Sets Riot-Proof Angles For First Jazz Fete

Boston, Aug. 9.

The big fete for jazz festivals comes off at Pleasure Island, the $4,000,000 family centre in Wakefield, 14 miles north of Boston, when George Wein, producer of the Newport Jazz Festival, stages the first jazz bash ever in any of the sprawling new type amusement parks with a two event array of jazz artists Aug. 26-27.

Wein and Norm Prescott, former WBZ disk jock and Embassy Pictures "Hercules" exploitation merchandiser, now executive vice-president of Pleasure Island, have ironed out the details for the jazz concerts in the 7,000-seat newly constructed Show Bowl, down in the heart of the big 70-acre spot.

With "gate control," "head control" cordons of syndicamen from the Wakefield police dept. and Pinkertons men as others, all security preparations to guard against "demonstrations," "incidents" of the crowds getting out of hand, are being taken, Prescott said.

"I've been in show business long enough to know that people don't want these things to happen—everybody endures the travails that happened at Newport," Prescott said. "We're putting a jazz festival into this family recreation park because we're gambling on the public, and we believe that they will not let them happen again."

If the two night jazz festival goes off, Pleasure Island will become a permanent landmark for jazz festivals in New England from now on, Prescott said.

With the 7,000 seats in the Show Bowl pegged at $5 for orchestra seats, $4 and $3 for reserved pads, Wein and Edward Sarkesian, associate producer, look to gross around $36,000 for a sellout.

The two day jazz festival opens with concerts at 8 p.m. on Friday, Aug. 26, with Dave Brubeck Quartet, Gene Krupa Quintet, Dakota Staton, Nina Simone, Horace Silver Quintet, Buck Clayton, Pee Wee Russell, Vic Dickenson, Tochiko-Marizano Quartet and others to be added. The Saturday night (27) bash has the chief Duke Ellington orch, Dinah Washington, Four Freshmen, Art Blakey's Jazz Messengers, Oscar Peterson Trio, Fred Kaz Trio and others to be added.

Jocks, Jukes and Disks

By MIKE GROSS

Gene Mellanisis (Liberty) "THE FACTS OF LIFE" (Famous*) is built on a strong ballad line delivered in a way that's sure to pick up deejay interest. "GREEN DOOR" (Trinity) is opened again but not with enough impact to bring it back to the spinning circuit.

Carrie Nelson (Cued) "COME A RUNNIN'" (Wincharton) has a swinging blues beat that will grab a good payoff. "IT'S ME, IT'S ME" (Wincharton) has an interesting beat and a vocal that assures spinning attention.

Stan Freberg (Capitol) "COMMENTS OF OUR TIMES" (Freberg Music*) Jack Kennedy, Essen, Soviet, the U-2, the Polaris missile and TV are among the targets at which Stan Freberg takes aim on both sides of this platter. The barbs are bright and topical. Billy Mae's earth interludes in between the verbal shots are a big help.

Dotty Walters (Columbia) "I DON'T KNOW" (Herb Rets*) has a uniquely feel that the singer turns into an attractive slice that will bring deejay interest her way. "MAYBE THIS YEAR" (Sam Fox*) plays with a neat ballad and a vocal understanding in a way that appeal and the young singing group works it into a pleasing side. "THREE RINGS" (Montclare*) circles the folk idiom with a charming lilt and vocal interpretation that gives it spinning appeal.

The Stargazers (Palette) "THREE BEAUTIFUL WORDS" (Zodiac*) builds up an easy ballad mood in an appealing harmony style for programming attention. "SECRET STAR" (Zodiac*) has a bright ballad lilt and a fine harmony approach to win over some of the spinning contingent.

Baby Boy Jennings (Savoy) "LITTLE GIRL" (Savoy*) is aimed at the young jeaners and it hits its mark in beat and vocal point. "GOIN' HOME" (Savoy*) has a hot driving pace that usually fills juke demands.

Ronny Smith (Imperial) "I STARTED OUT WALKIN'" (Travis*) is paced in a rhythmic frame that has a catch-on quality. "I HEAR YOU KNOCKING" (Commodore*) beats out a blues picture that rates an occasional showing.

Joe Vias (Weber) "TAKE THIS HEART" (Leeds*) puts this newcomer into spinning contention because of the vocal savvy he shows on this lilting ballad. "YOU WALKED" (Robin Hood*) is paced along the familiar rocking path and he walks through it easily.

Gloria Smyth (World Pacific) "WHEN YOU'RE SMILING" (Mills*) gets a witty jazz interpretation that the Dipsticks are sure to dig. "BILLY" (Mills*) moves in a lively jazz vein with a high spirited vocal and piano scramp.

Rex Allen (Buena Vista) "CHARRO BRAVO" (Keko*) has a fair Latino lilt that may help it along the spinning trail. Tune is from the 20th-Fox pic, "For The Love Of Mike." "I LOVE YOU SO MUCH IT HURTS" (Peer*) is an okay ballad slice with an effective vocal treatment.

Quincy Jones Orch (Mercury) "LOVE IS HERE TO STAY" (Chappell*) gets a solid big band arrangement that will be picked up by deejays who care. "MOONGLOW" (Mills*) shines again in a brisk orchestral treatment.

The Four Buddies (Coral) "MOONGLOW & THEME FROM PICNIC" (Mills - Shapiro - Bernstein*) emerges again as a highly spinnable item because of the fresh vocal arrangement. "HURT" (Miller*) rates a spinning chance because of the flashy harmony technique on a good ballad item.

Gastone Parigi Quintet (Jaro) "BE MINE TONIGHT" (Peer*) gets a peppery instrumental quality to lift a familiar Latino entry. "A COME AMORE (CHA CHA CHA)" (Jaro*) is set along popular hip-swinging lines and it should do okay in certain juke areas.

Lonnie Johnson (Federal) "FRIENDLESS BLUES" (Lois*) has a natural blues feel but its spinning potential is limited. "WHAT A REAL WOMAN" (Lois*) shouts up a vocal storm that'll get the r&b jacks excited.

*ASCAP *BMI

Best Bets

CONNIE FRANCIS (MGM) — **MY HEART HAS A MIND OF ITS OWN** / **Malaguena**

Connie Francis' "My Heart Has A Mind Of Its Own" (Aldon*) is a sensitive ballad with a multi-faceted vocal that will vide to the top to endear her ever-mounting pace. "Malaguena" (E. B. Marks*) is presented in an exciting setting that will win over the pop buyer in a big way.

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FRANK SINATRA (Capitol) — **NICE 'N' EASY** / **This Was My Love**

Frank Sinatra's "Nice 'n' Easy" (Pillar Maer*) is a natural for spinning mostly because of the kind of you number that reaches all levels. "This Was My Love" (M. Laurenson*) sets up a slow ballad mood that takes time to earn on.

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DELLA REESE (RCA Victor) — **AND NOW** / **There's Nothing Like a Boy**

Della Reese's "And Now" (Aldon*) is a big blues ballad delivered with tremendous and fast sound for a big payoff. "There's Nothing Like A Boy" (Aldon*) has a bouncy ballad touch that evolves into programming.

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JAYE P. MORGAN (MGM) — **I WALK THE LINE** / **Wondering Where You Are**

Jaye P. Morgan's "I Walk The Line" (Hi-Lofi) has a country-swing mood that's sure to do a lot to all areas. "Wondering Where You Are" (Hill & Range*) has a pounding blues note that will make the parlo pay attention.

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SAMMY DAVIS JR. (Decca) — **I GOT A WOMAN** / **Mess Around**

Sammy Davis Jr.'s "I Got A Woman" (Progressive*) is in a solid rhythm & blues groove from Ray Charles' pen and it's sold with a vocal that's a natural for the big time. "Mess Around" (Progressive*) is a highly rhythmic side with a lot of vocal drive.

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THE BELL NOTES (Madison) — **SHORTNIN' BREAD** / **To Each His Own**

The Bell Notes' "Shortnin' Bread" (pd.) is dished up with a frenzy that's propped by a vocal number backing and a big payoff. "To Each His Own" (Paramount*) is revived for play results.

• • •

AL KASHA (Brunswick) — **TEARDROPS ARE FALLING** / **No Matter Where You Are**

Al Kasha's "Teardrops Are Falling" (Marmount*) tells into an exciting rocking groove that will enough play to carry it to the top. "No Matter Where You Are" (Marmount*) is just a fair ballad but it's a vocal showcasing for singer's vocal styling.

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PAUL CHAPLAIN & HIS EMERALDS (Harper) — **SHORTNIN' BREAD** / **Nicotine**

Paul Chaplain & His Emeralds' "Shortnin' Bread" (pd.) sets up a rocking arrangement in a mild manner that's just right for the jack and jill currently. "Nicotine" sets up a hectic vocal score but it doesn't seem to go anywhere.

could draw up some important sales.

Duane Eddy (Jamie) "THEME FOR MOON CHILDREN" (Debbie-Jo*) has the kind of instrumental grit that keeps the juke crowd pushed and that could work into other pop areas. "KOMPOSITION" (Everybody*) is in the high-driving instrumental groove that brings in pocket coppers.

Bobby & Billy (United Artists) "YOU'RE SORRY" (Champion*) is a fair ballad with some harmony tracks and a recitation interlude that appeals to the kids. "ONE STEP DOWN" (Don Lark*) climbs at a free-flowing pace with a vocal approach that can attract juke play.

Pasadena Polytechnic School Glee Club (Warner Bros) "THE WHOLE YEAR ROUND" (Montclare*) has an infectious sing-along

Small Combo Review

BUCK CLARKE QUINTET
Topper's & Ann's Beef House, D.C.

This Negro jazz group has traveled far since its first professional appearance last fall at Washington's version of the Apollo—the Howard Theatre. The finesse and artistry apparent then marked them as up-and-comers—and they haven't disappointed. Clarke has found a base in Topper's and Ann's Beefhouse—which in three months has become one of the top jazz hell habitats here.

A recognized bongo-conga artist, Clarke has neither allowed his own virtuosity to monopolize the set nor let his group fall into the Afro-Cuban stereotype. He demonstrates the adaptability of the bongo-conga to all forms of popular and jazz fare. The quintet is equally impressive with such classics as "Don't Get Around Much Anymore" as with a far-out percussion original called "Drum Thumps."

Overall, their playing has a subdued force and clear beat, almost as soothing as chamber music but a lot more exciting.

Clement Wells is on the vibes, Charles Hampton plays the alto flute, piano and clarinet. Fred Williams, who composed "Drum Thumps," is the bass, and Roscoe Hunter has the percussions. Jay.

Album Reviews

The accent is on sound in a series of five new packages out of the MGM factory. Slotted in a "Spectacular" heading, each set is charged with appeal for audio addicts and fits right in to current LP buying trend. The sets are "Spectacular Brass," "Spectacular Percussion," "Spectacular Harmonica," "Spectacular Harps" and "Spectacular Accordions."

Frank Sinatra: "Nice 'n' Easy" (Capitol) After a relaxed and swinging opening on the new title tune, Frank Sinatra switches to a familiar ballad groove in his unrestrained and assured styling. There are few singers around who can handle the romantic items with such class. Up for a workover are such dandies as "Fools Rush In," "She's Funny That Way," "You Go To My Head" and "Embraceable You." It all adds up to a surefire selling and spinning package.

Johnny Mathis: "Johnny's Mood" (Columbia) A constant hot seller in the album field, Johnny Mathis will have no trouble keeping his record intact with this package of warmly delineated ballads. Working with arrangements devised by Glenn Osser, who also conducts the orch, Mathis makes much of such memorable tunes as "How High the Moon," "The Folks Who Live on the Hill," "April in Paris" and "I'm in the Mood for Love."

Robert Russell Bennett: "Armed Forces Suite" (RCA Victor) Based on musical themes out of America's war history from the Revolutionary days to World War II, this package is loaded with listening entertainment. It's done along the same lines as RCA's "Victory at Sea" and should do as well in the market. Robert Russell Bennett knits it all together in musical patterns that are stirring.

Pete Fountain: "Pete Fountain Salutes the Great Clarinetists" (Coral) This is Pete Fountain's second big band album and is certain to make a lot of noise on jukes turntables. The orch, conducted by Charles Rud Dant, serves as showcase for Fountain's flashy tooting and also gives him a solid musical base. Among the entries that will attract attention are "Woodchopper's Ball," "Petite Fleur," "Begin the Beguine" and "Green Eyes."

"Brenda Lee" (Decca) Brenda Lee, a bright 15-year-old singer, has developed into a major force in the pop singles market with such clicks as "I'm Sorry," "That's All You Gotta Do" and "Sweet Nothin's." They're included here with the same vocal punch making it attractive fro the teenage set. Such other numbers as "Jambalaya," "Weep No More My Baby" and "Heading Home" give it a selling punch.

Lodi Carr: "Lady Bird" (Laurie) Lodi Carr is a singer on the rise. Miss Carr has an unusual jazz feel that makes her work continually interesting and arresting. In her debut disk she shows that she cares about lyrics and knows how to get all the meaning out of them without any jazzed-up gimmicks. "My Ship," "There Will Never Be Another You" and "When I Fall In Love" are solid samples of her style. She gets topnotch help from the Stan Free Sextet and the Jerry Segal Trio.

Santo & Johnny: "Encore" (Canadian-American) Santo & Johnny have gotten a lot of mileage out of their guitar instrumentals. In the pop singles field, the boys have scored with "Sleep Walk," "Caravan" and "The Breeze and I." Only "The Breeze and I" is repeated here but they are just as effective with "Over the Rainbow," "Prisoner of Love" and "Deep Purple."

Margaret Whiting: "The Jerome Kern Song Book" (Verve) As part of this label's series of "song book" packages based on the catalogs of America's top writers, this double LP is an excellent tribute to one of greatest melodists of all, Jerome Kern. A savvy performer, Margaret Whiting delivers this standout program in straightforward, unmannered style that lets the songs speak for themselves. With strong backing from the Russell Garcia Orch, Miss Whiting registers best on numbers like "Yesterdays," "The Song Is You," "Don't Ever Love Me," "The Way You Look Tonight" and "Smoke Gets In Your Eyes."

Dave Gardner: "Kick Thine Own Self" (RCA Victor) A sequel to his click "Rejoice Dear Hearts" set this LP continues Dave Gardner here in the same comic groove, countrified on the surface but as hip as any of the avant-gardists on the artery circuit. Gardner lets his southern eloquence take off into a zany philosophical orbit frequently, cutting in his barbed commentary and consistently funny.

Leon Bibb: "Love Songs" (Vanguard) Leon Bibb, a superlative singer in the folksong genre, gets his most impressive platter showcase to date in this rendition of traditional love songs. The wide range and varied timbre of his voice are demonstrated on a charming group of familiar and little known numbers, including "The Water Is Wide," "Black Is the Color of My True Love's Hair," "Shenandoah" and "Delia's Gone," the latter two have strong potential for the pop single market. Milt Okun ensemble gives fine instrumental support.

"Songs of the Civil War" (Folkways) This is a studious and interesting compilation of songs which ties into the upcoming observation of the Civil War Sesquicentennial. A group of folksingers, including Pete Seeger, Sandy Ives, The New Lost City Ramblers, and others, deliver well known, but mostly obscure songs of the North and the South, based on the Columbia University book, "Songs of the Civil War."

Dave (Baby) Cortez: "Music Around the Clock" (Clock) A rock 'n' roll youngster with a versatile talent as a swinging organist and vocalist, Dave (Baby) Cortez displays his toe-tapping form in this collection. Included are Cortez's "Cut Nip" instrumental, which has been making a dent as a recent single, plus his click "The Happy Organ" number, in addition to some other strong potentials such as "Everybody Dance," "Midnite Man," "The Whistling Organ" and "Is It True." Gros

Artist-Disk Deals

Columbia: Tommy Grimes

Tommy Grimes, singer who's appeared in legit, tv and niteries, will now get a disk spread via the Columbia label. Although she's now a Col partner, Miss Grimes has already been set to record the original cast album of "The Unsinkable Molly Brown," the upcoming Meredith Willson musical, for Capitol Records.

MGM: Villette Sisters

The Villette Sisters, a teenage French duo, will make their U.S. disk debut on the MGM label. The girls were performing in a Paris night club when they were spotted by personal manager George Winter who brought them to the attention of Arnold Maxin, MGM prez. They bow this week with "Rainbow" and "I Gave Back His Ring."

Grand Award: Dayton Allen

Enoch Light, head of the Grand Award Records, is putting his label into the comedy groove with Dayton Allen. His debut album, titled "Why Not?" contains a group of the comedian's sketches as they were originally performed on the Steve Allen tv show on which he was a regular. Two sketches from the LP, "Doctor Allen Reports" and "Safari," have been released as a single.

Longplay Shorts

Howard Cure back in the disk scene as assistant to Enoch Light for the Grand Award and Command labels. . . . **Cyril Ritchard** narrates more excerpts from Lewis Carroll's "Alice In Wonderland" on a Riverside album. **Alec Wilder** composed the incidental music. . . . All-State Distributors of Newark covering New Jersey and all of Manhattan for Webcor has chosen Medallion Records for their demonstration LPs. Medallion is a subsid of Kapp. . . . The Philco Corp. has ordered more than 250,000 self-mailing Auravision records from Columbia Transcriptions to promote its new "Philco Reverbaphonic Sound."

Brit. Storm Over Upped Fees On Disk Imports; Deny Majors Inspired Move

London, Aug. 9.

Both the Mechanical Rights Society and the major diskeries slam hard at the implication, made by Interdisc general manager Alan Bates, that the upped scale of music copyright fees on imported records laid down earlier this year by the MRS reflects the wishes of the majors, keen to protect their monopolistic position. Bates put forward his view in VARIETY's July 20 issue when talking about the difficulties of the English market for American manufacturers not prepared to tie up with a platter power group here.

C. R. Dawson Pane, chairman of the British Phonograph Industry's council representing the industry on copyright matters, stated that British record companies hadn't at any time discussed with the Society the rates at which the royalties in question should be charged, "which is a matter on which that Society has taken an entirely independent decision." Reiteration comes currently from, among others, Decca chairman E. R. Lewis who declares there's no truth whatsoever in the Bates suggestion.

Also against the Bates blast MRS secretary Joyce Disey challenges the Interdisc exec's statement that direct importing of disks poses a grave threat to the setups health. To date, declares she, such imports have been very, very small, "and they have been made by people with very little knowledge of this sort of business." Adds Miss Disey: "The Society does not represent the English collection societies as the VARIETY report stated, but the bigge majority of music copyright owners and publishers in this country. Inasmuch as the rate of royalties on records made and sold here is laid down by law under the Copyright Act, do you blame us for trying to sell to the advantage of these owners and publishers in cases not governed by the law?"

In short, Miss Disey may be agreeing with Bates's assertion that the new rate of royalties "effectively rules imports, but on the grounds of protecting the interests of native platters and publishers not of aiding the diskery giants. The Society hadn't yet got to the stage, the concentrated aim of acting as claque for the majors.

Mechanical Rights Society has, in point of fact, been dogged by hesitancy for some time with the big outfits to get a new standard agreement covering many questions and one from that the majors have consistently sought to be party to the question of royalties on platters that platter import are put on the market locally for some six months.

Hanover's $610 Judgment For 'Susie' Royalties

A judgment of $610 was entered against Hanover Signature Records in the County Clerk's office of the N.Y. Supreme Court in favor of Totem Music.

The action was made by Totem for royalties from the sale of recordings distributed by Hanover of "Little Susie." Totem had granted Hanover a license to record the tune, but the defendant failed to account for sales and pay royalties.

Newport Jazz Festival Files 450G Damage Suit Vs. City Over Cancellation

Newport, R. I., Aug. 9.

The expected suit against the city by the Newport Jazz Festival lofted here Aug. 4 with notice of a claim for $450,000 in damages arising from cancellation of the jazz bash program following the riots of July 2. Counsel for the Newport Jazz Festival Inc., in registered letters to the City Treasurer and the City Council, gave notice of the claim. Under Rhode Island law, first notice of such a claim must be served on the city. The city has 40 days to honor or disclaim the claim for damage before court action may be taken.

Atty. Morris Karoner of Boston charged Newport Jazz Festival "was unable to perform and fulfill its contracts with numerous artists for whose services contracts had been executed for the full period of the license, and further was unable to perform and fulfill its contracts with innumerable ticket holders for the performances scheduled for July 3 and July 4."

"The reputation and worldwide fame of the Newport Jazz Festival Inc. and its promotions in the City of Newport, Rhode Island, and elsewhere have been irreparably affected, and sustained other financial loss all to its great damage, currently amounting to $450,000," Karoner stated.

More than 50 persons were injured and 200 arrested in the riots of July, some broken up after 100 National Guardsmen were ordered to the scene.

Reisner's 'Jazz Titans' Uses Fresh Approach In Appraising 'Greats'

Robert George Reisner's appraisal of "The Jazz Titans" (Doubleday paperback, $1.95, in distinguished not only by a fresh approach to the subjects but also by comprehensive bibliographies and discographies on each, not to mention "The Parlance of Hip." Latter is probably the most complete lexicon of jazz slang and, where obsolete, square or dated, so indicated. This sentiment appeared in Esquire originally in shorter form.

The lexicon's concentration with twelve vitalities and justice give it in keeping with the frank closeups on some of the jazz giants and their undeniably intimate, centrally revealed preoccupations with "women," "Mary Jane," hash, moon, marijuana and "stuff" things in general. Not to mention Benzies, chicks and ricks, all of which mean something else.

Vocalists like Billy Eckstine, Ella Fitzgerald, Billie Holiday, Frank Sinatra and Sarah Vaughan rate among "The Jazz Titans" for reasons which Reisner explains. Just as he anticipates the squawks for having omitted Sidney Bechet, Jelly Roll Morton, Bessie Smith, plus several other cats for whom he has respect but not enough to label them "titans."

Withal a readable albeit discursive book. *Abel.*

Cap Wins Hands-Off Action on 'Untouchables'

Hollywood, Aug. 9.

Threatened legal action by Capitol Records and Desilu Productions against Miller International Co. has curtailed distribution of a Somerset and Stereo Fidelity record entitled "Music and Sounds from the Era of the Untouchables."

Capitol, which is releasing the original music from Desilu's "The Untouchables" cop series, complained that the Miller interna. Canal album certainly implies that the music was from the tv series. Actually, only the "Untouchables Theme" is contained in the Somerset Stereo Fidelity album, other tunes being done in connection with the series.

Miller International has agreed to discontinue sale of its "Untouchable" album and to destroy all existing album covers and printing plates. Capitol, which has the original version by Nelson Riddle, releases that album this week.

LAWRENCE WELK

Presents a Hot Album "Special"
"SWEET AND LOVELY"
Dot LP No. 3204 (Stereo No. 25,204)

R.I. BALLROOM BOOKING NAME BANDS IN TEST

Woonsocket, R. I., Aug. 9.

Nipmuc Park at Mendon near here, an amusement park of some importance 30 years ago, is being regenerated by Gerald Belisle, a furniture warehouse operator turned showman.

Big ballroom has had Charlie Kyriale combo Fridays and Johnny Lynch orchestra Saturdays all summer. Belisle expanded his policy last week to experimentally book a name band on a Wednesday. First outfit was Warren Covington leading the Tommy Dorsey band.

Burkan Essay Winner

Rita Hauser, New York University School of Law graduate copped the top $500 award in the 1959 Nathan Burkan Memorial Competition sponsored annually by the American Society of Composers, Authors & Publishers. Her paper on the "French Droite De Suite: The Problem of Protection for the Underprivileged Artist Under Copyright Law" was selected from among 37 papers submitted in the essay contest.

The judges, Chief Judge Charles S. Desmond of the N.Y. Court of Appeals, and Judge David T. Lewis, of the U.S. Court of Appeals, also selected three other essays for honorable mention. All four essays will be published in a volume titled "Copyright: Law Symposium No. 11" by Columbia U. Press in the fall.

RCA UPS BOB DUFFY TO A&R POST FOR LP'S

Bob Duffy, RCA Victor field sales chief, has been named manager, A&R department to commercialize recording LP catalogue. He'll be active in hunting for new talent in both the pop and jazz fields.

With Victor since 1948, Duffy was formerly a bandleader, music publisher and personal manager.

Reg Connelly's Radio Luxembourg New Music Publishing Co. Tieup

London, Aug. 9.

Yet British publishing exec Reg Connelly has launched a new publishing company, Ivy Music, in partnership with Radio Luxembourg, one of the major broadcasting outfits on the Continent beaming commercial shows to England. Connelly, managing director of Ivy Music, was among the pioneers of this type of show biz hookup some decades ago when his Campbell Connelly & Co. tied up with the film company, Gaumont British.

Board of Ivy Music comprises Connelly, Roy Berry, A. W. Rawlinson, Leon Marie Raymond Belin, William Hood and Geoffrey Llewellyn Everitt. The firm plans to be in full operation next month and already has one song, "This Place Called Home," recorded on British Decca by songstress Dorothy Squires. Cleffers lined up for material to be published include Norrie Paramor, Steve Race, Ray Martin, Bill Crompton and Connelly himself.

Japanese Victor Inks Deal for Philips' Disks

Tokyo, Aug. 2.

Victor Records of Japan has made a deal with Philips of Holland that will have the Nippon diskery eventually pressing all of the Philip's catalog for Japan distribution.

First release under new pact will be album from soundtrack of film "Orfeu Negro," now playing here.

Wha' Hoppened to That Music Which Had Power To Soothe Savage Beasts

Mexico City, Aug. 9.

The music which inspires modern youth is that of "cannibals," according to a consensus of opinion of leading Mexican musicians headed by Aurelio Fuentes, director of School of Music of the National University of Mexico.

"Mexico, Greece, the United States, England, Japan, Korea, and the major part of all nations of the world dance and move with snapping fingers and primitive cries which have nothing remotely in common with music," said Fuentes.

The serious men of music say that the current frenzy in musical rhythms is attributable to "the deformed consciousness of young men and women due to the critical state of the world political situation." The grasping at any and all exotic rhythms is also due to "bad education not only musical but in all other spheres," Fuentes said.

Modern rhythms were described as "little monsters" who have dominated the good taste of youth, converting them into admirers of "false musical idols." Thus, daily, musical sacrilege is being committed.

World unrest is typically apparent in what goes by the name of music today, said pianist Mario Rosenegard. Pianist William Valdez expressed the sentiment that events of the past three decades have "influenced in decisive form" the building of "altars" for "vampires of cannibalistic, bungled harmonies masquerading as music."

U.S. Copyright Office Mulls Discontinuation Of Catalog Publication

Washington, Aug. 9.

U.S. Copyright Office is pondering the question of whether the Catalog of Copyright Entries should continue to be printed and distributed in its present form.

The Catalog is an official registration record of copyright entries used chiefly to unearth the facts of original or renewal registration for all works from 1897 to the present.

One of the most used catalogs is that for musical works—consulted fairly intensively by publishers, libraries, dealers and foreign performing rights societies. A survey showed that 60% of these groups made use of the current or past catalogs more than 10 times a month.

In the latest study issued by the Copyright Office on revision of the Copyright Statute, Research Analyst Elizabeth K. Dunne and Cataloging Division Chief Joseph W. Rogers pose alternatives to the present method of printing and distributing the Copyright Catalogs.

They cite what they call the "considerable cost" of preparing and publishing the catalogs and suggest that microfilm copies of the original copyright records might be made available in various libraries in major cities where the catalogues are used most. Another institute for the printed catalogs would be keeping duplicate sets of the Copyright Office card entries which also list all copyright entries.

One drawback in doing away with the catalogs would be the necessity of performing all "searches" for copyright information in the Washington Copyright Office.

Dunne and Rogers offer as another possible solution the continued publication of the catalog for some kinds of works, e.g. those with substitutes for other less used classes.

50 Years of Gumshoeing Tunes

Sigmund Spaeth Reflects on Various Aspects Of Music Biz in New Book

By ABEL GREEN

Sigmund Spaeth's "50 Years With Music" (Fleet, $4.95, in plastic bookbinding edition) is also a blend of several of his previous books and, as such, makes for a pleasant composite of a man son of Lutheran minister, who first became interested in music while at Princeton 50 years ago. In a cultural venue from his family's connections with Christian Lieder, Dr. Spaeth never permitted his dedication to "good" music to unnerve. As "The Tune Detective" on radio he would dissect pops like "Yes, We Have No Bananas" and disclose now how, for most popular components derived from the classics. He has an abiding hatred of rock 'n' roll.

Spaeth, longtime editor of The Music Journal, author of a syndicated newspaper column, "Music For Everybody," for nine years president of the Nat'l Assn. of American Composers & Conductors, a longtime regular panel member of the Metropolitan Opera Quiz and cited by national civic and patriotic organizations for "outstanding services to American music," has also had the popular touch in some of his lyrics, notably for the Edward B. Marks Music firm. He has been patron of the SPERSQA Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, which has resulted in a number of LP disklings of that music matter, and he needle-pointed into other activities, profile writings on music, personal performances on radio, tv and in films.

All this has been pleasantly put into an affectionate personal reminiscence.

He concludes with nominating the ten best in the affirmative pop favor: 1) "Good Morning To All" better known as "Happy Birthday To You"; 2) "He's a Jolly Good Fellow" also known as "We Won't Get Home Until Morning," same melody, from an old French tune; "Malbrough" and 3) "Auld Lang Syne."

He feels these three have been sung all over the world more often than any others in history.

"The Happy Birthday" ditty was written by two New York school-teachers, sisters Mildred and Patty Hill, in 1893 and on until its copyright expired in 1959 none practically nobody remembered its original title, "Good Morning To All." Song created many copyright suits, details Spaeth, "all of which were automatically won by the sisters."

Spaeth adds a No. 4 contender, "So Say Well of Us," best known as the melodies of "God Save The Queen," "America," "L.S.U." and "Heil dir Im Siegerkranz" (Germany). Tune "has been used as the official anthem of at least 14 different states and countries," says Spaeth, "plus a lot of colleges and schools. It would probably rank fourth in the all-time list. . ."

Brenda Lee Has a Hit And Now Needs a House

Nashville, Aug. 9.

Brenda Lee has the hit record "I'm Sorry," but she has no home to live in as the event into Davidson County Chancery Court here for permission to buy a house. The 15-year-old high school sophomore also asked the court for an okay to sign a five-year contract renewal with Decca.

Brenda, through her court-appointed guardian, accountant Charles E. Manley, told the court that she and her family currently reside in a house-trailer. Brenda is very popular with her school mates and other friends and is humiliated that she has no place for them to be entertained at "call her," Manley pointed out.

He added that the singer has already selected a $24,500 house in Madison, Tenn., a Nashville suburb which is the address of many country & western singers.

Judge Ned Lenty indicated approval was in order.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk	Last Wk	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	3	4	IT'S NOW OR NEVER Elvis Presley	Victor
2	1	6	ITSY BITSY BIKINI Bryan Hyland	Kapp
3	4	10	ONLY THE LONELY Roy Orbison	Monument
4	2	10	I'M SORRY Brenda Lee	Decca
5	5	9	IMAGE OF A GIRL Safaris	Elda
6	9	7	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
7	18	4	WALK, DON'T RUN Ventures	Dolton
8	6	5	TELL LAURA I LOVE HER Ray Peterson	Victor
9	15	7	FEEL SO FINE Johnny Preston	Mercury
10	25	3	VOLARE Bobby Rydell	Cameo
11	12	11	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
12	7	10	MULE SKINNER BLUES Fendermen	Soma
13	22	4	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
14	14	7	FINGER POPPIN' TIME Hank Ballard	King
15	11	14	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
16	26	3	THE TWIST Chubby Checker	Parkway
17	17	8	JOSEPHINE Bill Black's Combo	Hi
18	8	12	ALLEY OOP Hollywood Argyles	Lute
19	23	5	ALL MY LOVE Jackie Wilson	Brunswick
20	21	8	LOOK FOR A STAR Garry Miles	Liberty
21	13	10	WHEN WILL I BE LOVED Everly Bros.	Cadence
22	29	4	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
23	20	9	MISSION BELL Donnie Brooks	Era
24	16	13	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
25	10	7	TROUBLE IN PARADISE Crests	Coed
26	19	7	QUESTION Lloyd Price	ABC-Par
27	39	3	DREAMIN' Johnny Burnette	Liberty
28	30	7	DON'T COME KNOCKIN' Fats Domino	Imperial
29	28	7	WHERE ARE YOU Frankie Avalon	Chancellor
30	31	8	THIS BITTER EARTH Dinah Washington	Mercury
31	27	10	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
32	24	10	ONE OF US Patti Page	Mercury
33	44	3	IN THE STILL OF THE NIGHT Dion & Belmonts	Laurie
34	36	7	IS THERE ANY CHANCE Marty Robbins	Columbia
35	—	2	OVER THE RAINBOW Dimensions	Mohawk
36	43	6	BIG BOY PETE Olympics	Arvee
37	49	7	DO YOU MIND Andy Williams	Cadence
38	46	3	THEME FROM THE APARTMENT Ferrante/Teicher	UA
39	42	7	SOMETHING ON YOUR MIND Bobby Marchan	Fire
40	79	2	MY LOVE Nat King Cole	Capitol
41	41	8	WAKE ME, SHAKE ME Coasters	Atco
42	33	13	CLAP YOUR HANDS Beau Marks	Shad
43	40	7	I'M GETTING BETTER Jim Reeves	RCA Victor
44	68	3	WRECK OF JOHN B. Jimmie Rodgers	Roulette
45	78	2	THE TWIST Hank Ballard	King
46	45	6	LOOK FOR A STAR Deane Hawley	Dore
47	34	8	IS A BLUEBIRD BLUE Conway Twitty	MGM
48	32	12	A ROCKIN' GOOD WAY Benton & Washington	Mercury
49	55	3	A MESS OF BLUES Elvis Presley	Victor
50	86	2	IT ONLY HAPPENED YESTERDAY Jack Scott	Top Rank
51	53	6	I SHOT MR. LEE Bobettes	Triple X
52	65	5	LOOK FOR A STAR Billy Vaughn	Dot
53	38	10	ALLEY OOP Dante & Evergreens	Madison
54	58	3	THAT'S WHEN I CRIED Jimmy Jones	Cub
55	62	7	ONE BOY Joanie Sommers	WB
56	54	7	STICKS AND STONES Ray Charles	ABC-Par
57	66	4	LONELY LITTLE ROBIN Browns	Victor
58	74	6	NO Dodie Stevens	Dot
59	63	3	RED SAILS IN THE SUNSET Platters	Mercury
60	50	9	BONGO BONGO BONGO Preston Eps	Original
61	52	6	HEARTBREAK Jon Thomas	ABC-Par
62	77	4	HOT ROD LINCOLN Charlie Ryan	4 Star
63	48	8	BAD MAN BLUNDER Kingston Trio	Capitol
64	81	2	LISA Jeanne Black	Capitol
65	51	15	THEME FROM THE UNFORGIVEN Don Costa	UA
66	—	1	LITTLE BITTY PRETTY ONE Frankie Lymon	Roulette
67	98	2	HAPPY SHADES OF BLUE Freddy Cannon	Swan
68	83	2	NIGHT TRAIN Viscounts	Madison
69	47	11	RUNAROUND Fleetwoods	Dolton
70	72	2	TA TA Clyde McPhatter	Mercury
71	—	1	NEVER ON SUNDAY Don Costa	UA
72	64	3	OVER THE RAINBOW Boysiders	Everest
73	75	4	TOO YOUNG TO GO STEADY Connie Stevens	WB
74	89	2	TIPS OF YOUR FINGERS Nick Noble	Coral
75	94	2	COOL WATER Jack Scott	Top Rank
76	—	1	HELLO YOUNG LOVERS Paul Anka	ABC-Par
77	87	9	BANJO BOY Jan & Kjeld	Kapp
78	—	2	STORM CLOUDS Buddy Knox	Roulette
79	67	11	BILL BAILEY, COME HOME Bobby Darin	Atco
80	—	2	IF I LOOK A LITTLE BLUE Lloyd Price	ABC-Par
81	69	7	MY TANI Brothers Four	Columbia
82	37	13	MY HOME TOWN Paul Anka	ABC-Par
83	—	1	YOU MEAN EVERYTHING TO ME Neil Sedaka	Victor
84	61	13	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
85	90	4	CAT NIP Dave (Baby) Cortez	Clock
86	57	17	CATHY'S CLOWN Everly Bros.	WB
87	97	2	LONG VACATION Ricky Nelson	Imperial
88	56	4	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
89	59	17	LOVE YOU SO Ron Holden	Donna
90	—	1	KIDDIO Brook Benton	Mercury
91	35	16	WONDERFUL WORLD Sam Cooke	Keen
92	—	1	FAR, FAR AWAY Don Gibson	Victor
93	—	1	DOWN THE STREET TO 301 Johnny Cash	Sun
94	76	17	BURNING BRIDGES Jack Scott	Top Rank
95	—	1	LAST DANCE McGuire Sisters	Coral
96	—	1	YOGI Ivy 3	Shell
97	93	11	MACK THE KNIFE Ella Fitzgerald	Verve
98	—	1	HOT ROD LINCOLN Johnny Bond	Republic
99	—	3	LET'S GO STEADY FOR SUMMER Three G's	Columbia
100	73	14	ALL I COULD DO IS CRY Etta James	Argo

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AUGUST 14th

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On The Upbeat

New York

Fred Nicky, owner of the **Rodgers & Hammerstein** [illegible] office in Brentwood which was set up by **Max and Louis Dreyfus**, signed by Williamson Music, **Lee Magid** to London to launch his new British firm, Alexis Music. Singer **Johnny Bennett**, brother of **Tony Bennett**, will be vocalist featured vocalist at the Riviera Post Washington, L. I. **Cannonball Adderley** plays into Birdland for two weeks beginning Aug. 4.

Kai Winding Septet set for a series of jazz concerts and dances at the U. S. Marine Corps base at Camp Lejeune, N. C. Aug. 9-13.

Gene Krupa and his quartet booked for jazz concerts at Detroit Aug. 20, Buffalo 21, Rochester 26 and Philadelphia 27.

Pianist **Tom Cristofaro** will play weekends in the Fireplace Lounge of the Chef of Five Wells Inn, Fairmondale, L. I. **Larry Meeks** is the keyboard during the dinner hours at Bacon Street East during [illegible] Thursday through Saturday schedule.

Local 802, sponsoring a contest in N. Y. to select the best new dance band of 1960. **Jimmy McHugh** has penned a tune for **Sen. John F. Kennedy** and his wife **Jackie** titled "Time'll Be A Ruler In The White House For New Yorks." **The Windjammers** quintet for a six-week night club stint in Australia. They leave Aug. 15. **Carmel Quinn** starting the Fair Shows circuit during August.

A Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS) was organized last week. **Charles Lamb** was elected prez of its temporary 12-man committee. **Kitty Kallen** is doing an English version of the Latin American tune "Sabor A Mi" for Columbia. Pic called "Be True To Me" with English lyrics by **Mel Mitchell**. **Betty Blayne**, writer and music publisher who's been ailing recently, is back to St. Mary's Hospital, Kansas City.

Ted Macero has been commissioned to write a jazz concerto for **Don Elliott**. The **Bernie Pollicks**, fave professional managers of Mills, will celebrate their 28th wedding anni Aug. 29 with a shindig at Fred Waring's Shawnee-on-the-Delaware. **Micky Addy**, Dick's vocalist-hoofer, played the part of a yet complexioned on NBC-TV's "Play Your Hunch" last Friday (5). **Johnny Nash** returns to Basin Street East tomorrow (Tues.) for a two-week stint.

Tony Martin jets to from California to be guest celebrity of the N. Y. Yankees' "Old Timers Day" at the Yankee Stadium Aug. 13.

Chicago

Maynard Ferguson's big band into the Sutherland Hotel here Aug. 24-30. **Charlie Ventura** slated for Chuck's, Milwaukee, Aug. 26. **Jack Medoff** arch down for promo of the Edgewater Inn, new Minneapolis dancery, commencing Aug. 22. **Dukes of Dixieland** set for a month at the Roosevelt Hotel, New Orleans Oct. 27.

Universal Talent Forms Belmont Label in Illinois

Chicago Aug 9

Universal Talent, which began only a short time ago as a reppery, has branched into the disk field under the Belmont label and plans initial release this month for cafe singer Tommy Cooper. Another pactee, just signed, is Joe Layne, who switched from Mercury.

Corporately known as Fleetwood Records, new firm is headed by Universal co-founder Phil Roth of downstate Springfield, and will h.q. there. Waxery also has tapped Bobby Roth of New York for promo activities.

Universal, which started with Blatch Fred Stevens (Chi) and Walter Gould (N.Y.), has since picked up a Coast office with addition of George Liberace repping in Beverly Hills.

Royalty Bite

Continued from page 61

exceed the amount of tax collected and, in general, would impose an onerous burden on the dishers. The thinking of the N. Y. State tax authorities is that the withholding system is the only way to reach the out-of-town artists. N. Y. artists are not subject to the withholding tax since they are not regarded as employees, but as contractors. Their royalty income is, of course, subject to regular state and Federal tax.

Meyers also stated that the tax ruling ran counter to the attempts to encourage industry in New York state. While the N. Y. State Department of Commerce is pointing up the benefits of N. Y. as commercial headquarters, Meyers said, the tax authorities are putting up unreasonable obstacles to the growth of the disk industry.

Rap Cast LPs

Continued from page 61

stage have to be eliminated when singing for records.

Miss Lawrence, who's currently appearing on Broadway in the return run of "West Side Story," will break in her new disk technique on an album of showtunes to be called "Tonight At 8:30." The package has been cut for the Indie Counterfire label and is scheduled for release in the next two weeks.

British Disk Bestsellers

London, Aug. 2

Please Don't Tease (Columbia)	Richard
Good Times (MGM)	Jones
Shakin' All Over (HMV)	Kidd
When Will I Be Loved? (London)	Everly Bros.
Mama (MGM)	Francis
Mess of Blues (RCA)	Presley
Ain't Misbehavin' (Columbia)	Bruce
Look for a Star (Parlophone)	Mills
Stop Rank	
Made You (Decca)	Faith
Should Come to You	Newley

More Ups Foch

Chicago, Aug. 9

With Kenny Myers upped to v.p. for sales, Mercury Records has tapped Charles Foch to fill former's old slot of promotion chief.

Inside Stuff—Music

Brian Hyland, the 16-year-old hit recording artist currently clicking with "Polka-Dot Bikini," is being managed by bandleader Sammy Kaye, for whose Republic Music the youngster was an erstwhile stockroom boy. Hyland wanted to get into the music business, hence the shipping clerk job in the bandman's publishing firm.

Kaye's Republic Music didn't publish "Bikini" nor was he alone in rejecting the demo which the tune's authors, Lee Pockriss and Paul Vance, had made. Others likewise nixed it until George Pincus & Sons nabbed it. Incidentally, the backup tune on "Bikini" is a Kaye Republic Music tune, "Don't Dilly Dally Sally."

James Cohn, composer and musicologist working in the ASCAP office, copped third prize for his symphonic composition at the Italian competition sponsored by A. I. D. E. M. (Associazione Italiana Diffusione Musicale). No first prize was awarded. The second prize was divided between two Italian composers, Giorgio Cambiosa and Giorgio Ferrari. Cohn has been working for ASCAP for the past seven years.

"A young man feels his own horn again. 74—encore—74. I'm not a kid any more" is L. Wolfe Gilbert's self-leader for his upcoming Aug. 31 birthday. Writer of songs which survive and stay alive, the kind that make ASCAP thrive, may I contact you again at '75?" is the lyricist's greeting in verse. P.S.—naturally, a plug for his catalog is part of the script.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	17	**BOB NEWHART** (WB) **Button Down Mind** (W 1329)
2	1	17	**KINGSTON TRIO** (Capitol) **Sold Out** (T 1352)
3	3	17	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	5	14	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
5	4	16	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
6	7	17	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 806 SC)
7	6	17	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
8	8	17	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1002)
9	9	17	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2190)
10	11	8	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC 323)
11	13	15	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1002)
12	10	10	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
13	15	17	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
14	17	6	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (1013)
15	12	17	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
16	14	17	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
17	18	17	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
18	19	4	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
19	21	7	**RAY CHARLES** (Atlantic) **In Person** (1029)
20	16	18	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM LSC 2303)
21	23	10	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-808)
22	20	15	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
23	25	17	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
24	26	6	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1391)
25	24	12	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2003)
26	22	12	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
27	29	13	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1402)
28	27	12	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5340)
29	31	3	**BILL DANA** (Signature) **My Name Jose Jimenez** (SM 1013)
30	34	10	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
31	30	17	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)
32	28	14	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
33	35	4	**VAN CLIBURN** (Victor) **Schumann Piano Concerto** (LM 2455)
34	32	13	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
35	36	3	**LLOYD PRICE** (ABC-Par) **Mr. Personality Top 15** (ABC 324)
36	33	16	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1414)
37	38	13	**WOODY WOODBURY** (Stereoddities) **Laughing Room** (MW 2)
38	37	14	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
39	40	7	**PETE FOUNTAIN** (Coral) **New Orleans** (CRL 57287)
40		1	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)

Sherman Clay Sells Off Sheet Music Operation

San Francisco, Aug. 9

Sherman Clay & Co., the west's largest chain of music stores, is selling off its sheet music operation to Southern California Music Co. and will concentrate on its 88 and instrument (especially electric organs) sales henceforth.

Sherman Clay was recently purchased by Pathfinder-Plymouth Corp., an eastern plastics and electronics manufacturer.

CNE Seals Deals for $30,000 With Phil Silvers, Victor Borge

Toronto, Aug. 9.

For the first time, the 14,000-seater evening grandstand show will have two headliners at this year's Canadian National Exhibition—Phil Silvers from Aug. 30 to Sept. 2 and Victor Borge from Sept. 9-16. It's understood that Silvers and Borge will each receive $30,000 for the week's chore.

Silvers will do his "Sergeant Bilko" bit, with part of the troupe this to include Maurice (Doberman) Goodfield, Herbie Faye, Joey Rose and Bill Sands. Borge will do his usual chatter and piano-playing act. Both will be on for 25 minutes each, at a $3.50 top.

Also featured for the two-week CNE show are operatic tenor Jan Vickers, Barbara Franklin, Walter Dare Wahl, Roberta Leopardi, Princess Tajana in an aerial act with mixed chorus, eight Indian girls on white horses and the Hannaford Family with six horses.

Featured are the 50-girl Canadettes. Choreography is by Midge Arthur. Alan and Blanche Lund. There will be some 400 people in the ensemble, with 90 in the mixed chorus.

For the first time in a CNE grandstand show, there will be separate international singing groups, including 24 Italians, 18 Israelis and 22 Serbians. The 60-man orch will be under the direction of Howard Cable with the show to be on a mobile stage having a frontage of 180 feet, a depth of 80 feet with settings 40 feet high. Jack Arthur is again producing.

MYRON COHEN TO BOW IN MPLS. AT FREDDIE'S

Minneapolis, Aug. 9.

Comedian Myron Cohen has been booked at Freddie's for Oct. 10-15, his first Minneapolis appearance.

Butler's formidable array of performers for the next several months promises to give a run for the money to its swanky local competitor, the Hotel Radisson Flame Room, which under the aegis of partowner Guy Lombardo also is presenting important floor show acts.

Other near-term Freddie's bookings are Hildegarde, Aug. 4-20; Cundido, Aug. 1-26; Red Nichols, Aug. 22-Sept. 2; Frank D'Rone and Buddy Lester, Sept. 19-24; Martin Denny, Sept. 26-Oct. 1; Ella Fitzgerald, Oct. 3-8, and George Shearing, Oct. 17-29.

Among others, the Hotel Radisson Flame Room has Dorothy Dandridge and Vaughn Monroe coming in next month.

N. H. Sees the Light, Okays Dinner Dancing

Concord, N. H., Aug. 9.

"New Hampshire will soon permit dinner dancing in first-class hotels with liquor licenses, according to Franklin P. Flanders, chairman of the State Liquor Commission. Flanders said "Tuesday" dance dancing licenses would be granted to hotels requesting the privilege, but that it will not be "blanket" approval. Advance permission will have to be obtained from the commission.

"Establishing that such hotels with 'proper and adequate' facilities will be allowed to offer dinner dancing to their guests, the liquor commissioner declared: 'The decision is in recognition of changed social and economic conditions and we believe consistent with the intent of the Legislature. We see no problem with respect to control or enforcement of rules governing dinner dancing in hotels.'"

Book 'Bikini' Singer

Brian Hyland, who made the top-selling disk, "Itsy Bitsy Bikini" has signed for more personals. He goes into the Aquarama, Flushing, starting tomorrow (Thurs.) and he follows with the Steel Pier, Atlantic City, Aug. 22.

Dates were set by General Artists Corp.

Godfrey & Educated Nag Set for Texas Horse Show

Dallas, Aug. 9.

The 1950 State Fair of Texas Horse Show will feature Arthur Godfrey at three performances of the opening series of shows. Godfrey will appear with his Palomino, Goldie, at the evening performances of the Horse Show on Oct. 7-8 at the matinee on Oct. 9. The Horse Show gets under way on the night before the fair officially opens.

Godfrey and "Goldie" will appear here in an exhibition of "dressage" riding, in which the horse is sent through intricate maneuvers without discernable instructions from the rider.

Ashton's Revues Denting Coast Cafe Formats

San Francisco, Aug. 9.

Success of Barry Ashton's no-name "Vegas-type" nightclub revues in Frisco and Los Angeles may set a pattern for reviving nitery business throughout the nation.

Ashton brought new format to the Terrace Room of the Statler Hilton, Los Angeles, and then to Bruno Gruntotti's 365 Club, Frisco, when both spots were having a rough go.

Instead of booking "names," Ashton built lavish-looking revues around dancers, used brief comic and specialty acts to fill between production numbers. Result has been smash business in both places, with the Los Angeles hotel holding over its revue into its 33d week and Gruntotti already having picked up the second six-week option on his show.

Latest developments are: 1) Gruntotti has just signed Ashton to produce an entirely new show, with same general format, for him to open Sept. 8. 2) Statler-Hilton management is negotiating with Ashton to produce shows for it for all of 1951. 3) Intercontinental Hotel, San Juan, Puerto Rico, has asked Ashton to produce same type of show for it, and inquiries from nearly a dozen other major U. S. niteries have come in. 4) Ashton is considering putting together a "roadshow" or three same-type shows which would tour from nightclub to nightclub.

Latter possibility is, of course, the big apple and if proven economically feasible would have revolutionary effect on nitery business in many cities.

Brumbach Circus, Soviet Escapees, Folds in Reich

Ramstein, Germany, Aug. 9.

Another famous old German theatre folded its tent for the last time and faded away, as the Gustav Brumbach Circus gave its final performance here.

Brumbach himself came out of East Germany in 1949 hoping to reorganize his family circus with better results on the freedom side of the Iron Curtain. Taxes, transport costs, maintenance of the animals and need for new equipment ran him about $20,000 into debt.

The circus has been in the family for 150 years, and created a sensation when the family, with elephants and trained horses made a break for freedom from East Germany in 1949.

Brumbach's son, daughter and son-in-law, who have an act called "Jugglers on Horseback," are signed for some shows outside of Germany, and the animals are up for sale to German zoos. The 70-year-old director will retire.

Elektra: Jo March

Femme folksinger Jo March has joined the Elektra roster. Her debut LP for the diskery is scheduled for October release. The thrush formerly appeared under the Jo Mapes moniker.

Frisco's Fairmont Books Joe E. as Change of Pace

A further indication that the hotel rooms are seeking to get away from the formula of girl singers is seen by the booking of Joe E. Lewis at the Fairmont Hotel, San Francisco. Comic goes in for three weeks starting Jan. 26. The Fairmont has been using jazz names of late after a steady diet of the chanteuses for many years.

New York hotels are also holding off on booking their fall and winter headliners in hopes of finding new names as well as formula for their major rooms.

Amateurs Thrive In Denver Parks

Denver, Aug. 9.

A cooperative enterprise started 13 years ago to encourage the development of young theatrical talent and furnish free recreation for Denverites and Mile High City visitors has snowballed into a huge undertaking that now has counterparts in many of the 50 states and several foreign countries.

Through the joint sponsorship of the Dept. of Recreation, City and County of Denver, the Denver Public Schools and the Rocky Mountain News, "Showwagon," a unique venture in open air variety shows, produced one night a week in a different city park during midsummer, has brought some 2,000 performers before the public, some of whom have gone on to professional careers on stage, tv and cafes, per J. Earl Schupp, director of recreation for the city.

Some 6,500 freeloaders parked themselves on the grass of the 15 city parks for each performance of the Showwagon, which has been produced for the past three years by Raoul Tatom, a former showman, but now a member of the city parks department. The Showwagon derives its name from the large vehicle used as a portable stage complete with foot and overhead lights and sound system. Acts are auditioned on two nights early in the week for that Thursday's show and each performance is different necessitating a wide search for talent which is taken care of through the co-sponsorship of the Rocky Mountain News which devotes considerable space to the Showwagon promotion annually.

MEX BLUENOSE DRIVE SHUTS DOWN TOP SPOTS

Mexico City, Aug. 9.

The latest bluenose drive in this city is aimed at top bars and cappel clubs which have offered musical entertainment in the past. Mayor Ernesto P. Uruchurtu has ordered immediate shutdown of entertainment in such spots as Sonrammin, Rioja Bar, Rio, etc.

Effort is also aimed at (dimmer) bars to single women. This is to clamp down on operations of low-class street walkers, chased off the streets, who have been frequenting bars, especially those catering to tourists.

While bar and restaurant managements are seeking permits, there seems to be strong official disinclination to process them. Affected by ban are about 150 spots, but the Mexican Management Union said the situation is not serious yet since coaches are still receiving pay.

However, the situation may deteriorate further for it is learned from a reliable source that Uruchurtu is next planning a Saturday and Sunday shuttering of dance halls and cabarets. If this broader edict is enforced, the Musicians Union said that hundreds of musicians and entertainers will be affected.

Bernstein to Package B'klyn Par Xmas Show

Sid Bernstein, who packaged the clark jazz festival at Atlantic City a couple of weeks ago, has tentatively lined up the Brooklyn Paramount for a Christmas show layout aimed at the teenagers. Although no names have been set as yet, Bernstein is planning a layout of disk names for the Dec. 23-Jan. 1 stand. Bruce Morrow will emcee.

Big Spots Leaning Towards Youngsters As Intimeries Switch to Vet Names

A quiet revolution is taking place in the cafe field. The larger rooms as typified by the Copacabana, N. Y., seem to be veering toward the more youthful performers, while the small spots, originally held to be showcases for newcomers, seem to be leaning toward the vets. The fact remains that the change of pace is benefiting both kinds of niteries.

The Copacabana, which during the past season booked Bobby Darin and Paul Anka, has renewed these singers for May and June. Copa also has set Della Reese opening tomorrow (Thurs.) and also booked Connie Francis, Dec. 1, her first performance at that spot. Copa has also played Earl Grant and they are scouting around for more youthful names.

At the same time, the intimeries, which started out as showcases for the youthful singers, are finding that they are cleaning up with the veterans. For example, the Living Room has been doing well with headliners such as Arthur Tracy, Al Martino, Mel Torme, Betty Reilly. They have now booked Cab Calloway.

Basin St. East, regarded as one of the hot rooms at the moment, is combining jazz names with the newer crop of performers. The room has a wide latitude of acceptance. Admittedly, Peggy Lee brought the room its first major splash. Since then, it has gone on to cop excellent headlines with Sarah Vaughan and Frances Faye, among others.

The soon to be opened Intimery, The Camelot, is also heading in this direction. Opening with Vic Damone starting Sept. 8, it has also set Tony Pastor. Its latest booking is Julius LaRosa who goes in Oct. 27.

The reasons for the switch are varied. Although both types of rooms have developed particular kinds of clientele, attempts are being made to enlarge scope of their patronage. At the same time the small rooms have expanded budgets to make it sufficiently attractive to the standard acts. These performers also find it easier to work within the tinier spaces.

However, the major lure is the prospect of making good before an entirely new group. Material is not too easy to come by and new faces take a lot of expensive arranging. In making the switch, even the old material makes a bigger impact because much of it may not have been heard before.

Dallas Club Switches To Revue-Type Format

Dallas, Aug. 9.

The Sovereign Club here is switching to "revue type" entertainment. On Sept. 24, as its season opener, the spot will present the Broek Wall production of "Sticks and Stones." Wall, who started the revue trend in the city with "Bottoms Up" last summer, recently produced "Mr. Wonderful" at the Maple Theatre here.

Since the spot operates under private club rules, the show will be four members and their guests exclusively. There will be no cover charge. The Sovereign will start the curfew law by converting to a breakfast club immediately after midnight and a special "Breakfast show" will be presented for the stay-up late crowd. The show will have a cast of five principals.

L.A. Judge KOs 5 of 13 Counts In Bright Vs. Penny

Los Angeles, Aug. 9.

Federal District Court Judge Leon R. Yankwich has dismissed five of 13 causes of action brought by AGVA administrator Jackie Bright against former AGVA proxy Penny Singleton in his suit alleging defamation of character.

The causes of action which Yankwich declined to dismiss include oral and written statements allegedly made by Miss Singleton to AGVA's membership, national board and national convention last year. The remarks deal with alleged mishandling of funds for AGVA's Foundation for the Home for the Aged.

Yankwich's comment, in part, said: "The original of this complaint clearly shows that we are dealing with what, but for the allegation of malice, would be a privileged publication. . . . It is also quite apparent that an attempt is being made to change one action for defamatory statements occurring during a dispute within a fraternal organization of artists into a series of actions. To some extent this is justified by the fact that the statements were repeated both orally and in writing, either to the same group at various times or to different groups.

"The original complaint had 21 points. The first amended complaint, filed in May, contained 13 points. If Bright's attorneys do not seek reinstatement of the dismissed points, there will be eight left."

Basin St. East Resumes Full Week Show Policy

Basin St. East, N.Y., which has been on a five-night weekly entertainment schedule resumes full weekly tomorrow with the bill comprising Gene Krupa, Dizzy Gillespie and Johnny Nash.

The spot has also set, coming attractions, Erroll Garner, Sept. 18; Lenny Bruce to be on the same bill with Pat Morrison, starting Dec. 1; Dan Rickles is slated for an October date there.

COPENHAGEN SHOWMAN IN

Richard Stangerup on Talent Hunt Promotes 'Holiday on Ice'

Richard Stangerup of Copenhagen is currently in America. Promoter of "Holiday on Ice" in the Scandanavian countries, he's also booked Louis Armstrong, Sonja Henie, Harry Belafonte, Nat Cole, Duke Ellington, Benny Goodman and Marlene Dietrich.

In addition to Manhattan, Danish showman will talent-scout in Minneapolis, Cleveland, Las Vegas and Hollywood. He came by air.

'SNOW WHITE' ON ICE A LONDON XMAS SHOW

London, Aug. 9.

Tom Arnold has fixed his Christmas plans for the 8,000-seat Empire Pool at Wembley. It's to be the first ice adaptation of Walt Disney's "Snow White and the Seven Dwarfs," running Dec. 20 through Feb. 25. Revolving stage will be used for the first time on ice, says the producer, who'll stage the show with Gerald Palmer in charge of the skating.

The Frank Churchill score will be used, with 250 artists and about 2,000 dresses. Arnold says that the show will cost about $200,000. Ice spectacular ambitious for venture.

Radisson Drops Color Bar With Dot Dandridge

Minneapolis, Aug. 9.

When the Hotel Radisson Flame Room reopens to its same policy next month, Dorothy Dandridge will be the initial attraction. She'll be first Negro performer ever to play the hotel on which Guy Lombardo recently acquired an interest.

Vaughn Monroe has been inked to follow Miss Dandridge. The engagement in each instance will be for a fortnight. Booking of Miss Dandridge represents a breaking down of the color line at the new posh Flame Room. The hotel hadn't ever played a Negro at its former smaller and less elaborate Flame Room, either. There'll be more of them henceforth from time to time, however, Lombardo says.

Flamingo Cuts Gary Crosby Stand By Week; Deny Ill Health Report

Las Vegas, Aug. 9.

Gary Crosby saw the good and bad side of show biz last week. First, he got a surprise visit from his father, Bing, who joined him onstage at the Flamingo Hotel. A few days later he left the show.

Gary, co-starring with Joe E. Lewis in the Flamingo Room, had just about finished his 35-minute act when promoter Lewis, when he said to the audience: "I don't think I can do the next number without my partner, Bing Crosby." The elder Crosby left his table and joined his son onstage. His first comment was: "I'd known you were gonna call me up I'd have worn my hat."

The couple dashed for "Sunnie Monday" and Bing heard up to a standing ovation from an audience which seemed to be happy that the concert on a February night was unusually warm.

On Tuesday, A. J. Foyle, Gossip columnist for the Las Vegas Review-Journal said that Gary would have to cancel out at his Friday-week engagement with the Flamingo after only three weeks' session of 45 nights, and that Carlo Alberghetti had been signed to fill in the one week. The story said Young Crosby has been under a doctor's care here. It was learned reliably that his

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Dorothy Loudon in N.Y. Hotel Bow at St. Regis

Dorothy Loudon, who has been a frequent performer at the Blue Angel, N.Y., is shifting to the St. Regis Maisonette. She goes in for a four-weeker starting March 30, 1961.

The hotel has also set Gloria De Haven who moves in Nov. 18. Fernando Montel will open the room Sept. 7.

It Doesn't Pay to Evade Border Formalities If Entering Can. to Work

Ottawa, Aug. 9.

The moral of this story is, don't enter Canada as a tourist, then accept employment: take the minute or so to fill out the customary temporary-entry form at the border, show your contract, and make a legitimate entry.

Lewis & Christie, runners who made the trek from The Chaudiere in Los Angeles to the Chaudiere Club here, claimed a Chicago agent advised them to skirt potential weekend border snafu by entering Canada as tourists to fill the Chaudiere booking. They opened there Monday (7), closed the next night after with three of a dozen packed shows when a Canadian immigration official warned them of possible action if they continued with Tuesday's second show. When they failed to work the second show, the club management cancelled them.

Because they entered Canada as tourists and accepted the Chaudiere shows, the department field man could have reported their action to his chief who, with unemployment a torrid subject here, might well have ordered them deported. Had that happened, the comedy pair could not have entered Canada again without special permission of the Minister of Immigration, each time. As it is, having heeded the warning, stopped working and left, they can re-enter the country at any time.

But if they have a contract, they will have to show it at the border, get the usual temporary permit Form "Imm. 242," then work. Tourists are forbidden by the law to accept employment.

Kingston 3 Big in N. H.

Hampton Beach, N. H., Aug. 9.

Hampton Beach Casino ballroom hit a new record last Wednesday (3) with the Kingston Trio in for the first time with 3,874 paid at $2.50 per person.

John Dineen, operator of the ballroom, had around $6,000 in advance sales for the one-nighter.

Try Cruise Ship Idea Again Off A.C. Wharf

Atlantic City, Aug. 9.

And now it can be cocktails at sea each afternoon from 4 until after 6 p.m. on the Potomac, former presidential yacht used by Franklin D. Roosevelt. Ship will be operated by the Neptune Lines of Camden, vessel's owners, and will sell three times a day from wharf in front of Hackney's big seafood house uptown. Potomac has a capacity of 280.

Cruise to sea idea is not exactly new here. It was tried some years ago when Frank Gravatt was operating Steel Pier. Passengers boarded big boat at pier's end for daily and nightly trips. Idea was dropped when boat ran into storm at sea and couldn't make it back to pier or even resort. Finally landed big group of seafood visitors in Philadelphia, finding it could only make port in New York or up the Delaware bay and river because of the heavy squalls.

Beach Clubs Try Top Coin Talent; Lido Buys Berle

Indications that the beach clubs are moving into greater importance as prime talent buyers during season is seen by the Malibu Beach Club, Lido Beach, L.I., inking of Milton Berle for a one-nighter on Aug. 19. This spot has had offers out for as much as $10,000 for Frank Sinatra. The El Paso, also in Lido Beach, has purchased Vicente Della Chiesa and Roberta Sherwood. The Shorehaven Club, Bronx, has bought acts such as Henny Youngman and Harvey Stone, among others.

The increasing use of name talent indicates that within the next few years, the beach clubs will be vying with the Catskill hotels for names. It's been a market that has been developed very slowly. But now the beach spots have been using names on weekends to build up its eatery business. Unlike the mountain spots, the bulk of the beach clubs are open for outside business instead of merely furnishing entertainment for its members.

The newly found financial ability to hire the top level of names also indicates a tremendous growth potential for the seaside spots. It's believed much of the clientele has come from the mountains. This year, many of the Catskill inns have dropped off. Exceptions are the two leaders, Grossinger's, Ferndale, and the Concord, Kiamesha Lake, plus one or two others which have been able to maintain last year's stride.

Pat Boone, Brenda Lee Set for Michigan Fair

Detroit, Aug. 9.

Pat Boone, last year's ultimate gate puller, will be back at the Michigan State Fair over the Labor Day weekend to lead the Coliseum show. On the second weekend of the Fair, Brenda Lee will be the headliner.

Supporting Boone will be the Lennon Sisters, Dick Williams and his dogs and other attractions yet to be booked. Miss Lee will be supported by Joanne Black, The Brothers Four, Steve Gibson and the Red Caps and others to be set. Fair will run from Sept. 2-11.

Godfrey, Boone for York Fair

Arthur Godfrey has been inked for a one-day stand at the York (Pa.) Interstate Fair on Sept. 18, joining Pat Boone who goes in Sept. 15.

Fair opens Sept. 13 with Don Durant of the Johnny Ringo telefilm, and follows with Liberace on Sept. 14. Frank Wirth is booking the dates.

Davis to One-Man It

Hollywood, Aug. 2.

Sammy Davis Jr. will do a one-man show at Huntington Hartford Theatre, Hollywood, Oct. 24 to Nov. 13, thence to the Geary, Frisco, for two weeks.

He'll work with a large pit orch.

Belafonte Hits 'Escapist' Show Bizites; Asks More Political Action, Less Pools

Tokyo, Aug. 8.

After acknowledging that he has been cautioned from time to time to "play it safe" by fearful entertainment administrators, Harry Belafonte said, "I think it is false to think one's concern with political life and one's country is necessarily at the risk of one's career. I don't see anything happening to me," he submitted with a grin, "except millions are flocking to the theatres to the tv screens and to buy my records."

Here on the first leg of an 11-week concert-vacation global tour, Belafonte was taking time out between his seven half Japan performances to discuss the position of the performer as a participant in social and political affairs. It is well-known that Belafonte is an energetic and outspoken participant in these matters, being identified with such movements of only partial popularity as the banning of nuclear weapons and in organizing with Sidney Poitier the Committee to Defend Martin Luther King and the Struggle for Freedom in the South.

Pausing perhaps to mull his good fortune, Belafonte continued. "It has the capacity to hurt. But I think the individual must really weigh his own values by what he seeks in life. If it's a plush ranch-type mansion with a swimming pool in back—if these are his values—then this is the extent of his concern.

"For myself I can't be all things to all people. I don't want to be. Then I'd just be nothing," he told VARIETY in his Imperial Hotel suite.

Belafonte leaned back and offered, "Once upon a time, the artist, whether he was the performer, the writer or the painter, was in a society that welcomed him as an outspoken and free-thinking man. He was part of an intellectual group that met in restaurants and went to meetings and participated in violent discussions. It was a rich and common thing.

Anti-Social Status

"Now," he continued, "we live in a period where the artist is relegated to anti-social status. For this he is partly responsible. He has chosen a life symbolized by the swimming pool, a high life as a member of a fast set with new words and kookie attitudes which influence young people.

"Yet when it comes time to discuss factors influencing his life, his family and his society—factors that he can influence—all of a sudden he suffers from a concept of himself as a big favorite to all people."

Asked if he feels such participation is an added responsibility of the entertainment figure, Belafonte responded, "I don't think that is an added responsibility, but as basic responsibility, just as a human being. If there is a war or a revolution or if a nuclear bomb is dropped, is the artist removed? Are the people in Beverly Hills going to hide behind a private fallout curtain? If a bad president is elected, are they going to be any less affected?

"I'm not saying an artist must necessarily go out and be a voice of protest," Belafonte added, "but by the same token, he can be a very positive and embracing creature."

Questioned as to how qualified the average performer is to speak on worldly affairs, Belafonte replied, "How qualified is any citizen to concern himself about politics? How qualified is the voter to vote? What guarantees have we on the qualifications of the elected officials or the United Nations delegates or that a surgeon will be skillful or that a minister is truly devout?"

'Parlor Liberals'

He then discussed a segment he terms "parlor liberals." He said, "A lot of artists I know will invite Sidney Poitier and myself to dinner, tell us of their love for their Negro maids, chauffers and hairdressers. They sound off. We go home and maybe in a year or six months or a week, we call on them saying that there are courageous students who need money for bail or for scholarships in case they cannot return to their schools. We say that we only need $200 and that we read where they made a million and a half last year. They tell us they have to hear from their accountants.

"I see fear all around me and I have no respect for it," Belafonte said.

With equal disdain, Belafonte regards the artist who can blandly announce rhetoric in public on popular appeals such as funds for crippled children or heart disease victims. "We have more professional humanitarians in show business than in medicine and science," he said wryly, adding, "but I can't think of anybody who has

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Vaude, Cafe Dates

New York

Jane Froman to repeat at the Persian Room of the Plaza starting Nov 9 . . . **Dennis Day** inked to General Artists Corp . . . **Al Burnett**, operator of the Stork Club, London, talent gandering in New York . . . **Teri Stevens** booked for the Aruba International, Aruba, Netherlands West Indies . . . **Bob McFadden** posted for the Chateau Madrid, Aug 25 . . . **Peter Palmer** opens at the Queen Elizabeth, Montreal, tomorrow (Thurs) . . . **Al Martino** set for the Club Blossom, Atlantic City, Friday (9) . . . **Phyllis Diller** returns to the Bon Soir, Sept 8 with dates to follow at the Hermitage Room, Pittsburgh, Oct 21, and Mr. Kelly's, Chicago, Oct 31 . . . **George Moro** to produce the lines at the Latin Casino, Haddonfield, N. J . . . **Margo Cameron** opens at Bimbo's, San Francisco, tomorrow (Thurs) . . .

Al Bernie inked for the Copacabana next Thursday (18) on the bill with Della Reese . . . **Four Lads** signed with the William Morris Agency . . . **Bobby Rydell** ditto with General Artists Corp . . . **Andrews Sisters** go into the Talk of the Town, London, for eight weeks starting Oct 31 . . . **Phil Foster** set for the Astor, London, Aug 22. Personal manager Harry Steinman to go over for the opening . . . **Frances Faye** inked up for the Trade Winds, Chicago, Oct 6, and the Flamingo, Las Vegas, Dec 22 . . . **Monika Boyar** and **Tonia Vella** newcomers to the Viennese Lantern . . . **Johnny Puleo** set for the Montmartre, Framingham, Mass., (playing a two-weeker at the Domino Club in Disneyland) . . . **Dick Saunders** band backstage singer . . . **Stan Irwin** has signed a new contract for **Mary Kaye Trio** to play 20 weeks in the Casbar Sahara, Las Vegas. First stand under new pact is for five weeks starting next Mar 22.

Hollywood

Gerald Dolin set to pen arrangements for **Louis Prima & Keely Smith's** "Swingin' Party" show opening Aug 9 at the Desert Inn, Las Vegas . . . **Clyde McCoy's** band booked for five weeks at Marineland in September . . . The **Buddy Bregman** Show opens tomorrow (11) at the Moulin Rouge. Bill includes **Bobby Vee**, **Joan O'Brien** and special guest **Jimmy McHugh** . . . **Chuck Cabot's** orch returns to the Palladium after a 10-year absence Aug 19-20 . . . **Champ Butley**

Kansas City

Bill Hayes follows his chore in "Student Prince" at the Starlight Theatre here with a stint in "Who Was That Lady" at the Barn Theatre, Canal Fulton, O., opening Aug 17 there . . . **Tony DiPardo** and **Tommy Reed** agency has set **Nora & Barney Brooks** (Mr and Mrs BB) into Charley's Cafe Exceptionale, Minneapolis, opening Aug 15, and following **Rose Marie**, who held the date for five months . . . Same office has **Max Cooper** at the Stardust Club, Wichita, where he was held over after a 10-day stand . . . **Minnie & Milt's Agency**, Joplin, Mo., is shifting from singles to combos and has **Debbie Knight & Her Men of Music** (4) as the first group . . . **Ken & Mitzi Welch** follow their current stand at Eddys' here with a stand at the Starlight Roof, Chase Hotel, St. Louis, opening there Aug 25, set by ABC . . . Next in at Eddys' will be **Paul Gilbert**, in a return date, opening Aug 19 . . . **Marilyn Davies** out of Eddys' to the Robinson Hotel, Minneapolis, and **Vic Perry** from the same hill here to the Palmer House Club to work with **Nelson Eddy & Gale Sherwood**.

San Francisco

Freddy Martin orch and show opened at the Fairmont's Venetian Room . . . **Enrico Banducci** signed **Jack Douglas** for a lowercase hungry i run this fall . . . **Joe Sullivan** departed the Club Hangover after eight years. **Eddie Higgins** replaced him . . . **Dick Swig** signed **Joe E. Lewis** for three weeks at the Fairmont starting Jan. 26 . . . **Marlene Dietrich** booked into the Geary Theatre Sept. 9-10, and **Johnny Mathis** booked into same theatre Sept. 13-18.

Reno

Paula Anka did a walk-on in "The Mistletoe" while in his debut at the Riverside . . . **Lili St. Cyr** in for four frames at the Mapes on Aug. 18 . . . **Sammy Davis Jr.** inked to follow on Sept. 15 . . . **Gaylords** in reprise at Holiday . . . **Joaquin Garay** with **Freddie Bell & Bell Boys** to open at Golden Hotel Aug 18 . . . **Gene Raine** debuts at Holiday Sept. 8 . . . **Andrini Bros.** to Wagon Wheel at Aug. 10 . . . **Art & Betty Todd** in longterm date at Cal-Neva Lodge, Tahoe for one week Aug 22 . . . **Town Pipers** here at Tahoe Plaza, Tahoe.

Dallas

Crescendo Club, new midtown primitory, opens Sept 15 with Dave Gardner in for a week . . . **Paul Neighbors** orch into the Roosevelt Hotel, New Orleans, Aug. 7, for four frames . . . **Norwood Ballew**, whose Tree Club is the smallest private club here, has **Johnny Barbanis** opening Aug. 5 for a week, and in October brings in a small revue starring **Ann Benson**, written by **Jerry Segal**, and will feature pianist **Camilla Duncan** . . . **Jack Cannon's** quartet in for a month at the Cipango Club . . . **Charles Ced** has taken over Ray's 88 cafe and will turn it into another private club.

London

Paul Raymond has taken over the Celebrittie restaurant off Bond Street, and has launched it with a floor show called "Paul Raymond's Vanities of 1960" . . . **Eartha Kitt** is being paged as the next star of the Hippodrome's "Talk of the Town," but it's still a maybe . . . TV personality **Gary Marshal** also doubling as an in-the-flesh act at the Jack of Clubs.

Tropicana Inks Folies for Five

Las Vegas, Aug. 9

A five-year contract between the Tropicana Hotel and the Folies Bergere has been finalized. The Folies, now playing its seventh month at the Strip hotel, has a cast of 80.

J. Kell Houssels, Tropicana prexy, said there would be an entirely new Folies Bergere this fall, including all new costumes and scenery. Paul Derval, director of the Folies Bergere in Paris, will come to Las Vegas yearly to assist Lou Walters with the productions.

Lt. Gov. Heads N.Y. State World's Fair Commission

Albany, Aug. 9

Lt. Gov. Malcolm Wilson has been appointed by Governor Nelson A. Rockefeller to head the State Commission on the World's Fair.

The Governor said he would designate Wilson as chairman when the eight other members are named. Under a bill passed at the recent session of the Legislature, the Governor was authorized to select three commissioners, Senate Majority Leader Walter J. Mahoney, three, and Assembly Speaker Joseph F. Carlino, three.

The Commission is directed to prepare for active participation by the State in the 1964-65 fair in New York City. The fair is being managed by a non-profit corporation guided by Robert Moses.

New Atlanta Ops

Atlanta, Aug. 9

Abe Shulman, veteran cafe operator, and Ed Tedder, another night club figure, have taken over management of Lehs Pigalley in downtown Atlanta.

This spot specializes in entertainment a la Francaine, replete with singing waiters, can-can dancers and Parisienne decor and cuisine.

Nichols Books Name Package

Dallas, Aug. 9

Mrs. J. David Nichols has signed Marie McDonald, Nick Lucas, Henny Youngman and the Woody Herman band for Sept. 15 at the Music Hall here. It will play Houston the following night.

The Nichols organization will sponsor the "Stars of the Lawrence Welk Show" as the forthcoming attraction here on Aug. 8 and also in Houston.

Belafonte

Continued from page 49

spoken out on civil rights for professional expediency.

As for himself as a touring artist, "In America I'm certainly more outspoken. I'm dealing with the internal affairs of my country.

"But as far as coming to Japan and speaking on the Congo crisis or on the Kishi Government, I don't feel I am equipped or have the right. I am embraced as an artist, not as a political figure. I have no desire to be provoking. I think my music and my art expresses my feelings on humanity.

"I'm not vouching for the quality of thought of an artist," Belafonte added. "Popular opinion can either accept or reject what he has to say. And I'm not asking anybody to believe what I have to say. I just don't want to be stuck in a closet and only brought out and dusted off when it's show time."

'Summit' Resumes for Pic Preem

Sinatra, Davis, Lawford, Bishop, Join Martin At Vegas' Sands for 'Ocean's Eleven' Bow

Las Vegas, Aug. 9

When Warner Bros. had the world premiere of "Ocean's Eleven" in Las Vegas last Wednesday (3) it brought about a reunion of the "Sands Summiteers" who star in the film and who appeared for four weeks in the Sands Copa Room while shooting the picture here last winter.

Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, and Joey Bishop — the original quintet of "Summiteers"—all came back to the scene of their smash engagement. Martin is current star of the Copa Room and he was joined onstage by the others, plus Buddy Lester, who also has an important role in "Ocean's Eleven."

It turned out to be one of those "once in a lifetime" shows, with the stars reviving some of the gags that made the previous stint both historic and memorable.

At one point the "Summiteers" were singing "Birth of the Blues." Dean Martin slipped and while Sinatra, Davis, Lawford, Bishop and Lester were picking him up off the floor, Leo Durocher leaped up from his ringside seat and shouted, "Safe!"

Joe E. Lewis came over from the Flamingo and was in on the levity until he had to return for his show, same for Gary Crosby, co-starring with Lewis.

A cocktail party hosted by Sands impresario Jack Entratter preceded the dinner show shenanigans, and brought out most of the headliners now appearing on the Strip. Monique Van Vooren and Gene Barry were on hand until they had to report back to the Riviera for "Destry Rides Again."

Other ringsiders in the Copa Room were Louis Prima, Keely Smith, Tony Curtis, Janet Leigh, Ann Miller, and Nick The Greek Dandolas, latter quietly surveying the merry makers.

"Ocean's Eleven" producer-director Lewis Milestone was in the audience, also the pics civ'ffers, Jimmy Van Heusen and Sammy Cahn. Members of the cast in attendance included Las Vegas own Hank Henry, top banana at the Silver Slipper, who has an important role in the film. Henry, Silva, Cesar Romero, George Raft, Dick Benedict, Richard Conte, Shirley MacLaine and Patrice Wymore.

After the dinner show, which ran past 10 p.m., the audience made up mostly by visiting and local newsmen and assorted VIP's who were there by invitation only, went to the downtown Fremont Theatre where "Ocean's Eleven" was screened at midnight.

Thousands jammed the street in front of the theatre, which had been blocked off from vehicular traffic.

Hank Henry and Joey Bishop acted at emcees for the festivities, introduced each celeb upon arrival. Cameras were trained on the scene and the tv footage will be used on an upcoming Jack Paar show.

A.C. Spot on Carpet For 'Lewdness' & 'Hostesses'

Atlantic City, Aug. 9

Paddock International bistro located in midcity, was accused last week (3) of permitting indecent entertainment and "hostess" activity by agents of the New Jersey Alcoholic Beverage Control. City Commissioners were told by ABC director William Howe Davis that the club permitted "lewdness and immoral activity and foul, filthy and obscene language both by male and female entertainers."

Davis ordered club owners to appear at a hearing Sept. 13, in Newark to show cause why the license shouldn't be suspended or revoked.

Gary Crosby

Continued from page 49

general physical condition has deteriorated since he was placed on a diet and he is also suffering from a mild heart condition."

Crosby's local physician, Dr. G. V. H. Kleifgen, told VARIETY Thursday afternoon that it was true about the heart condition, but "it is only temporary."

On Friday, "So Las Vegas Sun had Page One story in which Crosby denied that ill health was causing him to leave his Flamingo engagement one week early.

"As far as I'm concerned," he was quoted by the Sun, "I have fulfilled my contract with the Flamingo. I am in good health and perfectly capable of continuing but the hotel simply did not pick up my option—which is their prerogative."

A Flamingo spokesman pointed out that the original story was released to the Review-Journal "as a friendly gesture to Gary Crosby so that his professional status would not be impaired."

Crosby opened at the Flamingo on July 21, and sang for about 55 minutes in each of the two shows. On the following night he had throat trouble, and was replaced by Bobby Darin at one show and Billy Daniels on the other. He didn't miss any more performances after cutting his act to 35 minutes.

VARIETY BILLS

WEEK OF AUGUST 10

NEW YORK CITY

MUSIC HALL

AUSTRALIA

MELBOURNE

SYDNEY

BRITAIN

BIRMINGHAM

BLACKPOOL

BRIGHTON

LOS ANGELES

LAS VEGAS

MIAMI-MIAMI BEACH

RENO-TAHOE

SAN FRANCISCO

CHICAGO

Cabaret Bills

NEW YORK CITY

N.Y. Niteries

Continued from page 1

moved to Los Angeles and San Francisco respectively. The heavy strike of some months ago caused the cancellation of many tours.

There is also some gouging of tourists at the parking regulations in which a tourist can find a $15 or a $5 ticket on his windshield where it was turning his back on his car for a brief time. There is also a beef voiced in the same breath at the excessively high parking lot rates. There are other sore points such as the persisting belief that the income bracket seems to be getting more penurious as the years go by. That the city is selected more to that type that the better-based variety is borne out by the fact that most of the quality acts close over the weekend during the summer.

There is also the feeling that "New York is a Summer Festival" campaign hasn't been so effective this year as previous summers. There is the belief that some new points of interest are needed to perk up tourism. Disappointed is not the tourist bonanza that was originally figured.

Another factor is the absence of some of the large conventions which summered here in previous years. Niteries and hotels, particularly, miss this kind of extra trade.

IA Vs. Tax Shelter

Continued from page 1

thousand or so from the 1958 total; but that's apparently insufficient for the cameramen and film editors who use the runaway trend avoiding their incomes. Fortunately, as Walsh noted, telefilms continue to be a Hollywood mainway, but even too there's mounting movement abroad.

Relative to all this, a more specific plan from LA Conservatory Local 659, prime suggestion being to maneuver the majors and indie producers to a parley with IA Ditto for the Madison Avenue shops who favor foreign locales for tv commercials, and further motivation to oust a Senate finance committee hearing. Yet those all have a fur-ball-of-a-with ring, for who would suppose the producers, let alone the IA, are about to hoist the surrender flag?

Typical of the "unrealism" flashed here was an appeal for Congress to change the tax-favorable laws on foreign residency, upping the minimum stay abroad to enjoy tax advantage from 18 months to 10 years. It won't get anywhere, to be sure, but is a cosmic expression of the frustration and bitterness seething in the picture craftsmen.

IA's problem is something more than just to ventilate such fury. It is, rather, one of concrete, result-getting action—the shape of which is nebulous just now.

Olympic Visitors

Continued from page 2

rented out their apartment for the duration in obeisance to a decoration call from the city for extra visitor accommodations, though his factor is admitted to have been exaggerated.

Where do Romans go? Statistics say that those who can afford to get out for a day go to the Italian Alps or to the Adriatic resort north and (mostly) south of Venice. Few go south.

Those who for one reason or another have to stay (or prefer to stay) closer to Rome, a number of fashionable resorts have sprung up within easy driving distance of the Eternal City. Most of these also lend proportionately more entertainment possibilities than Rome itself. Among the top new-developed fringe playgrounds are the Castelli and Bari D'Argento (Silver Bay) areas south of the city, as well as nearby Anzio, Lido di Tarquinia and Castelfusano. North along the coast are Fregene, long a close by hangout but now better than ever, as well as Latinpiri, Santa Marinella, Santa Severa.

Most if not all hotel niteries and top dance bands and talents to attract summer customers trade or vacation exclusives on other the summer months in the variety.

New Acts

MICHEL DE LA VEGA
Magic
13 Mins.
Gatineau, Ottawa

In Canada from France only a month, Michel de la Vega works the frame-in-a-trunk routine that has become w.k. this year (its relative to and circumvent Vega uses tactic stalling and combines the period tactical wants to the straight stuff. Addition of even a few added magic bits would strengthen a although it has considerable impact as is. Short has a customer rip to help the Vega's video wrists with string, seal them with wax, tie her in a canvas sack, spill her into a trunk, which is twice-barred and solidly roped. Vega drapes a silk curtain over the setting behind which he drops out of sight and, in a split second, his opposite takes his place. Trunk, back in view is untied, unbarred, sack is opened and Vega is inside, his wrists tied and sealed.

Vega gabs throughout only in French, but stint has enough sight appeal to make the gabbing gravy for those who understand French and night caught it: there were scattered chuckles from tabloids. Vega had done a tv guest shot on CBC's afternoon circus show while in a Quebec City eatery. It showed up nicely although better video staging would improve it. Germ.

WICK & BRAND
Comedy
24 Mins.
Carnival, Phoenix

This is a playback date for Bobby Wick and Ray Brand, a pair of Ivy League funsters, at Felix Rosse's Carnival Room and the improvement in the stint since last time around would indicate plenty of time weeding out and adding new stuff. Result is a slick, smoothly paced 24 minutes of anything that should parade the lads from the halfring saloon circuit and graduate them up to the supper niteries.

Brand sleuths for Imperial Wick. Turn rely for most part on topical situations to score the works that exist in abundance at the present time. Act is flexible enough to be tailored for any club. Strong contenders for tv and for dates. Gilb.

NEYLA IZ
Songs
23 Mins.
Cork Club, Houston

This Turkish import from Istanbul has everything necessary to make it big in major U. S. nitteries except the song selections. She's a beauty, looks, has fine voice, poise, poise, continuing and presentation. Femme first appears wearing a Turkish robe in the dress "Unkulere" in Turkish and "Mouslim" in Arabic. The she sheds robe to reveal gleaming white gown and a figure. At times she applies both Turkish, as though trying to put the tune in a side pocket, and that top is something to see.

Miss is turns to Spanish with "Que Sera" Italian with "Buonissimo Trovatore" and finally English with "I Could Have Danced All Night."

Through follows with two more Spanish tunes, "Malagueno" and "Telegrama" and well-received Italian bagatel, "O Sole Mio." In the latter she dividers the make.

In the U. S. for only six months, femme has got enough interest to add to claims. But she'll have to get tunes that square of the misery stakes dig or resign herself to playing specialty houses. Mel Arvin with backing is good for what must have been completely unfamiliar songs. Shep.

Morbid Songs

Continued from page 1

chairman F. R. Lewis Monday (8) asking for a public retraction.

The morbid tone of the U.S. hit was slammed by two Sunday newspapers for its "doubtful taste." Two other companies, EMI and Top Rank, have decided to go ahead and are launching two new singers with the number. EMI's version, on a Columbia label, will feature Rickey Valance, the Top Rank pins its faith to John Leyton. The BBC has decided not to ban the song.

"Laura" follows the death pattern highlighted to such recent pop clicks as "Teen Angel" and "Running Bear." "Angel" relays the tale of a girl who is run over by a railroad train when she runs back to a car stalled on the tracks to retrieve an engagement ring and "Bear" tells the story of two young lovers who drown while swimming towards each other from opposite sides of a river. In 1936, a Hungarian song "Gloomy Sunday," with music by Rezso Seress and English lyrics by Sam M. Lewis, became known as the "suicide song" because of a wave of self destruction ascribed to that gloom and lugubrious ballad."

The death songs, or "sentimental weepers" as some tradesters prefer to call them, are not new to the music biz. There was a flock of em in the 1890s that were as popular in their time as "Laura" is today. Paul Dresser's "The Lone Grave" was a click in 1890; Charles Graham's "The Ship of the Dead" had a vogue the following year; Charles Osborne came through in '92 with "The Last Roll Call," and Charles K. Harris scored in '94 with "I Heard Her Voice Again."

One of the big weeper clicks of that period was "In The Baggage Coach Ahead," copyrighted by Gussie L. Davis in 1896. The tune was originally published by Howley Haviland & Co. and later taken over by E. B. Marks. This brings the Marks firm around full circle since it also publishes the current "Laura" click. The tune was written by Jeff Barry and Ben Raleigh who also wrote the answer song "Tell Tommy I Miss Him." Marks has that one, too. Latter song is being released by RCA Victor records with newcomer Marilyn Michaels on the vocal. Miss Michaels, incidentally, is the niece of Yiddish performer Moishe Oysher.

Arnold Shaw, Marks' veeper and general professional manager takes exception to the major business appraisers who've been putting songs like "Laura" into the "sick" category. "They're part of our country-folk heritage with origins in blues and jailhouse songs," he points out.

In estimating the appeal of this type of song of teenagers, Shaw says, "In a world that's so troubled and so uncertain, the teenagers find that the only thing that's eternal and everlasting is love after death."

House Review

Metropole, Glasgow

Glasgow, Aug. 2

Billy Rook, Buddy Logan, Kay Gordon, Marie McCann, Deb Ray Mo's (4), Rhythm Boys (4), Alex McAlpine Sisters (3), Four Monts, Jack Masterton orch.

Billy Rook, husky-voiced Auld Lang Song comedian, makes a showbiz comeback in this no-no layout and works hard in old-fashioned sketches which are, nevertheless, to liking of customers at this small intimate Scot vaudery, one of the few remaining of its type. Rook has lotsa attack if not sophistication but spoils himself with dog and familiar comedy material.

Rest of layout is average with a few bright spots. Marie McCann, petite songster, shows promise and could be groomed for better dates. She has looks and pipes, and garners strong palming for her rendition of "Yiddisher Momma."

Kay Gordon sings strongly, while Buddy Logan is warmly welcomed back in a showmanship act, giving out with style in Scot tunes. Alan MacAlpine contributes Highland melodies, garbed in the kilt.

The Deb Ray Mo's are a mixed trio with homey singing, and the Rhythm Boys give effective backing. The McAlpine Sisters are an average harmony pair. Four Monts are a quartette of dancers with easy-on-the-eye bergeing. Layout has backing from resident Jack Masterton orch.

It's in for the summer season, and in keeping alive successfully one of Scotland's historic music halls where aspirations are not high but entertainment stays at a reasonably pleasing standard. Gord.

Roundtable, N. Y.

Dick Haymes, Fran Jeffries, Gene Di Nobi Orch (14), Harry Thevedo, Edison Orch (4); $4-$5 minimum

The presence of Dick Haymes and his wife Fran Jeffries at the Roundtable provided one of the most exciting openings in many a moonday. Monty Craft, Haymes' manager and impresario at Warwick Records, cast the show and audience as well. He gave Haymes and wife the backing of a 14-piece orchestra conducted by Gene Di Nobi and a batch of celebrities to cheer him on. Even if Craft indulged in a bit of overproduction of their talents and audience participation, it helped launch Haymes auspiciously enough to recall the days when his earnings were above $25,000 weekly in films, nitteries and theatres.

Haymes and Miss Jeffries work individually and combine only for a brief period at the end. Haymes, in the headline spot, shows natural. Vocally, he's not far removed from the days when he roomed out of the ranks of band singers from Harry James' crew, an era that incidentally of singing greats when Sinatra and Como broke loose from the bandstands to go in business for themselves. His pipes retain a lot of vigor and his knowhow in projection is highly evident.

There are a few lists in this instance. Haymes is caged in by the arrangements and tempo orchestration. There's no room for him to soar or to provide spontaneous reaction. It's a condition that apparently he's not accustomed to. A more fluid and less confining background would give Haymes added dimension. The usual firstnight fault of including too much especially in the vein of unfamiliar material is also evident. But still Haymes is a singer of great parts and charm, and he's a worthwhile veteran from an era of top singing.

Incidentally, his here at the Roundtable was reminiscent of his here at the new debutant La Martinique. He seemed to generate the same kind of excitement.

The same elements that unclinked Haymes to a cage of unbearable brass and reeds, also impinged Miss Jeffries. She's a looker with a style and message and seemed to be seeking an opportunity to break loose. Her previous Manhattan encounter with saloon audiences at the Living Room indicated a feeling for jazz plus a sense of improvisation and spontaneity. It's hard for a singer of that calibre to break through 14 pieces. What is evident frequently is an easy grace in manner and a voice of considerable interest. Her repertoire of unfamiliar material also tends to militate against her, but still her basic ability came across.

In the relief spot is Harry (Sweets) Edison's trumpet backed by piano bass and drum. Edison's muted horn emerging times from musicals provides a strong dance and listening incentive. His efforts get mitts from the tablers as well as the terpers. *Jose.*

Shoreham Hotel, D. C.

Washington, Aug. 2

Del Ray, Ray & Renee, Shoreham Singing Strings (12), Bob Cross Orch (14); $2 cover

Boniface Allan Bralove, ordinarily wedded to name act talent for his two big Shoreham Hotel showplaces, the wintertime Blue Room and summertime Terrace, has switched to a hodgepodge of different types of niters fare for the hot months this year. But he has 12 continuing the Shoreham Singing Strings, under the direction of Jerry Rodin, engaged for the full Terrace season, and there is considerable showmanship in the movement designed for them. It is a good stunt for a romantic outdoor touch on the Shoreham's handsome Terrace with its massive fountain, etc.

Current headliner (all acts are signed for two weeks) is Del Ray, an expert magician and good at pantomime. The crowd is due for laughs while being hoiled with his sleight-of-hand routines.

Ray has a number of original touches, including a his bear which continues to gnaw and bells of bench and then down them. He relies heavily on crowds feeling possibly using electronics or (still) fully hidden wires, etc. He carry off cart moves when he's at a distance, tosses out flowers at the wrap of his fingers, etc. And then there's the stuffed bear who performs only when Ray gives him a vocal cover from many paces away. The wide open outside hardly seems like the right setting for such an act, but it is clicking here.

There's a name conglomeration with two Rays on the same bill. Ray & Renee are attractive young dancers and skillful performers. The male half of the duo needs to give attention to his facial expression. He appears that it's all work and no fun. His frames and at times, pained look could well be swapped for a smile.

Bob Cross orch, enjoying such extensive local popularity that it has become a Shoreham standard, does the usual topnotch job of showbacking. *Chris.*

Mapes, Reno

Reno, Aug. 4

Dennis Morgan, Betty Kent & Lew Parker, Noel Sherman Dancers (8), Jack Mellon's Orch (10); $3 minimum

Dennis Morgan debuts the Sky Room with a sitery act that's somewhat short of the command he evidenced in past film roles, but it proves to be a pleasing and diversified offering that allows the popular a chance to display talents and charm. He's still handsome with attendant mannerisms, but at the mike a bit of the vocal strength he evinced via film is lost in the presentation before a live saloon audience.

Morgan, with a selection of titles designed for his particular appeal, comes on with "Long Before I Knew You," then goes into such as "Without A Song" and "If It Weren't For The Irish." Chatter between numbers is casual and well done, and provides respite for the chords. Special lyrics to teenagers in the family are fitted in "It's So Nice To Have a Mon Teenager About The House," and with good reaction. Morgan dips into a few years back and his film career to come up with such as "Harvest Moon" and "Wild Irish Rose." Exit is to "Desert Song." For a relatively new act, Morgan presents it well—and still retains that romantic appeal.

Betty Kent and Lew Parker, familiar on the local scene, ably handle the opener spot with class comedic routines, mostly on family situations and spouse troubles. Top laugh-getters include takeoff on husband taking wife out for one of her few visits to a night club, and another on husband snoring in bed with wife nagging. Latter is a trademarked bit, scored with good lines. Duo goes off with a click dance routine. Noel Sherman Dancers bracket the show with Jack Mellon orch handling the usual chores in first rate fashion.

New show due in Aug. 18. *Leroy.*

Beverly Hills, Cincy

Cincinnati, June 29

Paul Gilbert, Gretchen Wyler, Miro-Landis Dancers (8), Charlie Hicks, Gardner Benedict Orch (10), Jimmy Wilder Trio, Larry Vincent; $3.94 minimum, $1.95-$2 cover

Comic Paul Gilbert, a repeater, and singer-dancer Gretchen Wyler in her local niters debut, share top billing in this Kentucky plushery's current two-frames. Class backing by the location's line of Miro-Landis steppers and Gardner Benedict's band fill out a 90-to-75-minute floor show.

In his half-hour stint, Gilbert piles up a succession of chuckles with one liners and characterizations. He jibes presidents, air travel, tv westerns, weaves through some risque gags and hits high with his surefire takeoff of a near-sighted surgeon messed up in instruments and rubber gloves. Chimes in with some creditable piping and nifty softshoe stepping for a bowoff.

Miss Wyler, an energetic tall, slender blonde, registers with graceful terping, an impression of Ray Bolger and a "Torrero" specialty. Appears in a gold gown briefly before peeling to skin-tight purple metalic bagpiss. Her spangled eyelids are distinctive. A loud heifer, her emoting includes "Lola," "Hard Hearted Hanna," "A Fine Romance" and "It All Depends On You," and talks with her mouth's experience.

Two fresh and well-executed routines are the Miro-Landis ensemble contribution. Jimmy Wilder's trombulator inspires afternoon dancing and Larry Vincent shows at the 88 in the cocktail room.

Talent handicapper John Cluff notifies Ken Murray and Marie Wilson in the Aug. 12 session. *Robe.*

Dunes, Las Vegas

Las Vegas, Aug. 5

Frankie Laine with Charles Turner Singers (9), Ford & Reynolds, Pamela Dennis, Dancers (12), Showgirls (6), Male Dancers (4), Bill Reddie Orch (19); produced, directed by Harold Minsky, choreography by Ron Fletcher, stage direction by Edward Lynch; $4 minimum

The nudes have disappeared from the stage of the Dunes for the new show starring Frankie Laine, and it will be interesting to see if the hotel can keep pace with the other five local showrooms currently on the topless kick.

Laine in this show billed as "for the entire family" doesn't need the bare-boomed gimmick if he can consistently chalk up a strong performance as he did for first-nighters. His stylized delivery is backed up by very showmanship embellished with just the right touches of mentalism. He gets moment mulling with the oldies "Jealousy," "Begin the Beguine," "Shine," "Wild Guess," "That's My Desire," "Mule Train," "Jezebel"—pleases with his newest recording, "Here She Comes Now" and "a flop song from a flop show—but I love it" one called "She's Only Wonderful" from "Flahooley." Stirring finale is a production of "Saints Go Marching In." Laine gets solid support from a Negro choral group, the Charles Turner Singers and the Bill Reddie Orch.

Comedy team of Frankie Ford & Gary Reynolds manage to seek serious some delightful nonsense that probably would be improved with five or 10 minutes edited for this particular type of surrounding production. Ford, the comic and Reynolds, the handsome straight man, put new and familiar twists to some ancient burlesque gags, both are hands as musicians and they box off to uproarious mangling of the popular ballad "Misty."

Ron Fletcher shows verve and imagination in his choreo of fun production numbers entitled "House of Flowers" and "Private Eye," featuring talented chirp Pamela Dennis.

Harold Minsky produced and directed, although his name is missing from the marquee possibly so that there will be no doubt about this being a "family" show, which is shedded through Sept. 21. *Dave.*

Flame Room, Mpls.

Minneapolis, Aug. 6

Marilyn Davies, Frances Dear Orch (7); $1.92 cover

In the second of his three fresh feminine faces, through newcomers who stack up pretty much as "unknowns" for local cafe society, boniface Guy Lombardo seems to have come up with a second successive winner.

Judging by the enthusiasm of her opening show's audience, songstress Marilyn Davies looks set for a highly successful fortnight engagement in this tony Hotel Radisson supper club. Helping to achieve this favorable impression are the performer's good looks, trim figure encased in a gold lame sheath, radiant personality better than average voice and know-how and lively routine which is consistently entertaining and provides sufficient tune variety.

Miss Davies employs advantageously the familiar moving mike and table-visiting business. Her approach to customers is direct and amusing patter supplements her vocalistics. She's at her best with impressions of stars of yesteryears such as Fay Tanguay, Nora Bayes and Helen Morgan, and of today's Judy Garland and Sophie Tucker in snatches of songs they've made famous. Her show tunes and pop numbers receive fitfulate treatment and her final "I Believe," wins heavy mitt pounding.

Frances Dear orch backs up well and plays for customer dancing. Miss Davies closes Aug. 17 and will be followed by the third and last "unknown," Monnie Mae, who provides Dorothy Dandridge and a succession of names. *Rick.*

Hawaiian Room, N. Y.

Johnny Cace, Tiny Lemonde Valaire, Zanetta Mae Dancers, Grant Jolanesian Hawaii, producer of and showing by Tony Cabes; $2 cover after 10 p.m.

The Hawaiian Room of the Hotel Lexington, practically a Gotham landmark, is gaining renewed attention since its operation became the nation's 50th state. Both New Yorkers and tourists have an opportunity to witness authentic entertainment from the South Seas islands.

The show is a briefie, but it's well-paced and fits to tunes in an atmosphere where exotic drinks are served. Between the drinks and the tempting Hawaiian-styled groceries, grass-skirted hankers provide diversion with the temple-appearing yet intricate Polynesian dance routines, in a modern twist. Johnny Cace and Nani hold forth with a Hawaiian chacha.

An exciting show stopper is Jesefo Moe's handling of a machete and a lighted torch. He tosses these dangerous instruments around as if he were twirling a baton on a football field. In the close quarters of the Hawaiian room, it's a truly frante and eye-catching bit.

Musical routines by the fresh-looking cast blend nicely with the hula dances. Denny Regar handles the ukelele as if he were playing an electric guitar and the effect is an audience pleaser. The Hawaiian room hoedown, an audience participation routine, goes over big with the extroverted customers as the Hawaiian lads and lassies attempt to teach them the hula.

Ted Auletta's orch is on its toes in the showbacking and alternates with Sam Makka's crew for dancing. *Holl.*

Elmwood, Windsor, Ont.

Windsor, Ont., Aug. 1

Sammy Davis Jr., Dancemania Bros. (2), Craig Dave Dancers (8), Chris Columbo, Jack Madden Orch (17); $1.50-$2 cover

Sammy Davis Jr. showed (or getting one of the greatest ovations heard in this class spot across the river from Detroit. The 750-seat Ambassador Room was at capacity during his first show and many waited at the door for second show tables.

Davis was on for an hour and 10 minutes and sang, mimicked, danced and played musical instruments and, in between times, got off some topical gags. The highest mittings is for his dancing. His impersonations — especially of Jerry Lewis, he also did Sinatra, Bogart, Robinson, Cagney, Brando, Dean Martin and others—are next best received by the audience. Davis' song repertory "Lady Is A Tramp," "Change Partners," "Something's Gotta Give," "All of You," "Splish Splash," "I Got A Woman," etc—also registers strongly. For his closing display of versatility, Davis beat on the drums and vibes and blew a hot cornet. He gives a well deserved bow to his conductor, Monty Stevens, and the Will Martin Trio.

The Domenech Bros. at a fine acrobatic team, mixing grace and muscle with humor. The Craig Dave Dancers, in the opening spot, walk dreamily around the stage modeling for coats for a local fur-tier. The girls are better dancers than mannequins and they should stick to their metier. Chris Columbo emcees smoothly and Jack Madden's augmented orch give Davis solid support. *Trev.*

Barclay Hotel, Toronto

Toronto, Aug. 3

Fred Barber, Louisburg Sisters (2), Wallace Bros. (2), Paul Gregory Orch (8); $1.50 admission

His uncanny mimicry of screen and tv personalities, plus his in-between glib patter, left the customers begging Fred Barber for more with comic having to beg off after 30 minutes and two encores.

Displaying a fine set of pipes in his own right, via his imitation of the late Mario Lanza's "Because You're Mine," Barber's art ranges through a kiddding of tv commercials to his realistic takeoffs on customer of Tony Bennett, Como, Crosby, Armstrong and Sinatra in trademarked songs. He also does such impressions of Alfred Hitchcock, Boris Karloff and Peter Lorre in a tv sketch.

He has a strong buildup in a frenzied Elvis Presley, plus impressions of Liberace and his brother George. One of his strongest numbers, from an audience standpoint, was the late Al Jolson's "April Showers."

Rounding out the 65-minute floor show are the Wallace Bros., who have a fast tap opening, class comedy and singing, a vocal accompaniment complete with butterfly tulle, and contact acrobatics that score on speed and showmanship centred, and the Louisburg Sisters, a blond and brunet team in black sequined leotards, for comedy patter, harmonizing and a finale on drum, showed stuff of equal flamenco-level routines that also score. *Mickey.*

Palmer House, Chi.

Chicago, Aug. 4

Nelson Eddy & Gale Sherwood (with Ted Dunham, Eve Polley, Ben Arden Orch (10); $2.50 cover, $3 Sat.

Nelson Eddy alone would have his way with the matinee set and other sentimentalists, but with blonde and shapely Gale Sherwood underscoring the decision it were wishingly in the great Baritone benefit is all more stirring through soundtrack and operetta tunes bridging with corny square-kidding but effective commentary.

As his double-duty vis-a-vis, Miss Sherwood pours out an impressively creamy voice of her own, and occupies thing-eyes more with her name and comic talents—and of course, properly displayed chassis. Some of the set stants are pretty kinkes, but few are in a mood to quibble, for the pair move as they did on first entry last year, to be tailored for the Empire Room. Tex Passon, as usual, cues from the keyboard.

Finishing here is bearded pickpocket Vic Perry, a slick worker who's as deft as they come at valuables lifting. Turn has standard format that brings some male tablers onto floor for the treatment. Perry's pilfering moves briskly and very amusingly, and there's small doubt he'll repeat here.

Ben Arden's orch is swoman again backing the headliners. Sid Cosmar layout comes in Sept. 1. *Phil.*

Cire's, H'wood

Peggy Lee, Al Hendricks Orch (10); $2.50 cover, $3 minimum.

Peggy Lee's cipe quality and her exceptional good taste in arrangements, staging, lighting etc. pine fine what they crave during the 40-minute show, although faulty sound engineering opening night made her so intime she couldn't be heard at a few points opening night. Best liked is "Fever" and selections from her album, "Latin A la Lee."

Miss Lee's taste is also reflected in the Bill Holman, Joe Harnell and Billy May arrangements played with deceptive ease by her sextet: Lou Levy, piano, Max Bennett, bass, Norman Jeffries, drums; Gino Poon, congas, Dennis Budimir, guitar, Stella Castellucci, harp.

Al Harding's 10-piece orchestra backs the art expertly but the dinner music beforehand is sparse. Miss Lee closes Aug. 11. *Glen.*

Holiday House, Pitt.

Pittsburgh, Aug. 5

Sophie Tucker, accompanied by Ted Shapiro, Trini Reyes & Los Romeros, Del Monaco's Orch (10); $1.50 cover

Sophie Tucker keeps a packed house here roaring for her full 40 minute turn as she drops an oldie in here and there breithened with a lot of new gems and sheen. She has updated her old material and has added room rocking routines about her trip to Israel and the saga of her life. She had to beg off with the hook pitch. This act will make its NY bow at the International starting Oct. 19.

Trini Reyes & Los Romeros open the show with a rock 30-minute turn. This dance act is standout but most of the huge crowd here looked upon the turn as a stage wait and fidget during the whole half hour while waiting for Miss Tucker. The act deserved a better fate.

Del Monaco's orch do a great job in cutting the Latino turn. Show stays till Aug. 14. Martha Raye opens Aug. 19. *Lee.*

Biltmore, Atlanta

Atlanta, Aug. 4

Starlets on Ice, Arthur Newman, Bob Hanson's Orch (6); $2 cover

New production by Freddie Martell is titled "Starlight Ice Time" and staged on a minimum ice rink outdoors in Biltmore's garden terrace. It's a swift, with four performers Starlets on Ice and rink skater Arthur Newman, who is an expert.

Starlets are Denise LeFlamme, Loretta Gates and Terry Fields. Trailer here from Sugarloaf, they're in show on to almost constant of and falls over the state, skating hands and knees, knees with fast skatemanship. They do a speedy Charleston and then begin into a routine on the floor. Most trouble — footwise, in long balancing turns. *Lee.*

Why Tyrone Guthrie Prefers M'pls

Director Says B'way Hit-or-Flop Pressure Offers No Place for Repertory Theatre Project

Minneapolis, Aug. 9.

Tyrone Guthrie chose a city like Minneapolis instead of New York for his repertory theatre project because he is dissatisfied with "the crude, overcomplicated, overcompetitive market" of Broadway. He explained his attitude during his recent appearance here on a panel with his associates in the venture, Oliver Rea and Peter Zeisler of New York, and notable John Cowles Jr. The latter is president of the newly incorporated Tyrone Guthrie Theatre Foundation, which is carrying out plans for the nonprofit playhouse.

"There is no place on Broadway for the moderate success," Guthrie declared. "Out of every 10 productions only three on the average are smash hits. And these generally evolve during long runs into little better than commercialistic exercises with no artistic value for the performers. No amount of wealth can keep the seven out of 10 'smash' flops going."

The noted director expressed the opinion that the repertory company planned for Minneapolis "will save some of the promising talent from this situation." He pointed to have three plays going at once, he explained. "A flop can be buried quietly in the dead of night. When a performer plays different roles on successive nights a hit play can go for several weeks without losing any of its fresh brew."

Accompanied by Rea and Zeisler and lighting designer Jean Rosenthal, the director came here to discuss matters in connection with the theatre. Honest he also and attend a public meeting. He said he wished the theatre's design to be as flexible as possible, adding that there need be no provisions made "although when a play needs framing we can frame it."

Guthrie wants the theatre to have a balcony. Playgoers should know that the balcony is the best place from which to see a play, he asserted. A capacity between 1,000 and 1,500, which can be reduced for productions of that's do anything, is desirable, he indicated.

He also called for a loft with a grid and lines with which to move and hang scenery. The latter will be necessary for part of the program of rotating repertory, perhaps when three plays a week are being done, he pointed out. "We'll be relying on the audience to use its imagination and to do a little of the work," he said.

Guthrie hopes to have the theatre open in Mar., 1962, and has plans for the repertory company to operate 20 summer weeks a year, the theatre being available otherwise during the spring, fall and winter. It is to be launched with three different plays, not yet chosen, on three successive nights. The productions will be kept in the repertoire at all times according to present plans.

Company members will be imported at first, said the director, but eventually some local talent will be recruited in "talent that otherwise would be sucked away to the big metropolitan centers." It will be a full professional company, he emphasized.

While $400,000 and a site at nominal rate have contributed for the theatre, $300,000 remains to be raised, so ground-breaking for the construction is stalled. Guthrie and his associates chose Minneapolis in preference to Detroit and Milwaukee, which also had been competing for the repertory theatre.

"Next five time zones," the director said, "so I'm making a permanent home here. Not that I'm in or from a year in the future. He's currently abandoning audition plays he planned to do the next actual month in Europe in favor of the family which requires him and his wife to return to their home in Ireland.

Robert M. Corr, of the attorney firm of Corr & Corr, addressed the Rotary Club of Richmond Hill, L. I., at their meeting yesterday (Tues.) at the Homestead Hotel, Kew Gardens, L. I. His subject was "The Economics of Broadway."

39 PREEMS FOR NEW GERMAN LEGIT YEAR

Frankfurt, Aug. 3.

Altogether 39 repeats and German first performances are scheduled for West German stages during the 1960-61 legit season. The 39 preems include 11 operas, two operettas and three musicals.

Repeats include performances of William Saroyan's "Settled Out of Court" at Munich Kammerspiele, Anouilh's "Madame de . . ." at the Berlin Renaissance Theatre, Zilliig's opera "The Engagement in San Domingo" at the Bielefeld City Stage and Blacher's opera "Rosamunde Floris" at the Berlin City Opera. German first performances include plays by Majakowski, Pirandello and Noel Coward, plus operas by Benjamin Britten and Martinu.

2 Crix Groups Laud Brecht's Plays at Fest

Paris, Aug. 2.

The fourth Theatre of Nations Season, March 15-July 15, had 19 nations running with 28 troupes and 38 different productions. Though no awards were given, state subsidy being cultural exchange, the Syndicate of Municipal Drama Critics and the International Circle of Young Drama Critics handed out prizes for beets among the legit, lyric and operatic entries. Both groups gave laurels to the work of the late dramatist Bertolt Brecht, as done by the Ecot Berlin Berliner Ensemble.

The older stalwarts called Brecht's "Arturo Ui" the best straight production, and Frankfurt Opera's "Elektra," of Richard Strauss, and "Lou-Lou," of Alban Berg, the best operas.

The younger critics handed out more awards. They called the four plays of Brecht, "Arturo Ui," "Mother Courage," "The Life of Galileo" and "The Mother," the best works on the TON program, with lead dancing coming from the African Ivory Coast Dancers. The best direction award went to Giovanni Poli for the Italo Commedia Del Arte entry of the Ca Foscari Co and best musical direction to Georg Solti for the Frankfurt Opera entries listed above.

Young crix also named best sets those of the Little Ballet Troupe of Bordeaux and Called Cyril Co and the top lineup for his work in G. B. Shaw's "Arms and the Man," which he brought over from Ireland with his own company. Top actress prize went to A. Papathanassiou for her work as "Electra." In the title role of the ancient Greek tragedy performed by the Greek Piraeus Co. The best singer was Helga Pilarczyk for her role in "Lou-Lou."

RICHARD TUCKER ILL, ISRAELI FANS IRKED

Tel Aviv, Aug. 2.

Israel Philharmonic with 27,000 subscribers presents each program in a series of nine concerts. For the recent "Forza del Destino" under conductor Fritz Leinsdorf a veritable riot broke out when tenor Richard Tucker had to cancel one performance, meaning that some holding tickets for that concert would be "cheated."

Frustration was due to Tucker being perhaps the number one force in Israel, plus his background as a newspaper singer and many personal gestures of his in this country. When police quelled the crowd, Leonard Amara made a speech to re-assure the fans that every effort would be made, too. The concert could not be cancelled as all the singers, including Giorgio Tozzi of the Met and Maria Canali of Italy were due to leave the country.

Cave-Greif Swap Deal

London, Aug. 9.

Paul Cave talent office here has made an exchange arrangement with George Greif of Hollywood in Britain. Cave will represent artists on Greif's books, and vice versa.

Leading personality in the Cave stable is Frankie Vaughan, who recently completed his first Hollywood picture. Among the artists represented by Greif is Billy Eckstine.

Chi Music Tent May Repay Nut Opening Season

Chicago, Aug. 9.

Based on grosses to date and the rate of advance for upcoming shows, the Chicago Music Tent will nearly pay off its $180,000 investment at the end of its first season. The 2,113-seater, believed to be second largest tentent in the country, has gotten off to a fine start. It had an advance of nearly $100,000 when it opened in mid-Jun. and grosses since then compare with successful legits down town.

In first six weeks of operation, the theatre racked up net grosses totalling around $160,000 for three shows, at a $3.95 top. Advance for Shelley Berman in "Damn Yankees," following the current production of "Ringadoon," with Dennis Day, is already at the $70,000 mark.

The tentent's success is attributed largely to its chosen location to attract suburban territory near some of the more affluent western suburbs. It is adjacent to one of the more active new shopping centres in this area, and on a turn-off of one of the principal expressways emanating from the Loop. Also it has a network of toll roads enabling it to draw from towns beyond the suburbs.

Also figuring in its first-season click is the fact that its two producers, Bill Rich, picked up his premiere at Drury Lane Theatre, where he was presaged the last two years Drury Lane is a smooth-running operation, although on a smaller monetary scale than Melody Top.

The new site was constructed at $450,000. Operators include sports entrepreneurs Stanley Rubenoff, of the pro football Cardinals, and Chuck Comiskey, former president of the White Sox, and cost $150,000 to set up. It can gross $40,000 a week at capacity, and stars are all booked on guarantee against percentage.

John Raitt, who opened the season in "Oklahoma," grossed $37,000 and $27,000 for his two week stand. Genevieve in "Silk Stockings" established the house record so far with grosses of $39,430 and $34,240, and Julie Wilson hit $23,945 and around $25,000 in two weeks of "Kismet." Following Dennis Day and Shelley Berman the season will wind up with Jane P. Morgan in "Annie Get Your Gun."

Among its other advantages, Melody Top is licensed to sell liquor and in addition to a standup bar, the theatre has inaugurated a private club in a horse-style loft. Membership costs $200 per season and includes four reserve seats to each show and valet parking privileges. Each says he has sold 120 memberships this year.

On the basis of the theatre's quick success, Rich and his partners are mulling the establishment of a chain of Melody Tops in the midwest with Milwaukee probably the next site.

Scheduled B'way Preems

Thurber Carnival, ANTA, 10-4-60
Bonnie Meredith, City Center, 10-6-60
Vintage 60, Phoenix, 10-20-60
Carl Sandburg, Williams, 10-25-60
Nostalgia, 11-10-60
Tonio or Death, Belasco, 11-29-60
Farewell Eugene, Barrymore, 12-6-60
Irma La Douce, Plymouth, 12-20-60
Second Time, 12-26-60
Nichols & May, Golden, 12-28-60
Shelley Winters, Lyceum, 12-30-60
Wen Blue, 1-12-61
Bridge Power, Lyceum, 10-19-60
Tenderloin, ark, 10-17-60
Pete of a Mare, O'Neill, 10-20-60
Sound of Sour Ambrosia, 10-24-60
Invitation March, Mass. Rep, 10-26-60
Laugh Boy, 10-27-60
Unknown Man, West Coast, 11-1-60
Bilingerous, Longacre, 11-1-60
Period of Adjustment, Barrymore, 11-10-60
Comedy Malade, 11-14-60
Advise and Consent, Cort, 11-17-60
Little Moon Lungarno, 11-21-60
Greta's Choice, Barrymore, 12-14-60
Windsor, Alvin, 12-15-60

So They Say

"A play must represent me at the top of my feelings. To reflect the balance of forces of light and dark to the great thing I have to find some balancing weight on the side of survival. This is probably why I have been silent so long. It's a hard time to document light. The difficulty is that a writer has to make an organic growth and there are no longer any philosophies and programs to give one any external support. I am on my own."—Playwright **Arthur Miller**, as quoted by **Don Ross** in the N. Y. Herald Tribune.

"The nervous system of any age or nation is its creative workers, its artists. And if that nervous system is profoundly disturbed by its environment, the work it produces will inevitably reflect the disturbance, sometimes obliquely and sometimes with violent directness, depending on the nature and control of the artist.

"I am giving away no trade secret when I point out how many artists including writers, have sought refuge in psychiatry, alcohol, narcotics, ways to or via our religions and so forth. An evaluation of the lot would be boringly superfluous."—Playwright **Tennessee Williams**, in an article in the N. Y. Times Magazine.

"Being in a successful play can be like a prison sentence. I enjoy creating a role just for the moment. After several months in a hit play it is difficult to find satisfaction. And I don't believe all that nonsense about an audience helping to create a special excitement.

"So many things distract a theatre performance. A bad audience can destroy the entire illusion. Rhythm and timing are all important. It can be thrown off by a coughing audience, or by having someone get up and walk out. Also there is danger of giving a mechanical performance after a long run in a play."—**Mary Ure**, co-star of the touring "Duel of Angels," as quoted from Hollywood by **Vernon Scott** in the N. Y. World-Telegram.

"I'm tired of seeing Maurice Evans doing Shakespeare. While he's a magnificent actor, like most Britishers, he's almost formal when he gets up to do Shakespeare in the Stratford festival productions. I believe American actors can offer different and possibly better portrayals."—Film legit actor **Robert Ryan**, co-star of the American Shakespeare Festival, Stratford, Conn., as quoted by **Lee Silver** in the N. Y. Daily News.

"I dressed in the matinee idol tradition. I had three capes: an Inverness, a rain cape and an evening cape—a walking stick and a top hat. I used to do a lot of ladies in shoes in the dressing. If I didn't dress that way, they'd have been disappointed. Or if I left the theatre wearing a sleeveless sweater and a cap, the people would just paid good money to see me in 'Music Man' would be disappointed. People like to see a story book character and, for complete, I've got the guys to get away with it."—**Forrest Tucker**, title lead in the touring "Music Man," as quoted by **Donald Freeman** in the San Diego Union.

"There isn't an entertainer here who doesn't get a spine tingle when his name goes up in lights. And when it's for the first time it's like an electric shock—but pleasant."—Comedienne-singer **Fifi Oscard**, star of the Broadway musical, "Gypsy," in a feature article for United Press International, published in the Bristol (Conn.) Herald-Courier.

"Many child actors are fatalists. They don't do anything but talk about show business. They are sort of stones. They don't play sports."—**Wayne Robinson**, 12-year-old actor appearing in a summer Dark Image of "The Dark at the Top of the Stairs," in an interview over WRGB-TV, Schenectady.

"Besides standing on my head every day, I also run an exercise school. It's supposed to take inches off. I just hope it doesn't take anything off the brain. I think it's a woman's job to try to look marvelous all the time."—Actress **Sylvia Miles**, appearing in the off-Broadway drama, "The Railway," as quoted by **Ward Morehouse** in the Long Island Press.

"You have a feeling of great security when you marry an American girl. The alimony is as high in the United States that you know you can't afford to get a divorce."—French legit film actor **Claude Dauphin**, in an interview about being married to an American, as quoted by **Art Borkwald** in the N. Y. Herald Tribune.

Legit Followup

Music Man

(MAJESTIC THEATRE, N. Y.)

For someone who "doesn't know the territory" television emcee Bert Parks is doing an okay job in the title role of the Broadway edition of "The Music Man." The musical in which he's making his Broadway legit debut in the part originated by Robert Preston and subsequently played by Eddie Albert, remains a lively, colorful and tuneful offering.

As the fast-talking swindler Parks gives a performance which, although at times a little too animated and strained, also has its pleasant moments. He gives the impression of being constrained by the previously set pattern of the overall performance, and where caught last week seemed more relaxed in the second act. It could be he has to warm up to the newness of working in a legitimer. He handles his vocal chores adequately, except that some of the words in his rapid-fire "Trouble" number are inaudible.

Parks, who took over the lead assignment a few weeks ago, isn't the only cast replacement. Except for lead dancer Danny Carroll, the Buffalo Bills quartet and some of the lesser players, there are no members of the original company in identifiable assignments. Barbara Williams who's taken over the part of the librarian registers both vocally and visually. The other replacements are also good. They include Mort Marshall as the Mayor, Leona Mariale as his wife, Loreta Thatcher as the librarian's mother, Dean Dennison as Parks' sidekick, Hal Norman as the avid salesman, Paul O'Keefe as the roping lad and Pixie Bowman as Carroll's dancing partner.

The harmonizing of the Buffalo Bills remains a highpoint of the production, as does the opening "Rock Island" number and "Seventy Six Trombones." As a delight to the presentation the sight of red-haired Lisa Redfield batoning the orchestra is somewhat of a starter. She recently replaced Herbert Greene as musical director. Miss Redfield is noticeable during the playing of the overture, but doesn't distract from the performance once the curtain is raised.

Jose.

2 Georg Kaiser Works Being Done in Germany

Berlin, Aug. 2.

Two works by the late Georg Kaiser, "From Morning Till Midnight" and "Rosamunde Floris," are due for revival here this fall. Morning will open Oct. 7 at Theater am Kurfurstendamm, as the first offering at the house under the new direction of Dr. Gunter Skopnik, formerly of Frankfurt. Karl Heinz Streibing is staging the show, with Bum Krueger as the lead.

"Rosamunde" will be presented in opera form at Staedtische Oper (Municipal Opera House) during the forthcoming Berlin Cultural Festival (Sept. 18-Oct. 4). It has music by Boris Blacher, and Erwin Piscator is staging.

ROAD'S HEAVY FALL LINEUP

Conservative Optimist

The increasing success of the American Shakespeare Festival Theatre season at Stratford, Conn., is particularly satisfying to Lawrence Langner, the principal founder and currently producer of the operation. Last week's gross was a new house record, $50,274 for an eight-performance combination of "Twelfth Night," "Antony and Cleopatra" and "The Tempest," costarring Katharine Hepburn and Robert Ryan.

Langner, who's also a founder and co-director of the Theatre Guild and a founder and currently owner of the Westport (Conn.) Country Playhouse, recalls that seven years ago, when he was trying to raise money for the Stratford project, some of those he approached were skeptical of whether such a theatre would draw the public.

"I remember predicting," he said yesterday (Tues.), "that it would gross $15,000 a week."

Critics Join S.F. Press Feud

Exchange Columns Arguing Policy of Morning-After Or Day-Later Legit Reviews

By BILL STEIF

San Francisco, Aug. 9.

The current battle between the Independent San Francisco Chronicle and Hearst's Examiner is being reflected on the drama pages, where the respective critics of the two morning dailies have been taking pokes at each other's reviewing policies.

The underlying spat started when the Examiner named Charles Finsten its new drama critic and he announced a new policy of next-morning reviews on legit shows. The practice in Frisco for more than a decade has been for the morning papers to wait a day before publishing legit reviews.

Pierre Knickerbocker, Chronicle drama editor, answered the Examiner announcement with two columns pointing out that "road" critics are in a somewhat different position than New York's "hanging jury." He argued that a "rush appraisal" written the next day was better for road critics.

Finsten has since replied, using

Continued on page 54

And No Auditions

London, Aug. 9.

"At liberty" legit actors living in the London area will be helped by a new concern called Homestead Service.

The agency obtains domestic employment in private residences and apartments for stage performers.

AB-PT Ventures Into B'way Legit

American Broadcasting-Paramount Theatres is going into legit production with the presentation on Broadway this season of "A Thousand Clowns," a comedy by Herb Gardner. It will probably present the show in partnership with an established Broadway management.

The author, a cartoonist, wrote the script originally for television, but ABC executives figured it was too slick for tv presentation, but had possibilities for the stage. Gardner has developed it as a legit play, and the network will set up a subsidiary company to produce it.

"Clowns" deals with a bachelor tv writer and his nephew, a doctor. The locale is contemporary New York City. When a partnership deal for the presentation is worked out with a regular Broadway management, selection of a director, designer and cast will be started.

Although AB-PT has never been actively involved in legit production, it has had increasing interest in the Broadway stage through its disk subsid, ABC-Paramount Records. Also, Leonard Goldenson, network president, has been an investor in a number of Broadway shows.

NAME JOHN McCARTEN N'YORKER DRAMA CRITIC

John McCarten, film critic for the New Yorker magazine, will switch to legit reviewing for the publication this season. He's taking over the post vacated by Kenneth Tynan, who returned last May to his regular assignment as critic for the London Observer, which has him under contract through the fall of 1961.

Tynan, on a leave of absence from the Observer, covered the Broadway scene for the New Yorker the last two seasons. He took on the assignment following the death of the magazine's longtime reviewer, Wolcott Gibbs. With McCarten covering legit, it's understood the mag's film reviews will be handled by three members of the staff, Whitney Bolton, Brendan Gill and Edith Oliver.

In a previous major change of Broadway legit reviewing, Howard Taubman, N. Y. Times music critic, was named to succeed Brooks Atkinson as drama critic, starting in September. Although Atkinson will no longer be reviewing for the paper, he'll remain a member of the staff, writing a column, mostly of a cultural nature.

'Amahl' Principals Make Career of TV and Tours In Menotti Yule Opera

The three kings and the mother of the original tv presentation of "Amahl and the Night Visitors" done on NBC in 1951 have been making a career of the Gian Carlo Menotti opera, not only on television, but also on tour. Besides repeating their roles annually on tv, they have also been appearing in pre-Christmas tours of "Amahl" for the last four years.

The four singers are Rosemary Kuhlmann, David Aiken, Leon Lishner and Andrew McKinley. Kirk Jordan, the third boy to play the title role in the opera on television, has also been handling the assignment on the road since the tours began in 1956. Jordan, however has outgrown the part and a new boy is being sought for the upcoming tour, which is scheduled to run from Nov. 20-Dec. 20.

A new boy will also be needed for this year's television outing and it's possible that the one selected for the tour will also be used for tv. The "Amahl" tours, which have been getting longer each year, are booked by Lincoln Concert Attractions, a New York firm formed by Aiken, Lishner and McKinley.

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Dick Rodgers Will Get Texas Music Fest Award

Dallas, Aug. 9.

Composer Richard Rodgers whose "Flower Drum Song" will be presented at the State Fair Music Hall during the 1960 State Fair of Texas here Oct. 8-23, has accepted an invitation to receive the third annual Texas Music Festival Award during the fair's Diamond Jubilee Exposition. The ceremony will take place Oct. 21 in the Cotton Bowl, as the climax of the annual music festival, when some 4,000 high school musicians will perform.

The previous two awardees were Mitch Miller and Meredith Wilson.

30 NEW BOOKINGS NEXT 3 MONTHS

By JESSE GROSS

The road, which began expanding the last few days with the addition of two new touring entries, is scheduled to get at least 30 more shows in the next three months. Of these, 13 will be regular touring productions and 17 pre-Broadway tryouts.

The 30 anticipated offerings include those set by the Independent Booking Office and Broadway Theatre Alliance, but excludes tentative bookings of four more tryouts, one in September, one in October and two in November.

In September, tours are scheduled to get underway for eight road shows: "Andersonville Trial," "Destry Rides Again" (currently playing a Las Vegas nitery engagement), "Majority of One," Marcel Marceau, "Once Upon a Mattress" (major city tour), "Pleasure of His Company," "Raisin in the Sun" and the Stratford (Conn.) Shakespeare Festival Co.

Also slated to open in September are nine pre-Broadway tryouts, "Face of a Hero," "Invitation to a March," "Irma La Douce," "Lauretta," "Midgie Purvis," "Taste of Honey," "Tenderloin," "Unsinkable Molly Brown" and "The Wall."

October openers include five touring productions: "At the Drop of a Hat," "Five Finger Exercise," "J. B.," "Once Upon a Mattress" (bus-and-truck) and "West Side Story" (which interrupted its tour last April to play a return Broad-

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Jim Reilly, Weir To Exit League

James F. Reilly, executive director of the League of N.Y. Theatres, will retire Jan. 1. He will receive a pension, but may also take a less active job, possibly as a legit house manager. Reilly is in his mid-70s.

Also due for retirement is Milton Weir, League attorney, who has been in ill health for some months. It's expected he will likewise receive a pension.

Although the League board of governors hasn't decided on a successor for either Reilly or Weir, there's some feeling that a young and vigorous attorney might be obtained to combine the two assignments. Such a man would presumably devote full time to the job, including the spearheading of League negotiations with the various theatrical unions.

It's figured that such a candidate would have to be paid a substantial salary, but some of the added expense would presumably be covered by the saving in not having to engage special counsel to conduct union bargaining. Although Burton A. Zorn, who was brought in as chief negotiator in the recent contract huddles with Actors Equity, has not yet submitted a bill for his services, the fee is expected to be sizable.

The League board has accepted the idea that the proposed new setup will probably increase the organization's overhead, but no specific plan has been worked out for raising the extra revenue. A hitch is that the League is a voluntary organization without power to enforce rules on its members or even require producers or theatre owners to be members.

'A Whisper in God's Ear' To Preem at Circle, L.A.

Los Angeles, Aug. 9.

"A Whisper in God's Ear," a comedy by Samuel Bienkraut, opened Friday (5) at the Circle Theatre. George Boroff, operator of house, is producing and directing.

Herman Rudin, Lillian Adams and Shimen Ruskin play leads.

Stewart Chaney is designing the sets and lighting for "Sweet and Sour."

TV-Built Public for Spoken Drama Seen Booming Legit Tours, Stock

By BOB REES

Minneapolis, Aug. 9.

Television, by creating a public for the spoken drama, is helping to bring about an renaissance of road legit, stock and little theatres. That's the opinion of Don Stolz, producer-director of the Old Log summer theatre here.

The effect of tv, in helping boost local theatres, is accentuated by the fact that virtually all the quality video dramatic shows are no longer on the air, so the recently-created public has turned to legit. As evidence of this, Stolz points to the current success of his Old Log and the spread of community theatre groups in this general area.

The Old Log, which he started 21 years ago, is having the best season in its history, Stolz says. Also, the number of little theatre groups hereabouts has greatly increased, and business has generally been building for them. The Stolz theatre is situated about 10 miles west of town, at Excelsior on Lake Minnetonka, a summer and to some extent year-around resort. The present house is being replaced by a larger theatre, to cost about $250,000.

As further indication of increased public interest in the stage, Stolz points out that the Theatre Guild-American Theatre Society subscription in adjacent St. Paul has season of five shows, plus other non-subscription touring productions. The fact that a professional repertory theatre to be headed by Tyrone Guthrie is planned for Minneapolis two years hence does not deter Stolz and his backers from plans for the new and larger Old Log.

"It's apparent that tv dramatic offerings have created a growing audience for this sort of fare, which it does not begin to satisfy. It's from this audience that our more

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Oh No, No 'O'

The copy desk of the N.Y. Times got into the spirit of the news in legit staffer Sam Zolotow's drama column of last Monday (8). The lead item involved a projected musical treatment of James Thurber's humorous story, "The Wonderful O," which involves two naturally men, one of whom dislikes the letter "O."

For the first two editions, the headline over the column read, "Story by Thurber Planned as Play." For the third edition, copy editor Jerry Gold revised the head to read, "Thurber O' Stry Planned Fr Stage." The desk didn't risk mayhem by spelling the byline "Zlto."

Flurry of Flops Plagues London

London, Aug. 9.

The recent flop of "Joie de Vivre," the new British musical, after a run of three nights and four performances at the Queen's Theatre, has brought into sharper focus the calamitous start of the new theatrical season in the West End. Since the beginning of June, eight new shows have collapsed, one after only four nights and four others after just about a fortnight.

The crop of failures actually began to hit the headlines early in the year, and from about last February shows have been opening and closing with alarming rapidity. The "Joie de Vivre" collapse, however, caught Shaftesbury Avenue by surprise as the musical had received critical acclaim during its tryout tour. The production, brought in at about $85,000, represented a distinguished combination of talent in Terence Rattigan

(Continued on page 54)

BOGUS 'LADY' TICKETS FLOOD NATIONAL, D.C.

Washington, Aug. 9.

A shower of phony "My Fair Lady" tickets, with an ironical NBC CBS tie-in, bedeviled the National Theatre management here last week. The touring edition of the musical is currently here. The incident turned out to be just a misunderstanding.

The National's manager, Scott Kirkpatrick, was baffled when two teenagers brought in tickets similar to those the theatre sells, but reading "Good Only Aug. 6" and, where the location is usually printed, stating, "Orchestra, Front and Center." Next came a woman. When she was turned away, she demanded a refund of the 75c she had paid to park her car.

The first arrivals, ahead of the specified date, sought to trade the Annie Oakleys for other tickets with designated seat assignments. That gave Kirkpatrick time to investigate. It developed that the incident arose from a promotion stunt by Radio Corp. of America (parent of NBC), although the company had no idea it would cause trouble for the show or theatre.

RCA had bought 70 seats for the Aug. 6 evening performance and had made the offer of two tickets and a dinner for Washington dealers who would buy its additional color television sets. With the offer as a stunt, RCA had begun "My Fair Lady" printed, not suspecting that anyone might confuse them with the real thing.

There were 200 of the imitation tickets issued. Kirkpatrick headed off most of them with the help of local newspapers. An obscure wrinkle of the situation was that the production of "My Fair Lady" was financed by NBC's major competitor, CBS.

K.C.'s Auditorium Theatre, Long Dark, Burned Out, Due to Be Demolished

Kansas City, Aug. 9.

Another Kansas City link with the theatrical past is due to disappear with purchase by the Land Clearance for Redevelopment Authority of the remains of the old Auditorium Theatre at Ninth and Holmes Streets in the near North end. A fire recently destroyed much of the empty old building, and the remainder is to be demolished to make way for an urban renewal project.

Opened in 1887 as the Warder Grand Theatre, it was named for Col. George W. Warder, the builder. Edwin Booth and Lawrence Barrett in "Othello" was the initial attraction, which opened with camp chairs in the unfinished house.

Later the theatre was taken over by O. D. Woodward who operated stock, originally at 10c admission, although this eventually went to an ethereal 50c. The theatre has not been used since 1920.

Only a few weeks ago, Fox Midwest division of National Theatres abandoned its holdings in the Tower and Esquire theatres on Twelfth St., and they are currently under the wrecker's hammer.

Harry Andrews to Rest To Treat Vocal Ailment

London, Aug. 9.

Harry Andrews, who left the cast of "Ross" in which he has been playing General Allenby for a role in "The Winter's Tale" at Stratford-on-Avon, has had to give up the latter assignment. He has been advised to rest for eight weeks or face a serious operation. The actor has a nodule on his vocal cords.

Now the role of King Leontes in "Winter's Tale" will be played by Eric Porter, who will also resume a leading part opposite Peggy Ashcroft in "Rosmersholm." Brewster Mason has taken over for Andrews in "Ross."

Shows Abroad

I'm Talking About Jerusalem

London, July 28

[illegible]

[illegible]	David Saire
Dave Simmonds	Mark Eden
Sarah Kahn	Barbara Michael
Ada Simmonds	Ruth Meyers
[illegible]	[illegible]
Cathy Nesbitt	Diana Graber
Cal Simmonds	John Carney
Reuben	Terence Rigby
Hyman Simmonds	Michael Phillips
Esther Kahn	Joanna Dickens
Conan Kahn	Clement Harris

The presentation of "I'm Talking About Jerusalem" completes the Arnold Wesker trilogy which began with "Chicken Soup With Barley" and "Roots." The new entry is a notable achievement.

The warmth, humanity and perception that characterized the first two plays is admirably maintained. But most of all, the three works are distinguished by the intensity of the writing and the acceptance of the people the author is writing about. They are real and believable.

For the final installment of his trilogy, Wesker brings back to the stage some of the key characters of "Chicken Soup" to continue and complete the story of the Kahn family, the East-enders who had fought against Fascism at home and in Spain. This appeared as dedicated Communists who gradually became disillusioned by post-war events.

Although the first episode in the Kahn family story ended in 1956, Wesker has put the clock back 10 years for the opening act in "Jerusalem." The scene has changed from the East End of London to rural Norfolk and the main characters are Dave and Ada Simmonds.

Against the background of economic struggle for survival, there are the constant and searching exchanges between the couple and other members of the Kahn family. The discussion is interesting, thoughtful and occasionally provocative.

The subject, oddly enough, is not an easy vehicle for the cast, but Mark Eden and Ruth Meyers impress as the young husband and wife. Kathleen Michael, with dignity by the force of Sarah Kahn, David Saire makes Ronnie Kahn a vital character, but the outstanding cameo is contributed by Jessie Robins as one of two maiden aunts.

John Dexter's finest direction and Jocelyn Herbert's economical decor help to round off a rewarding theatrical enterprise. After "Jerusalem" has completed its limited run, the three plays will go into repertory at the Royal Court Theatre for a short engagement. Myro.

Miss Julie and The Proposal

London, July 28

Linnet Productions Ltd. presentation of two one-act plays, "Miss Julie," by August Strindberg, and "The Proposal," Anton Chekov. Staged by Tyrone Guthrie. Decor, Tanya Moiseiwitsch. Opened July 26, '60, at the Lyric, Hammersmith, London, 42-90 top.

MISS JULIE

Kristina	Pamela Brighton
Jean	Lee Montague
Miss Julie	Diane Cilento

THE PROPOSAL

Stepan Stepanovitch Chubukov	Cameron Hall
Natalya Stepanovna Tchubukova	Millie Small
Ivan Vassilievitch Lomov	Louis Mansfield

A new London management makes its bow with this double bill, inauspiciously in the case of "The Proposal" disappointingly in regard to "Miss Julie." The company has apparently set its sights high culturally, but missed out in the stage presentation.

Strindberg's "Miss Julie," in a new translation by Elizabeth Sprigge, is a commonplace piece, and as such needs the best possible titleament.

Diane Cilento, an attractive and talented actress, somehow fails to provide the necessary depth to her portrayal of the Count's daughter who is seduced by her father's valet. There is not enough authority in her interpretation of the difficult role, nor the right note of despair after the seduction.

Lean satisfactory is Lean Poers, a newcomer to the West End, though an established star in Australia. The cast is completed, competently, by Pamela Brightford as the cook.

Chekov's lightweight curtain raiser, "The Proposal," is just a frivolous trifle, but seems overlong at 30 minutes. It is overacted by all three members of the cast, and also overdirected. Myro.

The Last Angle

London, July 27

Arts Theatre Club presentation, of a melodrama in three acts by Charles Lee. Adapted by Clifford Williams. Decor, Paul Reinhard. Features Leslie Nunneley, Robert Crowdon, Garfield Morgan. Opened July 26, '60, at the Arts Theatre Club, London, $2.15 top.

Amy Marsh	Leslie Nunneley
Bob Allen	Robert Crowdon
Donald	Garfield Morgan
Pathologist	Antony Taylor
Mary Wilson	Charmian Eyre

As an exercise in puerility, "The Last Angle" must be as much of an embarrassment to its cast as it is to its audience. It is a sub-standard undertaking for the Arts Theatre Club and will be readily forgotten by the public and the trade.

One redeeming feature in the production is the elegant set designed by Paul Bernard. For the rest, it is a trite story of a Korean war hero believed dead, who returns to his home after escaping from prison and killing the chaplain on his way out. His sister, who had worshipped his memory, is now only concerned at saving "daddy" (who is visiting his son's grave in Korea) from embarrassment.

Leslie Nunneley, Robert Crowdon, Garfield Morgan, Antony Tuckey and Charmian Eyre valiantly plod through the incredible proceedings. Myro.

London Flops

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book, Robert Stolz (music) and Paul Dehn (lyrics).

Starting with the theatrical calendar season beginning June 1, the first flopperoo was the Cambridge presentation, "Don't Shoot We're English," which opened June 2 and folded June 18. It fared much better than "Will You Walk A Little Faster," which bowed June 8 at the Duke of York's and shuttered June 11.

Among the other flops were "A Lovely Night" at the Globe (June 9 to July 2), "Laughing Academy" at the Princes (June 29 to July 2), "Call It Love" at Wyndhams (June 22 to July 2) and "Innocent As Hell" at the Lyric Hammersmith (June 29 to July 9). "Dear Liar," which opened June 14 at the Criterion to enthusiastic critical reviews, folded last Saturday (30).

It has been a bad period for British musicals, starting with the failure in May of "The Golden Touch" after nine performances, and continued with "Johnny The Priest" which lost almost all its $70,000 investment in an 11-day engagement at the Princes.

On the other hand, there have been five big British musicals to come into the West End in 1960. "Flings Ain't What They Used To Be" is already well established at the Garrick, while the more recent "Oliver" is settling down as a major capacity draw at the New. In the straight theatrical category, shows like "Ross" and "The Caretaker" have become SRO hits.

S.F. Critics Feud

Continued from page 53

half of this two full columns of daily space to claim that the Examiner's new policy has restored to San Francisco the important theatrical tradition of reviewing major theatre openings overnight. The crux of his argument was that the critic "must keep in mind that the company he works for puts out a newspaper, not a magazine" and that the "deceptively simple" basic reason a review should be on an overnight basis is that "It's news."

Examiner spotted Einstein's morning-after review of "Flower Drum Song" on the front page, under a headline, "An Up-to-the-Minute review." As it happened, Knickerbocker and Einstein had never met until night of "Flower Drum Song" opening, at the Curran Theatre, Aug. 1, when the Chronicle reviewer was seated directly behind his Examiner rival. Einstein dispatched 33 minutes before the final curtain to make his deadline.

Elie Siegmeister will compose a sound track for the Broadway production of "Rhinoceros."

London Bits

London, Aug. 9

Dickie Henderson is back in "When In Rome" at the Adelphi Theatre. He's been nursing a black eye received when he tripped on the stage.

"Sparrers Can't Sing," a Cockney play by actor **Stephen Lewis**, opens Aug. 24 at the Theatre Workshop, with **Joan Littlewood** directing.

Bad weather clipped attendance at the Regent's Park Open Air Theatre, and the season finished prematurely.

W. H. F. Lucas has been named administrator of the British Drama League, succeeding **Peter Carpenter**, who's joined the Ghana Arts Council.

A clink at the Mermaid, Brecht's "Galileo" was extended from last Saturday (6) to Oct. 1.

Tv comedian-magician **David Nixon** has gone into the legit producing biz with his wife.

James Booth must leave "Flings Ain't Wot They Used T'be" soon to fulfill a film commitment.

"Tom Tom Top," new **Roland** and **Michael Pertwee** comedy, is being considered for production by **Brian Rix**.

Producer **Stephen Mitchell** is taking commercial tv spots to boost his ailing St. Martin's show, **"The Brides of March."**

Anna Deere Wyman has settled for a new revue at the Fortune starting on Oct. 6, after a tour. "And Another Thing" will have a cast of among others, **Bernard Cribbins, Lionel and Joyce Blair** and **Anna Quayle**.

Thelma Ruby has been cast as the Queen, **Mike O'Shea** as the King, **Robin Hunter** as Prince Doubtless and **Bill Kerr** as the Wizard in the West End production of "Once Upon a Mattress," to be presented by Williamson Music Ltd., British subsidiary of Rodgers & Hammerstein, with **Jerome White** staging.

TV Builds Public

Continued from page 53

numerous theatrical groups now draw," says Stolz. "The decline in the number of live tv plays helps us, once the taste for this sort of entertainment has been created in the public."

Present plans call for the completion of the Old Log's new theatre by next September and then Stolz says he plans to extend his season from their present 16 weeks to double that number, making the enterprise more of a permanent stock company instead of a summer theatre.

The new theatre will be air-conditioned and will have a 650 seating capacity, compared to the present Old Log's 273-seat capacity. While not being used for Old Log performances, it will cater to conventions and sales conferences.

Stolz believes that his new theatre is unique in that it is being financed mainly with its own resources and earnings, rather than from contributions pledged by patrons or a public subscription list. An Excelsior business man, Harry Kuechle, owner of the theatre's site and a drama lover, is an angel of the project and the Northwestern National Life Insurance Co. is providing the mortgage funds.

Stolz also points out that the Minnesota Univ. theatre operates regularly throughout the year, presenting numerous offerings, and that it also operates a summer Mississippi river showboat, anchored most of the time at Minneapolis, but also visiting St. Paul and several other river towns. This season's showboat offering is "43 Minutes From Broadway."

'Amahl' Principals

Continued from page 53

Aiken is in active charge of the operation.

The "Amahl" touring cast appears with local symphony orchestras and choruses of 16. The troupe carries its own sets and costumes and travels by auto with trailer. The first tour included three cities and four performances. In the following three years, the number of cities covered climbed to five, then eight and then 12. The spread this year is expected to be longer with nine cities already lined up.

The one-hour opera in English was originally written in the 1930's by Menotti for radio and later adapted for tele.

Road's Heavy Fall Lineup

Continued from page 53

war engagement. Also six pre-Broadway tryouts: "Advise and Consent," "Camelot," "Little Moon of Alban," "Period of Adjustment," "Sweet and Sour" and "Wildcat."

The November lineup includes two pre-Broadway tryouts: "Critic's Choice" and "Show Girl." The tentative tryout bookings are: "All The Way Home" in September, "Come Away With Me" in October, and "Hail the Conquering Hero" and "Love and Libel" in November.

The two recently-opened touring entries are "Best Man," which bowed last Friday (5) at the Lobero Theatre, Santa Barbara, and "Fiorello," which debuted last Monday (8) at the State Fair Music Hall, Dallas. Also now on the road this season is "Duel of Angels," which began its tour last July 12 in Los Angeles.

Continuing on the road this semester are the long-run touring musicals "Music Man" and "My Fair Lady," plus "Flower Drum Song," which launched its post-Broadway hike last May. The post-Broadway touring company of "World of Suzie Wong," which has been on the road since last season, closes next Aug. 27 in L. A., but a summer stock edition of the production, in a shift to regular touring dates, opened last Monday (8) in Chicago.

Of the shows included in the above touring lineup, four are duplicates of productions currently on Broadway. They are "Best Man," "Fiorello," "Music Man" and "My Fair Lady." Among the bookings thus far set for major road cities are the following:

BALTIMORE

Ford's Theatre: "Raisin in the Sun," Oct. 3-8. Stratford (Conn.) Shakespeare Festival Co., Oct. 10-15. "Five Finger Exercise," Oct. 17-22. "Show Girl," Nov. 7-12. "My Fair Lady," Nov. 21-Dec. 3. "Love and Libel" (tentative), Dec. 5-10.

BOSTON

Colonial: "Midgie Purvis," Sept. 12-24. "All the Way Home" (tentative), Sept. 26-Oct. 8. "Invitation to a March," Oct. 10-22. "Five Finger Exercise," Oct. 24-Nov. 12. "Critic's Choice," Nov. 14-26. "Show Girl," Dec. 26-Jan. 7.

Shubert: "Tenderloin," Sept. 19-Oct. 8. "Camelot," Oct. 26-Nov. 12. "My Fair Lady," starting Jan. 2.

Wilbur: "Raisin in the Sun," Sept. 12-Oct. 1. "Face of a Hero," Oct. 3-15. "Come Away With Me" (tentative), Oct. 24-Nov. 15. "Love and Libel" (tentative), Nov. 21-Dec. 3.

CHICAGO

Blackstone: "Duel of Angels," Sept. 12-Oct. 1. Marcel Marceau, Oct. 3-22. Stratford Shakespeare (Conn.) Festival Co., Nov. 14-Dec. 3. "Five Finger Exercise," Dec. 26-Jan. 4. "At the Drop of a Hat," Jan. 23-Feb. 11. "Raisin in the Sun," Feb. 27-April 1.

Erlanger: "Once Upon a Mattress" (major city tour), Sept. 1-24. "Majority of One," Sept. 26 (open end booking).

Shubert: "World of Suzie Wong," current through Aug. 20. "Fiorello," Sept. 6-Nov. 12. "Flower Drum Song," Nov. 14 (open end booking).

CINCINNATI

Shubert: "At the Drop of a Hat," Nov. 7-12. "Raisin in the Sun," Dec. 5-10. "Five Finger Exercise," Jan. 30-Feb. 4.

CLEVELAND

Hanna: "Duel of Angels," Oct. 3-15. Stratford (Conn.) Shakespeare Festival Co., Oct. 17-29. "Raisin in the Sun," Oct. 31-Nov. 12. "Five Finger Exercise," Jan. 6-28.

COLUMBUS

Auditorium: "Music Man," Nov. 14-19.

Hartman: "Invitation to a March," Sept. 21-24. "Raisin in the Sun," April 6-8. "Five Finger Exercise," April 20-22.

DALLAS

State Fair Music Hall: "Fiorello," current through Aug. 21. "Flower Drum Song," opens Oct. 27. "Music Man," Dec. 26-31.

DETROIT

Cass: "Invitation to a March," Sept. 26-Oct. 8. "Raisin in the Sun," Oct. 17-29. "Love and Libel," Nov. 7-19.

Riviera: "Fiorello," Aug. 23-Sept. 4.

Shubert: "Majority of One," Sept. 5-24. Stratford (Conn.) Shakespeare Festival, Oct. 30-Nov. 12. "Five Finger Exercise," Nov. 21-Dec. 3. "At the Drop of a Hat," Feb. 13-25.

INDIANAPOLIS

Murat: "Music Man," Nov. 21-26.

LOS ANGELES

Biltmore: "Once Upon a Mattress" (major city tour), Oct. 24-Nov. 20. "Taste of Honey," Sept. 6-17.

Hartford: "Best Man," tonight (Wed.) through Sept. 10. "At the Drop of a Hat," Nov. 21-Dec. 10. "Raisin in the Sun," Dec. 20-Jan. 7. "Five Finger Exercise," Feb. 21-March 11.

Philharmonic Auditorium: "Destry Rides Again," Sept. 26-Nov. 5.

MONTREAL

Her Majesty's: "World of Suzie Wong," Sept. 5-10. "My Fair Lady," Sept. 26-Oct. 29. "West Side Story," Dec. 19-24.

NEW HAVEN

Shubert: "Tenderloin," Sept. 10-17. "Lauretta," Sept. 24-Oct. 1. "Advise and Consent," Oct. 8-15. "Come Away With Me" (tentative), Oct. 19-22. "Period of Adjustment," Oct. 31-Nov. 5. "Hail the Conquering Hero" (tentative), Nov. 19-26. "Show Girl," Dec. 5-10.

PHILADELPHIA

Erlanger: "World of Suzie Wong," Sept. 12-24. Stratford (Conn.) Shakespeare Festival Co., Sept. 28-Oct. 8. "Wildcat," Oct. 29-Dec. 10. "Hail the Conquering Hero" (tentative), Dec. 12-31.

Forrest: "The Wall," Sept. 19-Oct. 1. "Lauretta," Oct. 3-22. "Little Moon of Alban," Oct. 26-Nov. 12. "Camelot," Nov. 28-Dec. 10.

Locust: "All the Way Home" (tentative), Sept. 12-24. "Sweet and Sour," Oct. 10-22. "Show Girl," Nov. 14-26.

Shubert: "Unsinkable Molly Brown," Sept. 26-Oct. 29. "My Fair Lady," Dec. 5-31.

Walnut Street: "Face of a Hero," Sept. 14-Oct. 1. "Five Finger Exercise," Oct. 3-15. "Period of Adjustment," Oct. 17-29. "Advise and Consent," Oct. 31-Nov. 12.

PITTSBURGH

Nixon: "Raisin in the Sun," Oct. 10-15. "At the Drop of a Hat," Oct. 31-Nov. 5. "Five Finger Exercise," Nov. 14-19. "West Side Story," Nov. 21-Dec. 3.

SAN FRANCISCO

Alcazar: "Duel of Angels," current through Sept. 3. "Best Man," Sept. 12-Oct. 5. "At the Drop of a Hat," Dec. 28-Jan. 7.

Curran: "Flower Drum Song," current through Sept. 24. "Destry Rides Again," Nov. 7 for six or seven weeks.

Geary: "Once Upon a Mattress" (major city tour), Sept. 28-Oct. 22. "Raisin in the Sun," Jan. 9-Feb. 4. "Five Finger Exercise," March 13-April 1.

ST. LOUIS

American: "Music Man," Oct. 19-29. "Flower Drum Song," opens Oct. 31. "At the Drop of a Hat," Jan. 16-27. "Five Finger Exercise," Feb. 6-11. "Raisin in the Sun," Feb. 13-18.

ST. PAUL

Auditorium: "Music Man," Sept. 14-24. "Once Upon a Mattress" (major city tour), Nov. 29-Dec. 4. "At the Drop of a Hat," Jan. 9-14. "Raisin in the Sun," Feb. 20-25. "Five Finger Exercise," April 10-15.

TORONTO

O'Keefe Centre: "Camelot," Oct. 1-22. "My Fair Lady," Oct. 31-Nov. 19. "West Side Story," Dec. 5-10. "Show Girl," Dec. 12-17. "At the Drop of a Hat," Feb. 27-March 11.

Royal Alexandra: "World of Suzie Wong," Aug. 22-Sept. 3. "Love and Libel" (tentative), Nov. 2-5. "Raisin in the Sun," Nov. 14-Dec. 3. "Five Finger Exercise," Dec. 5-24.

WASHINGTON

National: "My Fair Lady," current through Sept. 3. "Irma La Douce," Sept. 8-24. "Midgie Purvis," Sept. 26-Oct. 8. "Advise and Consent," Oct. 17-29. "West Side Story," Oct. 31-Nov. 12. "Little Moon of Alban," Nov. 14-26. "Hail the Conquering Hero" (tentative), Nov. 28-Dec. 10. "Raisin in the Sun," April 10-22.

WILMINGTON

Playhouse: "My Fair Lady," Sept. 12-17. "Sweet and Sour," Oct. 5-8. "Period of Adjustment," Oct. 12-15. "J.B.," Oct. 19-22. "At the Drop of a Hat," Oct. 26-29. "Critic's Choice," Nov. 9-12. "West Side Story," Playhouse, Nov. 14-19. "Show Girl," Nov. 30-Dec. 3.

Biz Big for 4 of 5 Road Shows; 'Drum' Record $60,530 in Frisco; 'Suzie' $37,500, 'Angels' $23,000, L.A.

Business was strong for four of the five shows on tour last week. "Flower Drum Song" established a house record on Civic Light Opera subscription in its first week at the Curran Theatre, San Francisco, and "The Music Man" and "My Fair Lady" continued at a powerhouse pace in Frisco and Washington, respectively. "The World of Suzie Wong" got off to a strong start in its first week in Los Angeles with Theatre Guild-American Theatre Society subscription, while "Duel of Angels" was so-so in its fourth week in that town.

New to the road lineup this week are the second company of "Best Man," which opens tonight (Wed.) in L. A. following a three-performance breakin last Friday-Saturday (5-6) in Santa Barbara, and another company of "Suzie Wong," which began a two-week run in Chicago last Monday (8) in a shift from a stock tour to regular road dates. The "Suzie Wong" company in L. A. ends its tour there Aug. 27.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, grosses on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

LOS ANGELES

Duel of Angels, Hartford (D-RS) (4th wk) $5.40-$8.50. 1,024. $23,200 (Vivien Leigh, Mary Ure). Previous week $20,600.
Almost $23,000.

World of Suzie Wong, Biltmore (D-RS) (1st wk) $5.40-$8.95. 1,636. $53,300. Previous week $53,500. Geary, San Francisco.
Over $37,500 with Theatre Guild-American Theatre Society subscription.

SAN FRANCISCO

Flower Drum Song, Curran (MC-RS) (1st wk) $6.25-$8.90. 1,750. $62,000. Previous week $63,300. Philharmonic Auditorium, Los Angeles.
Opened here Aug. 1 to unanimous endorsement. Hodel, News Call-Bulletin, Knickerbocker, Chronicle, Einstein, Examiner.
House record at upped scale for Civic Light Opera subscription, of $60,530.

Music Man, Opera House (MC-RS) (3d wk) $4.95-$5.95. 3,250. $100,000. Previous week, $76,700.
About $86,500.

WASHINGTON

My Fair Lady, National (MC-RS) (7th wk) $7.90. 1,677. $68,150 (Rene Todd, Michael Evans). Previous week, $64,000.
Nearly $66,500.

'Pawnshop' So-So $14,300, Park Playhouse, Philly

Philadelphia, Aug. 9.

"Angel in the Pawnshop," starring Eddie Dowling, grossed a modest $14,300 last week at the 1,437-seat Playhouse in the Park here. The potential capacity at the regular $3 top is $26,286.

The tryout package of "Roar Like a Dove," starring Betsy Palmer, is current.

CHAS. MEEKER EXITING DALLAS THEATRE JOB

Dallas, Aug. 9.

Charles R. Meeker Jr., vice-president and assistant general manager of the State Fair of Texas, and for 15 years managing director of the State Fair Musicals, has resigned effective Jan. 1 to become general manager of Cary Plaza, a $10,000,000 midtown project to include a 22-story hotel and 18-story apartment building.

He will continue in charge of the current Musicals season and the State fair presentation next fall of the touring "Flower Drum Song." He will also continue temporarily work outside enterprises as Entertainment Associates Ltd., which produces industrial shows. No successor has been named for his State Fair duties.

Meeker, a native of West Virginia and resident of Pittsburgh until he attended Southern Methodist U. here, was with Interstate Theatres before joining the State Fair organization. As managing director of the State Fair Music Hall, he has often doubled as producer, also bringing touring Broadway shows here during the Musicals season and as State Fair presentations. Since 1956 he has also housed acts for the local Statler-Hilton Hotel's Empire Room.

The Cary Plaza, due for completion in the spring of 1962, is a project of Cary Schneider Investment Co.

Warren Caro All Over Det. TV-Radio for Legit

Warren Caro, executive director of the Theatre Guild-American Theatre Society subscription operation, has been on a busy schedule of pitching for subscribers and plugging legit in out-of-town cities. Typical of his activities on such hinterland visits in his itinerary on a recent two-day stay in Detroit.

At 10:30 a.m. the first day he appeared on a live television interview on WXYZ-TV's "Detroit Today." He then had an 11:45 a.m. appointment to tape a radio interview for "The Fran Harris Show" on WWJ. That was followed by a 12:30 p.m. luncheon with local drama critics and representatives of Detroit's legit theatres at the Sheraton-Cadillac Hotel.

At 2 p.m. the same day, he taped another radio interview for "Show World" on WXYZ, and at 4:30 p.m. attended a cocktail reception for Detroit Metropolitan newspaper society editors. The following day, he did two live tv interviews, one at 9:30 a.m. for WJBK-TV's "The Morning Show" and the other at 12:45 p.m. for CLWK-TV's "Bill Kennedy's Show Time." At 2:30 p.m. he taped a radio interview for "Detroit Speaks" on WJBK and 3:45 p.m. he taped an interview for WWJ-TV's "Time Elizabeth Presents."

Off-Broadway Shows

(Figures denote opening date)

Balcony, Circle in the Square (1-6-60).
Between Two Thieves, York (5-11-60).
Connection, Living Theatre (7-15-59).
Country Scandal, Music Box (5-5-60).
Fantasticks, Sullivan St. (5-3-60).
John Brown's Body, Martinique (6-9-60).
Maggie & Joe, Provincetown (3-16-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sherwood (6-15-59).
Mary Sunshine, Carnegie (7-19-59).
Theatre Chance, Living Room (6-29-60).
Threepenny Opera, Theatre de Lys (2-10-60).

SCHEDULED OPENINGS

Man & Superman, Fan Box (8-4).
Sign of Jonah, Players (8-4).
Wild Duck, Phoenix (8-11).
More Comic Clowns, Alley (8-16).
Napoleon, Cafe Cino (8-16).
Drums Under, Cherry Lane (8-18).
Yellowbird, York (8-18).
Tiger Rag, Marquee (8-18).
Moscatoff, Montclair (8-18).

New Bard Fest Record, $50,274, Stratford, Conn.

Stratford, Conn., Aug. 9.

The American Shakespeare Festival Theatre here, setting a new record for the third successive stanza, went clean at $50,274 last week for four performances of "Antony and Cleopatra," costarring Katherine Hepburn and Robert Ryan, two performances of "Twelfth Night" starring Miss Hepburn, and two performances of "The Tempest."

The Festival, scaled to a $5.25 top weeknights and matinees and a $5.75 top Saturday nights, can gross $51,850 at capacity. Subscription discounts reduced the sellout take last week.

MARLYS ANN WATTERS OUT OF 'STORY' IN K.C.

Kansas City, Aug. 9.

Marlys Ann Watters, hometown singer actress who played the femme lead in "West Side Story" in London for 18 months, had to bow out of the local presentation of the musical current this week in the Starlight Theatre, Swope Park. Lee Venora replaces her.

Miss Watters was advised to withdraw from the assignment and take it easy for a while, as the long run in London had taxed her voice. It was an unfortunate break for the Starlight management, as there had been considerable publicity about the hometown return of the former local radio and tv singer.

The touring company of "West Side Story" arrived here last Wednesday (3) for integrated rehearsals with the Starlight's singing and dancing chorus. It is the first time in the Starlight's 10-year history that a touring company has appeared as part of the regular season.

Sked D.C. 'Irma' Benefit; Nixons Honor Guests?

Washington, Aug. 9.

Vice President and Mrs. Richard M. Nixon have been invited to be guests of honor at a benefit theatre party at the Sept. 19 performance of the upcoming David Merrick musical production, "Irma La Douce," at the National Theatre here. The French adaptation, which deals with a Parisian prostitute, is scheduled for a pre-Broadway tryout here Sept. 8-24.

The Sept. 24 performance of the show has been bought by the Spoulding Republican Women's Club of Prince George's County, Md., and plans also call for an after-the-theatre party for the launching of a "Pat Nixon for First Lady Club." Mrs. Joseph Cutrin, president of the Republican group, says that President and Mrs. Dwight D. Eisenhower and Vice Presidential candidate and Mrs. Henry Cabot Lodge have been invited to the show and supper party.

B'way Continues Seasonal Slump; 'Fiorello' Lone Sellout at $58,300, 'Take Me' $49,600, 'Miracle' $30,800

Broadway continued downhill last week, but most of the 12 shows were still operating at a profitable level. The stanza's sole sellout was "Fiorello" and the only entry to register an increase over the previous week's take was "Tenth Man."

The number of productions on the boards this week has been increased to 13, with the resumption last Monday night (8) of "Sound of Music." "Gypsy" currently in the final week of a five-frame layoff, reopens next Monday night (15) at the Imperial Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Best Man, Morosco (CD) (18th wk, 136 p) ($6.90-$7.50; 990; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $38,600.
Nearly $36,300.

Bye Bye Birdie, Beck (MC) (16th wk, 120 p) ($8.60; 1,280; $57,518). Previous week, $57,800.
Almost $57,000.

Fiorello, Broadhurst (MC) (36th wk, 284 p) ($8.35-$9.40; 1,214; $58,194). Previous week, $58,900.
Nearly $58,300.

Five Finger Exercise, Music Box (D) (35th wk, 273 p) ($6.90-$7.50; 1,107; $40,107) (Judith Evelyn, Roland Culver). Miss Evelyn is subbing for Jessica Tandy, who returns to her top-playing assignment from a six-week vacation next Monday (15). Previous week, $14,800 with twofers.
Over $15,500 with twofers.

La Plume de Ma Tante, Royale (R) (86th wk, 633 p) ($6.05; 1,050; $44,500). Previous week, $38,200.
Nearly $32,400.

Miracle Worker, Playhouse (D) (41st wk, 324 p) ($6.90-$7.50; 994; $6,500) (Anne Bancroft, Patty Duke). Previous week $30,900.
Over $30,800.

Music Man, Majestic (MC) (137th wk, 1,088 p) ($8.05; 1,626; $71,000). Previous week, $63,800.
Almost $60,000.

My Fair Lady, Hellinger (MC) (229th wk, 1,823 p) ($8.05; 1,551; $49,500) (Michael Allinson, Pamela Charles). Previous week, $52,000.
Nearly $50,500.

Take Me Along, Shubert (MC) (19th wk, 296 p) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Heyler). Resumed last Monday (1) after a three-week layoff. Ruth Warrick subbed last Friday night (5) for Miss Herlie, who was out because of laryngitis.
Almost $49,600.

Tenth Man, Booth (D) (39th wk, 263 p) ($6.90-$7.50; 807; $32,000). Previous week, $22,200.
Over $23,100.

Tore in the Attic, Hudson (D) (23d wk, 176 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week $21,800.
Almost $18,000.

West Side Story, Winter Garden (MD) (14th wk, 103 p) ($8.05; 1,404; $64,200) (Carol Lawrence, Larry Kert). Previous week, $45,200 with twofers.
Over $40,800 with twofers.

Resumed This Week

Sound of Music, Lunt-Fontanne (MD) ($9.60; 1,407; $75,000) (Mary Martin).
Resumed last Monday (8) after a two-week layoff.

Jo Mielziner will design the sets for "Little Moon of Alban," which **Herman Shumlin** will direct.

League, Musicians Union Start Contract Confabs

Representatives of the League of N. Y. Theatres and Local 802, American Federation of Musicians met yesterday (Tues.) in the first session of negotiations for a new contract to replace the current three-year pact, which expires Labor Day.

This is the first in a string of League negotiations with legit unions and the Dramatists Guild since the recent settlement of the contract dispute with Actors Equity, which resulted in a 12-performance shutdown on Broadway productions.

OAKDALE MUSIC TENT HAVING HEFTY SEASON

Wallingford, Conn., Aug. 9.

The Oakdale Musical Theatre has passed the season halfway mark with a total gross of some $65,000 better than for the like period in 1959. Capping the eighth week of its seventh year of operation with a record-smashing $45,000 for Gene Kelly in "Silk Stockings," the overall gross to date approached $250,000.

The tent opened the season with a couple of experimental bookings, two weeks of cabaret-in-the-round revues lifting the 1960 curtain prior to the regular musical and straight play schedule. Show-by-show figures, with parenthetical number of performances, are: Tony Martin Revue (7) $29,300, George Burns Revue (7) $8,000, "John Loves Mary," with James Garner (7) $35,700 (a straight play house record), "West Side Story," first week (7) $31,400 and second week (7) $22,100, "Annie Get Your Gun," with Ginger Rogers (7) $37,200, "Goodbye Charlie" with Eve Arden (6) $24,300, "Silk Stockings" with Genevieve (7) $43,000. Total for eight weeks, $229,000.

Oakdale has been operated by producers Ben Segal and Bob Hall since its inception in 1954. The present administrative staff includes Martin Cohen, general manager, and Samuel J. Friedman, presaggent; Ruth Cage, local press rep; David Kaufman, art director; Emory Denike, controller; James Alexander, treasurer; Emily F. Nanny, executive secretary; Mike Kurtz, staff photographer; Anthony Girard, security; Clarice Segal and Hugh Lester, theatre party directors.

Legit Bits

Mrs. Karl Bernstein, wife of the Broadway presaggent, is back in LeRoy Hospital, N. Y., for treatment of a coronary ailment.

Broadway producer-presaggent **Arthur Cantor** is in the Southampton (N. Y.) General Hospital with a fractured shoulder sustained last Saturday (6) when he was struck by a large breaker while swimming in the surf near his summer home at the Long Island resort.

Legit director **Tyrone Guthrie** returned last week at Oregon City, the first of a number of college speaking dates.

Edward F. Kook, president of Century Lighting Co., piloted to Los Angeles last week for one of his periodic checkups of the firm's local office. He's accompanied by his wife, legit investor **Hilda Kook**. They're due back about Labor Day.

Robert Downing, Broadway stage manager, will appear as a hotel manager in the film, "Splendor in the Grass." His next Main Stem assignment will be stage managing "Camelot."

Patricia Brooks, wife of **Theodore Mann**, co-producer of the Circle in the Square, N. Y., is taking this week off from her singing chores in "Sound of Music" to appear with the Chautauqua Opera Festival as Mimi in "La Boheme" and as the title character in "The Ballad of Baby Doe."

The Howard Augusta Memorial Society's actors' conference at the Hotel Diplomat, N. Y., will begin at 11 a.m. next Aug. 27.

Dore Schary arrived in New York from the Coast last Monday (8) to prepare for rehearsals of "The Unsinkable Molly Brown," which he's co-producing with the Theatre Guild.

Alexander Markendirch, who'll direct "Face of Hero," arrived in New York from London last week to attend to the final casting and other pre-production matters.

Jack Lemmon, the play's star, arrived in New York from Hollywood last Monday (8) to prepare for the start of rehearsals Aug. 22.

David Opatoshu, who's been set for a role in "The Wall," is scheduled to arrive in New York from London today (Wed.).

Steve Cochran has the male lead assignment in "The Disenchanted," which opened Monday (8) at the La Jolla (Cal.) Playhouse.

Stanley Holloway's one-man show, scheduled for an Oct. 10 opening at the Barrymore Theatre, N. Y., is titled "Laughter and Other Events." **Tony Charmoli** will direct and choreograph the presentation in which Holloway will be accompanied only by musicians.

Broadway general manager **Victor Samrock** is in Europe to conclude negotiations for the London and Paris productions of "The Best Man" and to catch shows.

Albany Dailies Discover Barns

Review Shows, Run Interviews and Features—Cover Surrounding Area—TV Also In the Act

Albany, Aug. 9

Albany dailies are giving summer theatres more coverage this summer than in former years. They're not only reviewing shows at theatres throughout the general area (in some cases covering two productions of the same play at different spots) but also giving more space to interviews and features.

The Knickerbocker News's Gannett afternoon sister has English-born Michael Pillar reviewing summer stuff as part of his critic chore of the winter set beat. Also covering shows at area barns for the Knickerbocker News are Dick Weiner and Charles R. Naughton, the latter the sheet's makeup editor.

The Albany Times-Union (Hearst) has Stuart Mason as account manager to cohorts Edgar S. Van Olinda, who supplements the paper's theatrical coverage with "Around the Town" columns and society page features and picture layouts. The sheet's Sunday edition, the only one in town, also gives space to showbiz.

In nearby Schenectady, where the papers provide showbiz coverage, local station WRGB-TV airs pre-taped interviews with visiting stars of the various City area Stockadetown Bob Shaw and George Mascott double as reviewers for the dailies.

Among the barns regularly covered are the Rip Theatre, Schaghticoke (N.Y.) Musical Tent, Berkshire Playhouse, Stockbridge, Mass., Williamstown (Mass.) Summer Theatre, Saratoga, N.Y., Summer Theatre, Market Bridge, N.Y., Summer Theatre and the Woodstock (N.Y.) Theatre.

Incidentally, Gwynne Pillar, who preceded Pillar as critic for the Knickerbocker News, has left to go with a New Orleans paper. In new job he is Woodstock, where he is writing a book and covering the showbiz for the local sheet.

Film Previews

All the film previews, which will provide the last 8 openings of "An Evening With Mike Nichols and Elaine May" at the Golden Theatre, N. Y., have been sold out by the Plaza of the Month Club. Mercury Records will record an album of the production.

Casey Bishop Acquires Horseshoe Stage, H'wood

Hollywood, Aug. 9

Casey Bishop has taken over the Horseshoe Stage Theatre here as an figure operation.

His first presentation at the house will be the local premiere of Marian Wahanglad's "The Rope Dancers."

Crawford Wires Payment Of M'w'kee Hotel Claim

Milwaukee, Aug. 9

Douglas Crawford, producer of the recently-ended Wisconsin Star Theatre here, sent a $334.40 Western Union check last week to Michael J. Cudahy, operator of the local Cudahy Tower. The check covered the amount the hotelman claimed was owed him by the New York producer in payment of the week's lodging and food.

Cudahy had complained that Crawford had given him worthless checks to cover his stay at the Tower and a warrant charging the producer with defrauding a innkeeper was issued by Aladin D. Rosen, a deputy district attorney. Besides the Cudahy situation, about 60 complaints have also been registered with the D.A.'s office by purchasers of tickets for production that had been scheduled for Second last July 25, when the stock operation at the Gardens Theatre folded after a three-week run.

In line with the collapse of the Wisconsin Star Theatre, Ray Bevis, managing director of the local dinner playing operation at the Fred Miller Theatre, offered last Thursday (4) to allow purchasers of season tickets for the Barney and a $6.50 credit on season tickets for the remaining attractions at the Miller.

The Miller, which opened as a stock showplace in 1964, is not affiliated with the Crawford's theatrical venture. In making the offer Bevis said, "We feel those who purchased tickets were trying to encourage theatre in Milwaukee. We feel a responsibility to Milwaukee theatregoers. We have decided to make up part of their loss."

Remember Me?

Wallingford, Conn., Aug. 9

Some years ago, when Van Johnson bought a half-dozen pairs of socks at Saks Fifth Avenue, New York, he was waited on by a young sales clerk.

When the star picked up his four-figure check for approving in "Damn Yankees" at the Dunedin Musical last week, it was handed to him by the former sales clerk, Marvin Cohen, now general manager of the 2,200-seat theatre.

Bright Feydeau Revival Opens Montreal Festival; Include Pix This Year

By MAX NEWTON

Montreal, Aug. 9

The 25th anniversary of the Montreal Festival opened tonight (last Wednesday) at the Le Theatre du Nouveau Monde production of Georges Feydeau's "Le Dindon" at the Comedie Canadienne Theatre. The thirteen-act farce about 1890's Parisian marital follies and complications, under the film direction of Jean Gascon, is superbly played.

Acting honors are shared by Guy Hoffman, Monique Leyrac, Jean-Louis Roux, Roger Garceau and Denise St. Pierre. Brilliant sets by Arno and costumes by Claudette Picard also enhance the production. The company will give five performances during the festival period, and then include the show in the repertoire for future presentation.

This Festival, which gathers motion pictures every year, should number [illegible] again this year. Indian and Bel motion pictures and Kinetics of India played two performances last Friday (Indian day) at the Cinerama Cinema theatre. There was capacity attendance and the Festival continues through Sept. 1 with a broad program that should have general appeal. The offerings will include a symphonic concert under the direction of Maurice Le Roux of France and [illegible] performances of Mozart's [illegible] opera "The Abduction [illegible]" and "Seraglio."

For the film [illegible] shows, Fri[illegible] premieres, some will be shown starting next Friday (12) with Jean Renoir's "Le Dejeuner sur L'Herbe." Nine features will be screened, including "The World of Apu," "Hiroshima Mon Amour," "Jour on a Summer Day" and "The Hidden Fortress," plus shorts from the U.S., Europe and Canada.

Inside Stuff—Legit

Tom Ewell, top-starred comedian in "A Thurber Carnival" during the review's Broadway run, had a $2,000 guarantee against 12½% of the gross. Costars Paul Ford and Peggy Cass got $2,000 and $1,250, respectively, with no percentage. Eddie Mayehoff has succeeded Ewell for the show's current stand at Central City, Col., and the scheduled return engagement at the ANTA Playhouse, N. Y.

Israel's Habima Theatre is readying its own production of the "Threepenny Opera" adapted by Bertolt Brecht and Kurt Weill from John Gay's 18th century "Beggar's Opera." Meanwhile, the Chanchar Theatre of Tel Aviv has had a success with "Twelve Angry Men," which is a much-repeated script outside the U. S.

Stock Reviews

The Birthday Party

San Francisco, July 27

[illegible]

Harold Pinter's London play, "The Birthday Party," inevitably poses the question, "What does it mean?" Superficially it concerns a none-too-good young pianist boarding in the shabby home of a middle-aged couple at an English seaside resort.

Into this scene come two sinister strangers, a strongarm Irishman and a cockney Jew, who end up throwing a birthday party for the pianist, though it isn't his birthday. A local tart is invited, everyone gets terribly drunk and then play blind man's buff. The pianist has convulsions and a nervous breakdown, and now a different kind is led away by the sinister characters.

Perhaps the author has intended to show the pressures he confronts in everyday modern living. The pianist is "the artist" and also "the little man"—perhaps interchangeable parts who tries to meet the pressures to conform. The middle-aged woman has no time for art, artists or individuals, but seeks to smother him affectionately, with maternal and carnal love.

Her husband simply wants to grind, literally, human souls, though he loves his wife in an absentee way. The left, apparently confidentes, are sad and sick. The two strangers parallel representing the power of material authority, choosing a series of physical and mental tortures on their victim, driving him to hallucinations and final breakdown, where all will be cured variables along with human personality. It is a strange play, beautifully written, very funny in spots (the English call this style "the comedy of menace") and with appropriate contrasts of mood.

Gordon Workman, head of the drama department at Bristol University, staged the original production in England and does a first-rate job of direction. The pace is brisk, the horror stunningly swift, the dialect convincing. The players are all excellent, as are the lighting, costumes and set. New York producer-playwright Arthur Cantor has an option on the script and plans a Broadway production this season. Shel.

Antony and Cleopatra

Stratford, Conn., Aug. 1

American Shakespeare Festival Theatre (artistic of William Shakespeare's tragedy in three acts. Directed by Jack Landau. Sets, Robert Fletcher; lighting, Thomas Skelton; music, Norman Dello Joio. Stars Katharine Hepburn, Robert Ryan. Opened July 31, '60, at the American Shakespeare Festival Theatre, Stratford, Conn. $5.75 top.

Antony	Robert Ryan
Cleopatra	Katharine Hepburn
Canidius	Donald Green
Scarus	John Wylie
Dolabella	Donald Davis
Maridian	Patrick Hines
Alexas	Earle Hyman
Charmian	Kim Allen
Iras	Anne Pitoniak
Octavius Caesar	John Bunin
Lepidus	Morris Carnovsky
Agrippa	Will Geer
Thidias	John Wilders
Dolabella	Stephen Stringer
Pompey	Clifton James
Menas	Claude Woodman
Menecrates	Rolfe Thompson
Menecrates	Richard Waring
Egyptian Messenger	Ted Van Griethuysen
Eros	Clayton Corzatte
Soldiers	John Albers, Stephen Farrow, David Clarkson, Jack Gardner, David Grich, Donald Hatch, Charles Hurt, Lloyd Hourigan, Joseph Kimmerle, Alfred Lavorato, Christopher Lloyd, Bishop Parker, Christopher Parker, George Parrish, Don Pomos, Howard Porrow, Robert Rolfe, Lou Rubb, George Scott, Frank Sovaro, Richard Thurber, Stewart Tucker, Wesley Walkan

The reinstatement of Katharine Hepburn and Robert Ryan will do no almost any marquee in the U. S., let alone the Connecticut Shakespeare capital, where virtual century business is assured throughout the rest of the season. "Antony and Cleopatra," the third and last of the three new productions of 1960 should prove the most popular, regardless of its dramatic worth.

What this dark London staging of the tragedy of love and war on the Nile and Tiber misses most is emotional impact despite the most ardent performance Miss Hepburn has delivered here since her memorable Portia three summers ago. Although not everybody's concept of Cleopatra, she portrays vividly the vanity and voluptuousness of the Egyptian queen. Her intensity is not matched by Ryan's Antony, despite his ideal physical dimensions for the role of the Roman general.

Since "Antony" is pretty much a tetralogy about the influence of money of the other players turn only minor jobs—Donald Davis as the gadding-off Enobarbus, John Rubb as the fulling Octavius Caesar, Morris Carnovsky as the other triumvir, Clifton James as Pompey, Sally Thompson as Octavia, Earle Hyman as Alexas, and Will Geer as Antigon. The makeup department, incidentally, has done admirable, harmonious jobs on Cleopatra and Caesar.

Against the 1960 "palace look" backdrop introduced this year by Rouben Ter-Arutunian, the gorgeous costumes (Jean Engel in Rome and Greece are indicated equally by portable standards and a considerable number of other props. There is a suggestion, too, of the original action sometimes, [illegible] between the lines.

Thomas Mapes makes a three-year lighting jobs in a tent with this year. Landau's complete departure has done the most spectacular with the Cleopatra boudoir and the galaxy are generally attractive. The Roman tents from Rome to the tents and fire in the [illegible]. Jerry.

Touring Shows

Aug. 7-21

[illegible]

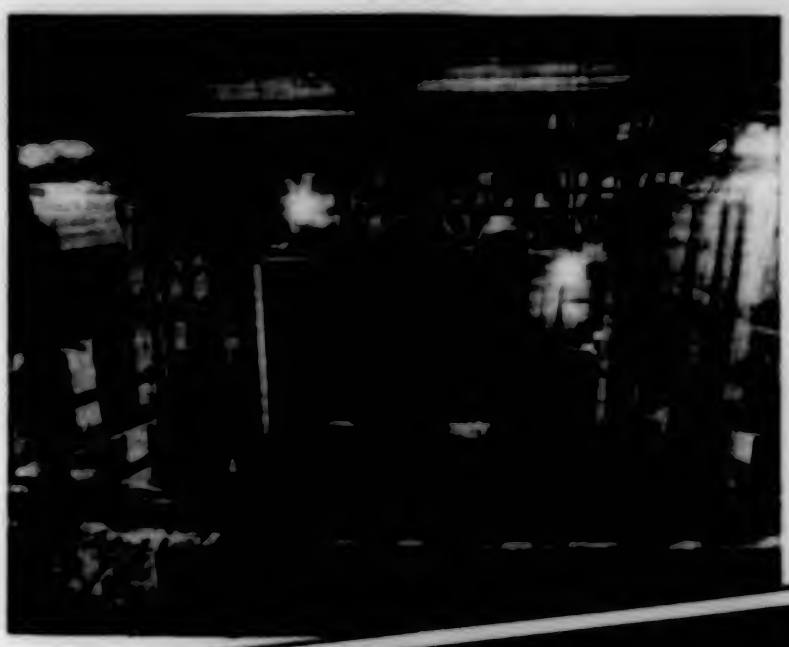
LONDON SHOWS

(Figures denote opening dates)

[illegible]

SCHEDULED OPENINGS

[illegible]



THEATRE GOING UP!

American Theatre Society

August 5, 1960

Mr. Alexander H. Cohen
40 West 55th Street
New York 19, New York

Dear Alex:

I want to thank you and Hugh F. Walker, Managing Director of O'Keefe Centre, for showing me through the magnificent new theatre in Toronto - certainly one of the most beautiful structures of its kind in the world.

Equal in importance to the erection of the theatre itself - at least from our point of view - is the phenomenal growth of subscription in the City of Toronto. Frankly, when you first suggested that a co-operative campaign between O'Keefe and Theatre Guild-American Theatre Society might quadruple last season's 2,200 subscriptions in Toronto, we had - understandably - some private reservations. Our Toronto office sends word today that the subscriptions have topped 15,000 individual memberships and are still rolling in!

Our joint campaign in Toronto not only has reawakened the interest of theatregoers of that city, but will serve in the future as a shining example of the great contribution that enlightened industry can make to the arts in the twenty other cities of our national subscription network.

The strength of subscription assures great success for O'Keefe's season as well as that of the Royal Alexandra, and will bring to the City of Toronto the finest that the American theatre has to offer. The theatre world at large will be looking forward to the world premiere of the new Lerner-Loewe-Hart musical CAMELOT at O'Keefe Centre on October 1st.

Every good wish for the success that O'Keefe so richly deserves.

Sincerely,

Warren

Warren Caro
Executive Director

THE AMERICAN THEATRE SOCIETY, INC. • 27 WEST 89 STREET • NEW YORK 19, N. Y. • COLUMBUS 5-6170

O'Keefe CENTRE

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway and touring shows, as well as bulletins, films, industrial and television series. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be reported weekly until filled, and additions to the list will be made only when information is secured from responsible sources. The intention is to advise performers with leads provided by the management of the shows involved rather than to run a wild goose chase. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements are not always holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Death in the Family" (D) Producer, Fred Coe, 234 W. 44th St., N. Y. OX 5-9262. Part available for boy, 7, plump, whimsical, unattractive. Send photo and resume to Gene Lasko, above address.

"A Season in Hell" (D) Producer, Damon Honeck (32 W. 72d St., N. Y. TR 7-9792). Part available for dynamic boy, 17-19. Mail photos and resumes, c/o producer, above address. Readings will be by appointment only.

"All The Best People" (C) Producers, Jule Spector & Buff Cobb (147 W. 57th St., N. Y.). Available parts: naive ingenue, 21, male 30-35 middleaged female executive male 50-60, callous male 30-35. Mail photos and resumes c/o above address.

"Becket" (D) Producer, David Merrick (246 W. 44th St., N. Y. LO 3-7520). Available parts: boy 16-17, rough, tough, aggressive, reaping voice, several hulking apelike men, all beat looking, 30-40 boy, 8 exotic male extras, husky. Mail photos and resumes, c/o Michael Shurtleff, above address. Audition tomorrow (Thurs.) at 11 a.m. St. James Theatre (246 W. 44th St., N. Y.) for character boy 19-16, not good-looking.

"Carrot Top" (MC) Producer David Merrick (246 W. 44th St., N. Y. LO 3-7520), casting director Michael Shurtleff. Available part: title role girl singer-dancer, 19-22. Mail photos and resumes, c/o above address.

"Come Spring" (C) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y. CO 5-2630). Available parts: two boys, 12-13, one Negro and one white; white girl, 16, white girl, 21, two character men, 40's, one Negro and one white; Negro character woman, 70's, grandmother. Mail photos and resumes c/o above address.

"Do-Re-Mi" (MC) Producer, David Merrick (246 W. 44th St., N. Y. LO 3-7520). Parts available: flash male singer, 16. Mail photos and resumes c/o Michael Shurtleff, above address.

Drama (untitled, formerly "General Seegar"). Producers, Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y. CO 5-2630). Available parts: male lead, 45-55, woman, 50, girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Fair Sex" (C) Producers, Len Wayland & Alan Seidon (Lambs Club, 128 W. 44th St., N. Y. JU 2-1515). Parts available for character men and women. Mail photos and resumes, c/o above address.

"Gypsy" (MC) Producer, David Merrick (246 W. 44th St., N. Y. LO 3-7520). Part available for boy singer-dancer, 7-11, under 54 inches tall. Accepting photos and resumes c/o Michael Shurtleff, above address.

"How to Make a Man" (C), Producers, Jay Garon & Morgan Wilson (Suite 1004, 152 W. 47th St., N. Y. BR 9-3790). Casting in late August. Available parts: woman, 20's, sexy, eight men, 20-30, should be 71 inches tall. Send photos and resumes by mail only, c/o above address.

"Lauretta" (D) Producer, Alan Pakula (1419 Broadway, N. Y., JU 2-6013). Parts available: Irishman, 45-55, fiery. Send photos and resumes by mail only, c/o above address.

"La Plume de Ma Tante" (MC) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y. LO 5-6370). Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 30. Accepting photos and resumes, above address.

"Love and Death" (D) Producers, Mutual Theatrical Corp. & H & H Ltd. c/o Jeff G. Bratton, 129 W. 52d St., N. Y. JU 6-0877. Available parts: character man, late 30's, muscular, leading man, late 20's, leading woman, early 20's, woman, 60's, three Afro-Negro dancer-musicians, rhythmic. Mail photos and resumes, c/o above address.

"Midgie Purvis" (D) Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N. Y. LA 4-2844). Available parts: handsome man, 20-25, large, plump, slightly grey, woman, late 40's, beautiful, blonde, wholesome woman, 30's, girl, 10, two boys, 9 and 7 or 8, young man, very efficient type, handsome man, 27, burly, grey-haired, florid-faced character man, 55, country club type, affected woman, 50, handsome, bland-looking male, middle-aged, handsome man, 30's, cynical man, 50's, crew-cut, dapper man, about 52. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Rhinoceros" (D) Producer, Leo Kerz (140 E. 79th St., N. Y., BU 8-2064, director, Robert Lewis. Available parts: sexy, buxom young woman, 25, two character men, 45-50, distinguished, elegant man, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2630). Available parts: leading man, 55, woman, 50, girl, 22, boy, 21, all Italian types, leading man, 35, two character men, 40, character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"The Coast of Tea" (MC) Producer, Rusty Berkeley (c/o Bobroo, Handman & Katz, 666 5th Ave., N. Y. JU 6-1144). Available parts: man, 25, tall, good-looking, woman, 22-28, sophisticated, attractive, intense man, 30, femme blues singer, 26, suave man, 38, likable character man, 40-55, flashy man, 45, gold-digging femme, 35, operatic woman, 50, Irish man, 48, portly, humorous man, 48, gossipy woman, 38, character man, 60, small character man, absent-minded, intense sports writers, character man, drunk, two patrolmen, bartender, stage doorman, messenger boy, city policemen, bum, cab driver, fight fans, pedestrians, thugs. Mail photos and resumes to Rusty Berkeley, c/o above address.

"The Guide" (D) Producers, William Darrid, Eleanore Seidenberg & Leonard Ruskin (137 W. 48th St., N. Y., CI 5-0830). Available parts: con man, 30, poet of mercurial talents and desires, muscular, heavy-set man, 50, unimaginative materialist, wise man, 50-60, simple, passive, innocent, small, delicate, young woman, able to dance, slender boy, 16, innocent, bashful, almost vacant face, young man, 20's, dull man, minor civil servant, early 50's man, 30's, unimaginative, bureaucrat, two carny men, miscellaneous villagers, men and women of all ages, overeager, innovative, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"13 Daughters" (MC) Producer, Jack H. Silverman (132 W. 43d St., N. Y., OX 5-3783). Available parts: girls, 17-20, Hawaiian types, men of various ages, mostly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes by mail to Carl Sawyer, c/o above address.

"Two Queens of Love and Beauty" (D) Producer, Jay Julien (156 W. 44th St., N. Y. PL 7-3230). Available parts: girl, 27, woman, 45, attractive, policewoman, 35, woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

"Vintage '60" (R) Producer, David Merrick (246 W. 44th St., N. Y. LO 3-7520). Open call tomorrow (Thurs.) at 4:30 p.m., Royale Theatre (242 W. 45th St., N. Y.) for following available parts: male dancer, strong, virile, male singer-dancer for utility revue man, must be six feet tall, must do singing impersonation of Dean Martin.

"Wildcat" (MC) Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N. Y., CH 4-6852). Available parts: male singer, 24, Mexican, romantic ingenue, 22, must sing. Mail photos and resumes to Arthur Reuben, c/o above address. Equity call for dancers, next Monday (15); open call for dancers, next Tuesday (16); Equity call for singers, Aug. 18; open call for singers, Aug. 19; all calls for boys at 10 a.m., girls at 2 p.m., at Alvin Theatre (250 W. 52d St., N. Y.).

OFF-BROADWAY

"Between Two Thieves" (D) Producers, Warner LeRoy & Paul Libin (York Playhouse, 1185 First Ave., N. Y. TE 8-5188). Part available for leading role, Jewish character man, 50-70. Phone above number for appointment.

"Captain Jinks of the Horse Marines" (C) Producer, Scott D'Arcy (112 W. 72d St., N. Y., EN 2-4890). Available parts: plump, bubbly character woman, slender, sweet, character man, Italian accent, newsboy, comic rascal type, 14, elderly matron type, three very bad ballerinas, several stuffy character women, several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"Delightful Season" (MC), Producer, New Enterprises (434 E. 59th St., N. Y., EL 5-0655). Auditions today (Wed.) for male and femme singers, 20-50, British, at Gramercy Arts Theatre (138 E. 27th St., N. Y.). Equity call at 2 p.m., open call at 4 p.m. Bring photos and resumes.

"Here Come The Clowns" (D) Producer, Quartet Productions, Kurt Hale & Paula Scott (c/o Actors Playhouse, 100 7th Ave. South, N. Y. OR 5-1036). Looking especially for actor-ventriloquist, mid-30s, and dwarf, 50's. Other available parts: good-looking young woman, mid-20's, brassy, pretentious man, 35, slick man, 30's, tired man, mid-40's, cynical, attractive woman, 25-35, strong, attractive woman, 20-25, haughty man, 40-55, detached, smoke previously, man, 45-55, roly-poly, effeminate, aging man, waiter. Mail photos and resumes c/o above address. Script available at Samuel French Inc.

"King of the Dark Chamber" (D) Producers, Harold Leventhal & Van Joyce (c/o Krishna Shah, 58 W. 93d St., N. Y.). Available parts: man, ageless, serene mystic, woman, 20's, beautiful, demoniac, vacillating, egocentric, woman, 20's, attractive, man, old war, 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC), Producers, Joseph Berbu & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y., CH 2-9690). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Sign of Jonah" (D), Producer, Donald Goldman (c/o Players Theatre, 115 Macdougal St., N. Y., AL 4-5076). Available parts: man, 40-55, intelligent, strong, warm; woman, 25-40, powerful, warm, a ruler; man, 40-60, clear-thinking, direct. Appointments daily 1-6 p.m., arranged by phone. Bring photos and resumes.

"Squaring The Circle" (C), Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (6255 Broadway, Riverdale 71, N. Y., KI 8-5265), director, Reddick. Available parts: ingenue, cute, hoboish, ingenue, warm, feminine, three men, 20's, one over six feet tall, athletic, one character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Summer Pygmies" (D), Producer, Richard Mordreaux, in association with Jack L. Davies (P.O. Box 600, Buffalo 8, N.Y.). Available parts: youth, 21, lithe, goodlooking, man, mid-30's, sophisticated, Dynamical woman, girl, 13, bright, woman, 46, gossipy; youth, 18, well-built, Negro man, 20's, proper, girl, 20, frivolous, muscular, man, mid-20's. Mail photos and resumes to Mr. Marchetto c/o above address.

"Tiger Rag" (MD) Producers, Drummond Productions (c/o Seymour Krawitz, 50 Central Park West, N. Y., TR 7-7450). Available parts: femme to play age 20-50, good figure, some dancing, man to play 35-55, humbling, good-natured, some slapstick, man to play 30-40, smooth, some dancing and singing; young man, mid-20's, handsome, dynamic, some dancing, vaudeville performing, ingenue, mid-20's, bright, sophisticated, must dance and double as 1920's dish and speakeasy girl, character man, 40's, must double as politician and executive. Send photos and resumes and apply for appointments by mail only, c/o above address.

"Vatmouth" (MC), Producers, Gene Andrewski, Barbara Grizzer & Mort Segal (122 Willow St., Brooklyn Heights 1, N. Y.). Available parts: two grande-dame character women, three men, 20's, two character men, 40's, sing and dance, ingenue, comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

TOURING

"Once Upon a Mattress" (MC), Producer, National Phoenix Theatre (322 E. 50th St., N. Y., OR 4-7180), casting director, Frances Ann Hersey. Available parts for bus-and-truck company, casting in mid-September: three high baritones, one must dance; tenor, character man, non-singing; high soprano, soprano-comedienne, male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Pleasure of His Company" (C), Producers, Guber, Ford & Gross (25 W. 54th St., N. Y., CO 5-7024). Available parts: Japanese houseboy, 20's, ingenue, man, 24-28, character comedy actor, 50's. Mail photos and resumes, above address.

"World of Susie Wong" (D) Producer, David Merrick (246 W. 44th St., N. Y.) casting director Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

Films

Musical Drama (Unspecified title). Producer, Robert Wise (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available: male and female Puerto Rican extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-6756). All applicants must bring SAG membership cards.

"Something Wild" (D), Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-6756). All applicants must bring SAG membership cards.

"Splendor In The Grass" (D), Producer, Newton Productions (1545 Broadway, N. Y., CI 6-9760), for Warner Bros. release. Parts available for male and female extras. Nordic types. Send photos and resumes to Central Casting (Room

(Continued on page 61)

HERMIONE GINGOLD WISHES TO THANK...
...THE CHICAGO CRITICS

Chicago Tribune

Hermione Gingold Bewitching in Play

"Hermione Gingold can say 'Good evening, friends,' and make it seem fraught with drama, suspense, comedy, sarcasm, sophistication, and morbid philosophy."

Chicago's American

Hermione Casts Spell All Over

"Miss Gingold is a real comic with an individual style of comedy that centers around the tone of voice and inflection . . . you can't analyze the Gingold humor. She dwells on a different level of consciousness. You just climb up there with her and have a jolly time."

Chicago Daily News

HERMIONE GINGOLD IS BEWITCHING

"Abracadabra," a new comedy starring Hermione Gingold as an elderly witch who makes young men fall in love with her with magical abandon, had its premiere performance here this week, and proved: —That Miss Gingold is a very funny person who wringe out with voice, expression and gesture every vestige of humor from a clever line."

Chicago Sun-Times

"Her wit, then, is shrewd and stabbing, immaculately timed and aimed with uncanny marksmanship."

"ABRACADABRA"

by

Mel Dinelli and Stephen Joseph

DRURY LANE THEATRE

Chicago

New York
FRANK COOPER ASSOCIATES

Hollywood
ALLAN CONNOR

Literati

Bernhard: Freeberg Et Al

Eric Bernhard (Charles Bernhard) is set for writing for Random House and Max Freeberg will do a book on horses for the same firm.

Random House also has "Tender Kisses Around the World" (Kirkwood), by a comedy team and has the Universal general manager (Charles Ca. Ziff, Cal Cal Shell, which Edna F. Frankfurter is editing). Time's out soon, too, publication.

Mid-cap Paperback Humor

Lack of humor in paperback books on the market, among Gene Lyons's Dictionary, The Fat Man (Lippincott, $2.50, covers the Peter Lorre personality), LSD (NSP, Aldo Hess, Dick Gross, Lynch and Hilton delegates in Gene conventions of A Gourmet, A Tourist, A Bookworm, A Thief), A Tale Kept Not Cold (Abingdon), The wife and husband's fantasies are serious and not without their humorous, in fact one might another? William Hood, Woodfield, Clifton Phelps, Bell (no wisecracks all on to fear), and Mrs. Douglas (with whom Kirkwood and Bernhard "Sparkle" are a co-authorship).

Author-comedian Roger Price and Leonard Stern have two more in their P-K Corp. series, are authored, "Why Not Go Naked This Year" and the other by Jack Wallerstein, "The Conductors." Simon & Schuster's subsidiary Pocket Books distributes the $1.50 and $1 items. In that the magazine is printed Wallerstein's imaginative subject are "being the at-time director by Price, P&S gave Wallerstein of a commission from Pocket where Kirk published. In the same vein (Price contributed but a little to each case observations in narrative form). It's surprising how the fellows who were named Quasi-d and Chester Wilde and Mirage (if the authors' collective pseudonym first). Ever?

Still Working Ernie Pyle

Ernie Pyle, the reporter who was a Pulitzer Prize for his news stories of American life during World War II, has been given another posthumous honor by having a book named after him. Week of Aug. 8-14 (sic) proclaimed Ernie Pyle Week by action of the commission of Albuquerque, where Pyle worked before prominence between travels around the world to every file story of GI Joe.

State legislature in 1960, passed a law making Aug. 3, Pyle's birthday, a legal holiday in New Mexico.

Riley Allen's New Chore

Riley H. Allen, editor of the Kansas City Star editorial page, the paper was founded in 1912 (as reported from that position in order to become a director of the Walter R. Farrington Estate. The newspaper is the estate's principal asset.

William H. Ewing, moving up from position as managing editor to the top editor. Paul C. Mathews retires as vice-president for operations and finance in order to become another Farrington Estate trustee.

Caldwell On Writing

"Writing is the only thing I've ever liked to do. I have no hobbies, no other job, no rich kinfolk. I write only for myself and to tell a good story. I write about contemporary life from a realistic point of view. I don't try to please everybody."

These candid remarks immediate were uttered by Erskine Caldwell while the author relaxed in Washington.

Discussing a recent Australian court ruling which banned his book, "God's Little Acre," Caldwell quipped: "That book was published 26 years ago. It took them a long time to get around to it."

Asking was asked why his later books haven't been subjected to the Kefauver ire, quipped: "God's Little Acre" and "Tobacco Road."

He added: "Perhaps the moral tenets of morals are simpler today. Maybe people are more simple of late, but no prose to display." And perhaps they're catching up. You know, I think my boys are perhaps closer to life than they are. Things have been going people do.

Caldwell moves to Marbella a year, travels the other two. He's not ready to move to Europe "not in the Picasso for that matter, it would be too much of an exam and I don't want to escape anything right now. I want to stay with it."

CHATTER

Alfred Pan Corp. has opened Alfred Montante Books, Inc., at nothing to a certificate filed in Albany.

Mrs. Eva Gross, widow of artist George Gross, died in West Palm Beach a week ago today at 63. Gross returned to Germany in July 1938 and died two months later.

Lord Gladstone, correspondent Edgar Scott, son of Red Cross for a lecture at Arizona, will have his book on the same subject published by Random House next spring.

Long awaited novel from New Canaan (Ct.) by Gladys Oberholzer will publish "Tower and Crystal Ball" set on the island of Samoa and Solomon Royal Sun.

Sunday rotogravure section The Parade and Irving Stone Square have contracted for a $10,000 book. Gerald Bergamini of Associate editor Lippincott is bringing out for The Nine Sons.

Art Buchwald running in the U.S. Sept. 29 to cover the convention and the campaign for the Paris edition of the N. Y. Herald Tribune. Publication's return. "The Art of Living," opening Hotel Sherman approx. Aug. 18 in London.

But two former Orlando pub[illegible] are from personality. has [illegible] editor of Gamblers Publications, ranging three table newspapers in Chi with a combined circulation of 70,000. Last has helped a show biz and other titled "The Gal News For Tots."

Rumored Prize to Concord. N.H. [illegible] a number of nation wide syndicated columnists, has purchased "The Rutherford Press," Rutherford, N.J., is connected by J. Richard Ferguson, president of Rumford. Some of the publication [illegible] was sold to the Jersey [illegible] was sold to Concord.

N.Y. Times film critic Bosley Crowther and Frances Bosley (Crowther's 3d wife) the last film of Lord Day & Lord starring Barbara Mills Bennett, Radcliffe '60 alumna. Time-Life's Henry R. Luce's wife Hope 3d married Mrs. Clare L. McGill. Both with the law building department of Time Inc.

Cuba Cinemas OK

Continued from page 1

ten and one-half times that of the total for all of 1959. While this does reflect the release of some extremely high grossing product it also is the direct result of AIP's decision last year, of setting up distribution deals for its product in the South American territories.

Where last year many of the continents pic were sold for flat rental, says Guardian, "now we are getting percentage deals and when a picture clicks, we benefit as well as the local distributor." As an example he said that a film which last year might have been sold flat for $15,000 or $20,000, under the percentage setup will bring in between $45,000 and $50,000 from just one territory. Company's top earner in Latin America so far this year is the Steve Reeves starrer, "Goliath and The Barbarian," which also mopped up in the States.

Venezuela Best

In Guardian's view, the best market in Latin America currently is Venezuela that is best in terms of the highest receipts for the number of dollars invested. Venezuela for example, can be serviced in only two or three prints, while Brazil, because of the size and spread of the population might require 15 prints. According to Guardian, Brazil, which used to be the best South American market is becoming an increasingly difficult situation. There are chances of converting (some) dollars and remit taxes are becoming a problem, one of the reasons for the latter, claims Guardian, is the tremendous amount of money being spent by the Brazilian government to build its new capital of Brasilia, which is putting the squeeze on all the dollars available.

Re Brasilia

Despite Brasilia's effects on his own bit currently, Guardian thinks the building of Brasilia is one of the best things that ever happened to Brazil, since it will open up the very rich interior of the country which, in the long run, will serve to increase the overall wealth of Brazil.

Only two countries to which AIP hasn't set up distribution arrangements are Argentina and Chapaev. Ever taker of chance, on another swing through the South American territories with the specific aim of finding a deal for an Argentine franchise. Maps problems in Argentina, of course, is the current foreign exchange. Bonus is taken and therefore, a new chief, perhaps Guardian is a little afraid he can find that Marian Pichel Export Also member companies have a total of 250 licensees authorized to sign among themselves, which they have general production. Doesn't come anywhere near to it. As a result, for makers are able to bring in their pics as well as to promote the Americans' product into Argentina, while companies with no AIP ties to struggle just to get the few available licenses required.

In addition to Argentina, Guardian's upcoming junket also will take in Brazil, Peru, Panama and Jamaica. Last week case placed a deal with Amalgamated Cinemas Ltd. of Jamaica for a release of a group of 12 pics in that territory. "They said I couldn't get any money out of Jamaica," said Guardian. "but I did."

Steve Allen's Autobiog

Continued from page 1

expects himself. He does this interestingly and well and emerges as a performer who is firm in his convictions that his private philosophies should have no bearing on whether a Detroit motor company renews his contract. He always has had a who he is not working, just as it should have no bearing on his almost wonderful adoration of his wife Jayne Meadows.

A facile writer, admittedly a mediocre actor, prolific and versatile at verse, fiction, songwriting and comedy, Allen rails from a varied background for his attitudes as his private and professional pursuits. He has excellent total recall on minutest detail which, of course, makes for the human equation. He is obviously a religious man who practices his Christianity in forthright human relations with his fellow men.

The author-comedian's background is no upstart deejay groomed into talent to have he started. While Billy Allen, vaude singer and straight man, died when Steve Allen was only 18 months, his mother, Belle Montrose was a seasoned vaudeville comedienne who "was funny and is now probably the funniest woman in or out of show business," he opines.

As Mme Hall did with "Art One"—putting the copyright in the names of his wife and estate executor, too, too, "Mark It and Strike It" is copyrighted in the names of Jayne Meadows Allen, Jules L. Green and Irving Cohen, trustees of his estate, the last two respectively his personal business manager and his personal attorney Reinheimer & Cohen.

Tisch's Hotel

Continued from page 1

ida, and the Eden Roc and Fontainebleau Hotels in Miami Beach. The Americana of New York, to be built by the Diesel Construction Co., will cover the entire 52d St.-53d St. 7th Ave. blockfront to a depth of 300 feet.

Among the features of the new hotel will be a 350-car garage, a main ballroom to accommodate 3,000, three smaller ballrooms of up to 1,000 capacity, 38 private dining meeting rooms, a roof terrace, an all-season swimming pool on the 25th floor setback, and a large exhibition hall on the street level.

Off the main lobby will be two large restaurants, an intimate supper club, a coffee shop, a cocktail lounge, and a shopping promenade.

There will be three entrances to the hotel. A semi-circular driveway on the 7th Ave. side will enable cars to discharge passengers in a protected plaza area. Another entrance on 52d St. will lead to ballrooms and meeting rooms. Four escalators will serve the second and third levels. To provide maximum security for VIPs, a private elevator will deliver car passengers and guards to the ballroom level. The 2,000-room capacity will include 80 deluxe suites.

SCULLY'S SCRAPBOOK

By Frank Scully

Crank Calls, Aug. 9

While the country was trying to decide whether it preferred a Harvard accent or one from Whittier, Calif., to run its affairs for the next four years and the newspapers were committing small reads on the concerning phrases of each other's platforms, I ran into an agreeable discussion of this issue of when to shout or not to shout on the literary level.

It seems the heyday of literary sleuths, sleuths went out and took whatever they wanted and altered it to suit their own ends. Sometimes giving credit, sometimes not. Shakespeare took what he could from Holinshed. Walter admitted he picked up whatever he found useful, and Stow made no bones about his skill of polishing Holinshed apples.

The Copper Law Of Research

This I mean that plagiarism does not ought to be big fish in the pond, but only the minnows. "Mine" and "yours" is all more of I'm big enough.

As higher education becomes more common the charges of one not to educated stealing as a theory in the literary field become far more difficult. If he shows any originality there are always those above him ready to bend down and pick the nuggets from his hat.

One of the best illustrations of this in our time has been the way the professors have absorbed all the original research that the late Frank Harris did on the life and lines of Shakespeare.

Every generation some scholar begins to gain small reputation by being the first of his time to this well-combed field of research. What Harris unearthed that was original was the possibility that Shakespeare's importance of his early plays was Lady Mary Fitton and when she was banished from London, Shakespeare wrote nothing of moment and didn't pick up stuck until she returned five years later and then wrote with none of his old gusto.

Harris wrote three books around the life of Shakespeare and his plays and to this day they are highly entertaining, original and scholarly works. He even wrote a play using nothing but Shakespeare's lines to it. It turned out to be pretty dull when presented on the stage but as a piece of literary jousting it shows what a scholar this ex-cowboy from Lawrence, Kansas might was.

As far as the professors know Harris had never gone to college. He had taken passage from Ireland for America at 14 had worked on the railroads on the Brooklyn Bridge, had acted as an assistant hotel-manager in Chicago, had rustled cattle in the southwest, had studied some law at the University of Kansas, had travelled a lot in Europe and had then become editor of a London daily that specialized in scandal as gleaned from other countries. The British liked Harris being the juicy morsels of the English capital.

How could an outsider like this possibly have been a scholar of Shakespeare? If he did he always let on anything good the professors felt that, according to the rules of the game, it was up to them to improve on the idea or give it other interpretation.

Prof. Bradley of Oxford published an article entitled "The Man Shakespeare." This was the editorial title of a Harris work. In it Bradley set forth all of Harris' conclusions, damning him only with a note at the bottom of one page in which he protested that he should not agree with Harris' speculations, admirable though some of them were.

This opened the road for the rest of the professorial pack. Harris had written that Shakespeare seemingly had had a nervous breakdown around 1608 and never really recovered from it. He further pointed out that Shakespeare's later plays were reflects of his early ones, and that the playwright obviously had run out of his earlier stuff of inspiring whatever he touched.

Morley, a professor of the University of London, was moved by this and in order to top Harris said the breakdown was manifested in Shakespeare's shaky handwriting. It seemed a safe assumption. Harris' handwriting itself, in his last years looked as if he were without use a quaking mountain, but in Shakespeare's case the playwright's writing, good or bad, had nothing to do with his nervous breakdown.

Harris pointed out that it was the ignorance of the upper class of Englishmen in Elizabethan times to write badly, that only clerks were supposed to write legibly and that all persons who wished to be considered gentlemen were likely to write as badly as Shakespeare did.

In Hamlet Shakespeare wrote,

"I have did hold it as our statists do,
A business to write fair and labored much
How to forget that learning, but we now
It did me yeoman's service."

Obviously here Shakespeare is writing about Shakespeare not about a prince named Hamlet. The term, statists, stands for statesmen, and while statesmen might be important to Shakespeare if he met any of them around the Globe theatre, and he might have met Essex and Southampton, they would not be important people to Hamlet, the prince of Denmark. He'd look on lords as court flunkies and statesmen as hired hands.

As for Shakespeare's handwriting, as a lad he wrote well and then in London probably came upon the soubrettes that only clerks wrote legibly, after which he tried to write like a prince of the realm.

This nugget of Harris' was subsequently used in all sorts of men as their discovery from Bernard Shaw on and down.

In a work called Shakespeare's England," published by the Oxford Press in two volumes, Sir Edward Maunde Thompson of the British Museum went on for great lengths dealing with this question of Shakespeare's handwriting. It was a shameless steal but as I say, Thompson had status and Harris was just a first-guessing interloper, according to the British literary fraternity.

Today in America this issue would become even more obscure for of course this country's handwriting has been ranked back and forth among so many styles that there is hardly a person who wouldn't be considered royalty if illegibility in writing were the supreme test. Fortunately the introduction of typewriting has kept much of his sloppy script out of circulation.

In Shakespeare's time much of the script was Germanic, having been brought over by the Saxons. Up to the time of George III the kings of England preferred to talk German rather than English. Until the 20th Century split their devotion to Teutonic origins there were still a lot of people in England, their Queen Victoria foremost among them, who thought the Germans did most things better than the English. She in fact thought she spawned a flop in King Edward VII and much preferred Kaiser Wilhelm II, her nephew, as a dinner guest to her son.

But what Victoria thought of Shakespeare, his plays or his handwriting is not a matter of record. The original Queen Elizabeth didn't think much of him in either field and he more or less reciprocated the feeling.

At any rate, when the Good Queen Bess died all the poets and playwrights turned to grind out their routine eulogies. But the greatest of them all was as mute as if his shaky handwriting had become so bad he couldn't write a line. In any event, he didn't.

It took more guts for Shakespeare to keep his mouth shut on an occasion like this than it would for a current pan-seeking politician to denounce a presidential nominee the day after he won the election.

They hung men for omissions like Shakespeare's in those fateful days. Of course they jailed them for stealing a loaf of bread, too, but brushing off royalty called for a forfeiting from the neck up and about 10 feet off the ground.

Much has changed in this respect today. A theft, especially a literary theft, depends on the social and intellectual status of the pirate. In the lower orders it's still called "highjacking." But in the upper orders they don't have any such word. They use the word "research" instead.

Broadway

Publicist Paul Benson to Istanbul and Israel

Playwright Ira Levin engaged to Gabrielle Aronsohn.

Reported William Zeckendorf may unload some lot on all of his hotels.

Dick Winters, ex 20th publicist, with N.Y. public relations firm of Martini Inc.

Tom Van Dyke, longtime Paris resident and former Broadway legit p.a. in New York on business.

Convention Mart Scott is the travel subject on this week's Time mag. Author John McPhee did the article.

Lyman Pulaski, widow of Jack Pulaski, former legit editor of Variety, back from visit to Germany and England.

WB publicist Jim Mackey has a Hollywood novel, "The Great City," due in September (by Belmont Books, new paperback house).

Actress Yvonne Mitchell due in on Aug. 22 for the opening of her "The Wall" on Broadway (on her last visit, recalls "Tribute For Juliet" will be published in October in London).

George Bennett Zeckendorf pubed coupon commencing to Freedomland on public availabs' hope of view of Webb & Knapp's large partnership stake (about 40% of the new Bronx amusement park).

George Jessel's poetry readings backed 2000-Plus Records to name as LP of them; the recordings got first nod on his first responses on the Jack Paar TV-er and has received with several others.

Rod Vorenoe and Hotel Algonquin benefiter Ben B. Boden kissed and made up after a 10-month hiatus (former gave up his Club Room Stork Club post to return as waiter at the West 44th St. hostelry).

Sterling Sound Operations Enterprises Inc. has been authorized to conduct a business in motion picture, commercial and entertainment, in New York. Capital stock is 200 shares, no par value. Address is c/o Doral Superman.

Jacqueline Mathes, an editor at N.Y. City Center, describing on Times Mag the opening night audience for the Grand Kabuki there: "We were pleasantly surprised that such a crowd of unsophisticated hicks, ethnics and eccentrics."

Rocketeliers reportedly not happy with William Zeckendorf unloading his "hole in the ground" at 51st & 6th Ave. to the Urb Bros. for another office building: they would much have preferred a hotel within Rockefeller Center.

TV-station owner and operator, legit producer Donald Flamm building with London producer Oscar Lewenstein on bringing over some of the latter's new plays, including the smash-hit Art Buchwald revue "Humor reaches Scene 1 on the Liberty."

Eddie Cantor & George Jessel are co-chairmanning the "Salute To Irving Jaffeson" for the Development Fund for American Judaism. Tie. Currently projected is a $15-a-plate dinner which will tee off at a banquet in New York Dec. 7, for simultaneous closed-circuit showing around the country.

A press marathon to publicize the opening of "Song Without End" midwing at the Radio City Music Hall on Aug. 11 was launched last week by Columbia in the window of Toffenetti's Restaurant in Times Square. Joe Niland, 30, of Cumberland, Md. out to break his own mark of 73 hours, five minutes and 30 seconds. Attended by a registered nurse and given periodic checkups by a physician. A similar stunt, involving a N.Y. disk jockey, recently received considerable space in the N.Y. press.

Frankfurt

By Henri Guild

(24 Bockenheimer, 726751)

"Paradise and Fire-eaten," the German film about Israel given a special permit to play in Israel, although most German-lingo films require special release okays for this country.

German producer Kurt Hoffmann to film an original based on a script by Swiss dramatist Friedrich Durrenmatt, with Johanna von Koczian, O. E. Hasse, Martin Held and Hansjoerg Felmy as stars.

Williams Dieterle to film the novel "Lindemann's Tochter" (Lindemann's Daughter), based on the Max Lindegaard book, beginning this fall in Norway. Orson Welles, Peter Finch and Rita Anderson are the leads.

German director Fritz Kortner in Hamburg to make a new film, "Lysistrata," with Maria Sanell as the lead. Kortner will also do another to pic, "Und die Menschen, sie Nennen es Liebe" (And the People, They Call It Love).

Sartre's play "Die Fliegenbliesen" (The Shutters), which so far has been done on 25 German stages, will be made as a German-Italian reproduction, with Carlo Ponti, an Italian producer, and Alfred H. Jacobs as German. Sophia Loren, Ruth Leuwerik, Hardy Krueger and Frederick March will be cast.

Atlantic City

By Joe W. Walker

Wallbanger into the Chelsea Bob O'Neill who Dave Dixon Dixie Harkins quartet at the Bar Room.

Bill Fallon, Jerry Clayton's Celebrity piano.

Clay Lovett and Verna Lee into Steelhorse's lounge.

Lynn Fisher joined cast in Production Around the World Room.

Carmen back into Peacock Room at Haddon Hall. Hotel has added new cocktail lounge.

Al Alberti at Four Aces Gene Hudson backed by Billy Fellows, Judy Whitney, Newlyweds and Dick Merrick.

Peter Brock tops vaude bill on Steel Pier Aug. 7-12, with the Brothers Four. Bill May with stalking Frankie Lester are featured on Aug. 14 by Ralph Sherwin and for Marlboro arch.

Fire Island, N. Y.

By Mike Cross

Yet Islander Neal Ambrosino is now an attorney for Brandeis Music Inc.

John Roebuck planning Sunday for trek to the Coast to cover new and "Untouchables" shows.

Chappell's Charlie Lanoff will tender his fall plugging pitch on the issue from "Irma La Douce."

Mel Brooks in Owen Bush jiller a scripting job on Jerry Lewis' upcoming pic "Ladies' Man."

"Bye Bye, Birdie" composer Charles Strouse hosting his aunt Hilland Blake over weekend.

Leon Mollinoe giving downtown touch to Billy Koehler's Harrison with his keyboarding and Charlie Reed's 88 keeps the jukebox quiet at Goldie's.

GAC's Lester Gottlieb back from the Coast after doing up guests for the Perry Como show on the beach using up views for his sketch pad.

Abraham Lowenthal, attorney for Sam Goody on his anti-trust suit vs. Columbia Records, record club, vacationing at his house on the dunes until Labor Day.

Reginald Rose hoing up at Fair Harbor for probable Broadway version of his Saxon & Vanzetti tv show and a follow-up to his last year's chicken cover research in general.

Joe Coda, v.p. in charge of eastern operations for Capitol Records, bought home in Seaview and is a dick's throw from George Marsh, owner and general manager of RCA Victor.

Tokyo

By Dave Jampel

(Imperial Hotel, PL 1001)

Diamond Sisters leave for six weeks in Melbourne doubling at GTV 9 and Sydney.

Finance Ministry turned down import application for West Germany's "Nobody Teaches Me."

Japan film legislo mulling causes of lukewarm reception for their product at Berlin Film Fest.

After half return dates at Cosmo, Tirso Cruz Orch of Philippines booked across street in New Latin Quarter.

Cowboy Art Crosby drives mom to work in motorbike with art tin-moving him demoting a girl with whip lashes.

Hal Wallis slated to film "Tacko" for Paramount late next March, with Laurence Harvey in male lead.

Bulldiner and Union Kiss applied for permission to emulate male. Theme distrism hold nine important business together.

Toho slated to release "Cinemascope Adventure" in November at Imperial Theatre in Tokyo and OS Gekijo in Osaka.

Joel Hall returned to produce, direct and star in an indie feature pic themed on the awesome Japanese opera called "Karate—Hand of Death."

Susan Siegel, financial review of Allied Paramount Theatres, and Samuel H. Clark, Allied Artists executive, due on first leg of Austral-Asian get-acquainted tour.

London

(HYde Park 4561 2-3)

Harold Lloyd Jr. here for film and tv engagements

Buster Keaton, vacationing in town, also discussing a British film deal.

Nat King Cole had a brief stopover in London before breaking for a Monte Carlo date.

Michael Freiberg, returned on flying to discuss "Wild Duck" vehicle with Susan Strasberg.

Oliver Twist is on the Kinescope to look over because offer on ABC-TV's "Window Theatre" series.

Pamela A. Lopez, specialist Stewart Granger, Richard Todd, Alfred Jarvis, Mel Bacharach and Gerald Frank.

Vanessa Lee underwent surgery at the London Clinic and Jo's TV visit has had to postpone her next appearance until the fall.

Walt Disney due for week to start production on "Greyfriars Bobby," which Don Chaffey will direct, with Donald Crisp starred.

Pathe News has won the Council of Europe's Gold Medal News reel Award for second year in succession, this time with "The Sea-Taxi Menace."

Jeff Chandler now flying in retirees for "Story of David" at Elstree, was received in audience by David Ben-Gurion, Israel's Premier, before leaving Jerusalem.

Dimitri de Grunwald closed a long term deal with Jacques Tati which will begin with the making of a new English soundtrack of "Monsieur Hulot's Holiday." They'll also collaborate on future productions.

Paris

By Gene Moskowitz

(66 Rue Boissiere, KLE 28-29)

Henri Jeanson and Jean Aurenche prepping a pic on the 17th Century French king Henri IV.

Marlene Dietrich may star with Zizi Jeanmaire in the pic Boland PMO will direct next season. "Les Personne Chats."

Marlene Carol to do her first play in 15 years next season opposite Fernand Gravey. It is "Le Signe De Kikota."

Yank comedian Billy Beck filmed for new Lido show being conceived here which opens in Las Vegas next September.

Josephine Baker would do "The Merry Widow" at Magadon Theatre next season in a revised version of the Franz Lehar operetta.

The late Yank racketeer Sidney Rechel, who settled here after the last war, having his unpublished memoirs running in the big selling daily Paris-Presse.

Laurence Harvey to talk over his forthcoming "Eddie Chapman Story" as well as a possible pic version of "Oedipus Rex" to be made here with Ingrid Bergman.

Robert Youngson's montage of early film comedy footage of the great pioneer "When Comedy Was King" 20th, getting a first-run opening with good reviews.

French actress of Scandinavian origin Tilda Thamar will direct as well as act in her next pic "The Devil Takes a Vacation." This will make her the second female film director here.

Line Renaud, now topping the Casino De Paris show, will probably do a musical on Broadway next season, with Noel Coward, Nelson Barclett ("Irma") was in for a quickie.

Rome

By Robert F. Hawkins

(Grande Excelsior, Tel 475-0404)

Louis Jourdan, Nicole Courcel and Sylvia Sims here for "Virgins of Rome."

Linda Cristal joined back to U.S. after winning "Phaedra Women" here.

Neapolitan songfest singers will transfer to New York for two-day stint Sept. 10-11, spotlighting Italo tunes.

RCA dicking "Orlando" here, with Leonie Rysanek, Fritz Gerhl and Jess Vickers the topmost singers at recording sessions.

Cary Grant picked up the "Dolce della David" gold statuette in Pescara. Steffi was on the work in "North by Northwest" Sept.

Andre de Toth starts shooting "The Mongols" Rome here this week, with Jack Palance and Anita Ekberg implied. Cinecitta will produce.

Alida Valli inked for lead in Henri Calpe's "Lies to Longue Absence" from a story by Marguerite Duras. Pic will be shot in Paris.

Gina Lollobrigida, Rock Hudson and Sandra Dee start filming Universal's "Come September" here Sept. 8, with Robert Mulligan directing.

In-and-out-of-Rome: Hugo Fregonese to check plans for "Pontius Pilate"; Shelah Graham, Linda Christian, Pierre Brice, Emanuele Caruso, Mauro Bolognini and Ennio Flaiano, to Paris to see film plans. Jean Sorel, to Paris, Giovanna Ralli, back from Czechoslovakia and off to Sicily for pic. Debra Paget back to U.S. after film work here.

Chicago

(DEarborn 7-4904)

GAC'er Lee Wolfberg to the Coast for two weeks.

Linda Darnell will do "Monique" at same showbase starting Aug. 24.

Margaret O'Brien starring in "Young and Beautiful" at Drury Lane.

The Crosbys set for the Tropicana's annual Chicagoland Music Fest later this month.

Bernie Nathan, who had been the Cloister rule's major domo, bought the place.

Concert impresario Byron Bell off to Munich, Salzburg and London to see longhair prospects.

Columbia Pictures launching male talent hunt as part of the bally process for its "All Young Men" due at the Chicago, Aug. 18.

Mexico City

By Emil Zubryn

(Apartado 385, Acapulco)

Robert W. Lerner and Sergio Kogan planning to take Spanish version of "My Fair Lady" to Buenos Aires in January.

There's going to be another "Little Red Riding Hood" picture this one to be titled, "Adventures of Little Red Riding Hood and Tom Thumb."

The Mexican government is planning to establish a daily broadcasting schedule over Radio Mexico with installation of equipment to begin shortly.

Christiane Martel, currently resting in Cuernavaca, has accepted a nightclub date. The ex-Miss Universe has been studying voice and her cabaret turn will include a song and dance routine.

Dolores del Rio, star of silent films in Hollywood, and still a top name here, plans a return to the film metro, accepting an offer made by 20th-Fox. But she says that she is not abandoning Mexico, will accept only occasional Hollywood commitments.

Dallas

By Bill Barker

(433 Nimitz St., FR 4-7971)

"Mr. Wonderful," starring Johnny Bachemin, had six-week run at Maple Theatre.

"Holiday in Japan" revue in from Las Vegas for a fortnight at State Fair Musicals.

Stephen Crane here to open his new Poets o Call Restaurant and private Chaparral Club on 27th floor of Southland Center.

Associated Booking Corp. opened an office here this month, largest national talent agency to have local quarters. Tony Papa will manage.

Shirley MacLaine did personal at Esquire Theatre to receive Texas Film Critics' "Star of Year Award." Her film, "Can-Can," has passed 13th week at the Esquire.

Casting News

Continued from page 58

1110 at 200 W. 57th St., N. Y. (CO 5-0756). All applicants must bring SAG membership cards.

"The Kingdom" (D) Producer Creative Mart Films, 507 5th Ave., N. Y. (OX 7-5095). Parts available: male, 28; female, 20 late; Puerto Rican girl, 20; male and female supporting roles. Mail photos and resumes c/o above address. SAG membership required.

Untitled Film (D) Producer unspecified. Parts available for good-looking boys and girls, 6-18; character men and women, 40 and older. Mail photos and resumes to Central Casting, Room 1110, at 200 W. 57th St., N. Y. (CO 5-0756). All applicants must bring SAG membership cards.

Cabaret

Copacabana (10 E. 60th St., N.Y.; PL 8-1080). Auditions for chorus girls (numerous). Guest, between 3 and 5:30 p.m., above address.

Hollywood

Pat Robbins and Morris agency parted

Vic Damone taking a four-week tutoff in Rome.

Gerri Green returning after 14 years as songplugger.

Helen Trumbo's leg trouble will run through Jerry Lewis' "Ladies' Man."

Dave Sperry, former, now to start telecasting for Twentieth's Dolly Roxon.

Terrance Simmons (agent, manager of Hollywood office of Eastman's motion picture division).

Cameraman Lawrence to come Hollywood to Will Rogers hospital staff (Clement) summered out at Sunset Lake.

Max Wilk is here to meet with Jim Fox producer Henry Weinstein on Broadway production of Wilk's "A Bad Time at Tomorrow."

Art Linkletter, Pat O'Brien, Joe E. Brown, John Paul, Jack Warner, Max Youngstein, Mervyn LeRoy and Tony Martin on Mongoose advisory board.

Eddie Schellhaus named to up Paramount's director of commercial and informational departments when Louis Lotorcio moved over to Dino Dedeurentiis Productions.

Detroit

By Fred Tew

(TU 4-6811)

Sammy Davis Jr. at Elmwood Casino where he drew record crowds his first outing here several months ago.

WJR's Jimmy Clock composed "I Fall in Love Everyday" sung by Sam Cooke in a pick RCA-Victor release.

Soupy Sales, WXYZ-TV and ABC-TV comic, back from Hollywood where he guested on "The Rebel" to return for Rebel star Nick Adams' appearance on Sales' local spectacular.

Columbia teepee and general sales manager Rube Jackter buddied with United Detroit Theatres Vice-Pres. F. Pratt, over handling of "Three Worlds of Gulliver," scheduled for Christmas release.

Minneapolis

By Bob Rees

(1000 Nicollet Ave. or WA 6-6855)

Hildegarde into Freddie's.

Thurston Kings bowling over at Kee Club.

"Mitzenka" condemned by Bobbsh Bush Theatre.

Theatre 50 Fest presenting "Peg O' My Heart."

Hotel Radisson Flame Room has sensational Marilyn Thomas.

Burlesque singer Earl Spencer made U. of Minnesota concert appearance.

"Elmer Gantry" goes to Twin Cities RKO Orpheum on competitive bids.

Minneapolis Repertory company offering "Suddenly Last Summer," a local first.

Elaborate refurbishing job completed at neighborhood Terrace which rates as one of nation's most beautiful cinemas.

Saddle Horse's exotic dancer Dixie Belle Cotton winds up strip tease singing "Dixie" and winding up with usual "Look Away, Look Away, Dixie."

Minneapolis Symphony under new conductor Stanislaw Skrowaczewski to Poland (arts 1960-61 season including 18 regular Friday night concerts Nov. 4.

Director Tyrone Guthrie and associates Oliver Rea and Peter Zeisler and designer Stan Rosenthal flew here for outside in connection with $1,200,000 repertory theatre to be established for Guthrie in 61.

Omaha

By Glenn Trump

(301 Paxton Bldg., JA 8-0321)

Lewis Armstrong into City Auditorium Hall Aug. 24.

Plaine Bar in South Omaha returned to exotic dancer policy.

Joe King combing announcing jobs on KFAV's "Homemaker's Quiz" program Monday through Fridays.

Glenn Randall's Bell Hop Hotel, Sonny Rochelle and Polynesaires signed to top Ak-Sar-Ben's Rodeo, Sept. 23-Oct. 2.

St. Louis agent Mike Riaff in town visiting relatives after an eighteen-week tour of Hawaii, Japan, Israel, Italy, France and England.

Ringling Bros. and Barnum & Bailey Circus pegged for tour here at Ak-Sar-Ben Field Aug. 3-7 after month's tuff in Sarasota, Fla., where the new circus train was completed.

Danton Walker Dies at 61

Continued from page 1

Provincetown, Mass. At the outset and [illegible] he was accompanied by Variety's Bill Conlan, picking up [illegible] for his publication, as we were doing [illegible] a projected off-Broadway production. This column's "Pirates of Provincetown," a show at [illegible] of 1927, originally titled "In Provincetown" or "Cod's Own Country," has been revived at the Sixties Provincetown Playhouse on Cape Cod. Revival of the 33-year-old musical—with a new score by composer Daniel Jahn—was greeted with "rave" reviews by the local critics, SRO business and was held over a second week, unprecedented in Provincetown or for that matter, any summer barn. A short tour of the Cape is being planned prior to a possible off-Broadway showing in New York."

The reference to Bill Conlan as being of Variety is a lapse. Perhaps William H. Conlan, longtime Berlin correspondent for Variety and once a New York p.r. exec, accompanied Walker on a June flight to the German capital and was assigned to write a "Berlin night life: then and now" story.

Four other Walker columns were awaiting publication. In fact Walker dictated two leads on these, including a reprise how he got to write "Pirates of Provincetown," originally titled 1927 "In Provincetown" or "Cod's Own Country." It was revived three weeks ago under the new tag in the same playhouse, with its original score by Daniel Jahn. Walker and Soloyanis planned to present it off-Broadway.

The brief Methodist funeral service tomorrow (Thursday) at Campbell's will be followed by cremation, with the ashes to be strewn over "Yonder Hill," Walker's retreat in Rockland County, on a site between West Haverstraw and Nyack, N. Y.

This was the "haunted house" which inspired his book, "Spooks De Luxe," collection of ghost stories he vouched for. He was also author of an autobiography, "Danton's Inferno," and his last book, "Danton Walker's Guide to New York Night Life," was to have been the first of a series of periodic editions.

Walker's "Haunted House," the main building, since augmented by a wing and an auxiliary cottage, houses one of the outstanding pewter collections which has been featured and displayed at various antique shows.

Walker's exposition of his "haunted house" was more or less tongue-in-cheek but the fact it was the headquarters of "Mad Anthony Wayne," the Revolutionary general, gave it an historical [illegible]. The "poltergeist" of the ghostly [illegible] to his pewter collection and other Walkerian antiquities ranged from an "imprisoned Hessian soldier" to the [illegible] that some [illegible] heads would leave dead marks on the pewter, proved difficult to keep clean.

Walker joined the N. Y. Daily News in 1925 as assistant financial editor. He was the paper's first music critic (succeeded by Douglas Watt), later acquiring the Broadway column on Sept. 8, 1937. Either Watt or Charles McHarry will probably inherit the Broadway column assignment, according to early prognostication. Both have alternately [illegible] for vacationing columnists. McHarry reportedly has the inside track.

Soloyanis Salute

[illegible] Soloyanis in a "Hot Box" column yesterday (Tues.) reviewed the [illegible] of Walker's personality and musical background, a "handsome, debonair personality" who "[illegible]" An expert on [illegible] Walker—the Marietta, Ga. [illegible] Danton MacIntyre Walker, he gave him the full handle—got as much fun out of his job as any occupational Broadwayfarer. A "Dapper Dan" [illegible] "Champagne" [illegible] which he and Gertrude Lawrence sang one night at the old Rainbow Room. He utilized his [illegible] at a [illegible] to get away from bores and eager-beaver [illegible] which [illegible]. Walker also was known for his [illegible] fight to bring back "the art of conversation."

A personal word—not wearing glasses [illegible] sometimes [illegible] who knew Walker never took umbrage for being "snubbed." The late George Jean Nathan and today's Vincent Lopez are among those who also frequently walked by friends without seeming recognition. The friends knew it was merely myopia but with Walker, he had a staff [illegible] about "recognizing" people he actually never quite saw clearly.

Walker's musical and professional [illegible] background included a brief partnership with comedienne Elsie Janis in the early 1920s. He went abroad with Herbert Hoover's American Relief Administration during World War I, appeared on Broadway and off-Broadway legit, served as Alexander Woollcott's secretary, and was for a time on The New Yorker before joining the Daily News.

Walker, a bachelor, had an apartment on East 66th St. and divided his time between that and his Rockland County home. Incidentally, Alan Jay Lerner and Frederick Loewe worked on their "Paint Your Wagon" in one of the Walker cottages. Two brothers, a half-sister and a [illegible] survive.

Raps Theatres

Continued from page 1

basis. They're guaranteed the profit and the producer-distributor is obligated to develop the success of his product at the boxoffice virtually all by himself.

"There is no concern about the major producer with his big studio overhead, his multimillions in investment in production before that product reaches the theatreman at which [illegible] into a can."

On another point, still another sales topper says that "the exhibitor's thing is that it's almost got to be a blockbuster or ballyhooed to [illegible] some hard-to-see gimmick, or we're [illegible] out of business."

Group Sales

Still another sees the picture business moving more and more to group sales plans, a la the legit theatre parties.

That's where the hard-ticket exploiteer can find the greatest accent. Church, patriotic, benevolent, industrial, school and educational and kindred organizations will be sold on [illegible] and what they get over the fixed price for benefit of their own purses is a personal and local-level project. "The theatre doesn't care. It's a nice medium for block-sales," is his opinion.

Pros and Cons

One distributor pointed to last week's "Hannibal" (Italian-made) and "Sgt. Rutledge" WB grossing some $45,000 on its opening day in the 26 RKO metropolitan New York theatres versus the meagre $25,000 which the 27 Loew theatres in the same Greater New York area did with "Huckleberry Finn" (Metro) and "Conspiracy of Hearts" (Par). The distrib's opinion was something about [illegible] because he felt that the "Finn-Hearts" coupled had greater quality.

To this, RKO Theatres topper Sol A. Schwartz takes exception because the pendulum swings just as unpredictably the other way. When RKO played "Pollyanna" (Buena Vista), also a "sweet" picture, it outdrew "Rat Race" (Par) on the Loew circuit. And when Jerry Lewis premiered for Loew's on behalf of his "Bellboy" (Par), the latter did a smash $56,000 opening day against RKO's "Fugitive Kind" and "Curse of Evil."

"And this is as it should be," says Schwartz, "because that's the difference when there's enterprise and ballyhoo. So it's not just the picture, or its quality, whatever the chemistry that spells the difference, the public always decides or as Mr. Zukor would say, the public is always right."

Exhibitor Gloom

Minneapolis, Aug. 9.

Frank Mantzke, North Central Allied president, has told members, mostly smalltown exhibitors, that it now more than ever behooves them to "look around for other ways than operating a theatre to make a living."

With the influx of post-1948 features on television, "many more of ours who have been able to survive thus far can prepare themselves to go down the drain," was the Mantzke message. "The casualties of smalltown and city neighborhood theatres during the next few years are certain to be large," he predicts.

NBC's Disney Deal

Continued from page 1

new "Disneyland" extending beyond the two-year span of the Pact.

Even on the basis of the "tv only" deal, it's a multi-million dollar partnership—keyed to the one new Disney dimension in video color. All his future activity on NBC-TV will be geared to tint and may encompass not one but several series.

Although there have been reports that the NBC deal involves the Disney backlog of features, the network brass emphatically denies this to be the case, with stress put on the fact that henceforth Disney will be shooting in new directions. However, it doesn't discount the fact that as with his arrangement during his seven-year tenure with ABC, much of the Disney product was translated in one form or another to his video contribs.

Ironically, the new about-to-be-finalized deal with Disney comes seven years after the initial Disney overtures to NBC and are being wrapped up by the same man—NBC prez Robert Kintner—who moved in and instead negotiated the deal for ABC.

When NBC walked away from those 1953 overtures, it was Kintner, then prexy of ABC, who jumped in and negotiated the long-running Disney pact. This expires in August of '61 with ABC meanwhile confining itself to the single "Walt Disney Presents" Sunday series. As an indication of how lucrative the deal proved, ABC recently disposed of its Disneyland holdings for $7,500,000. It was acquired by the ABC-Kintner team for $500,000.

NBC at the moment awaits to two things—(1) the deal with Disney as a virtual certainty; (2) video can look forward to some electrifying new concepts in programming—and in color yet. No small plus for NBC is the fact that every film Disney has made over the past ten years has been in color but has been shown only in black and white.

Carol Channing

Continued from page 1

ter of what sort of atmosphere a comic—particularly a femme comic—needs to work in. "It would have been my farewell tour," she said, because "nothing kills laughs like nudity."

"Sex," she said, "is a touchy subject, but a comic who doesn't deal with it isn't very funny. It's a question of how the subject's dealt with," she opined, and pointed out that sex humor, like any other kind, depends on contrasts and surprises. Above all, the things are bound has to be in the best taste.

Primed by a nudie spectacle, audiences — which she believes would not be generally the same group which usually catches her act — would see only the one side of her double entendres and wouldn't think the suggestive side was very funny because it couldn't compete with the raw sex they'd just seen. "How funny do you suppose my little sideways bump would be," asked she, "when they've just gotten the full-swing forward kind?"

In such an atmosphere, said Miss Channing, continuing to analyze her craft, the comedienne is apt to appear revolting, unattractive, and distaff members of the audience will not forgive her for it.

The comedienne's agreement to cancel the Tropicana contract was apparently contingent on her appearing nowhere else in Las Vegas this summer. She will offer the club first refusal next summer on an abbreviated nitery version of her "Show Girl" revue which she's building for Broadway opening around New Year's at the Ambassador Theatre. Following Broadway season she's slated to do musical version of Elmer Rice's "Dream Girl."

NAFBRAT Campaign

Continued from page [illegible]

viewer panels which will blanket the nation. "Wherever there is a tv station, we will have one or many listener-viewer panels. These will be made up of not more than 12 persons who will commend and censure 1 sponsors, 2 advertising agencies, 3 networks, 4 individual stations and 5 will write to the FCC on both commendable and objectionable programs they view."

Second objective is to "get to the source of the programs, the sponsors and their ad agencies," said Mrs. Logan. In this regard scholarly and sincere organization prexy states, "we will break through the iron curtain of ratings. Since these ratings are the key to sponsors' pocketbooks which ultimately result in the programs on tv, we will address our correspondence directly to them."

As an adjunct to the expansion program and, in keeping with the direct and dramatic "personal viewpoint of the buyer" to the sponsor campaign, NAFBRAT has prepared a booklet listing the names of 325 influential sponsors. The booklet gives the name, title, sponsors' products and the address for the membership to write to, adding "WRITE TO THE HEAD MAN." It also exhorts the viewer to be specific and to state whether he liked or disliked the program.

With NAFBRAT's membership solidly behind this September push, sponsors and advertising agencies will be getting, as Mrs. Logan put it, "a rating system which not only tells them how many people saw their program but if it was good or objectionable, why we think so, and our effect on the purchase of their product."

Considering the rise of juvenile delinquency in America, Mrs. Logan believes there is a definite correlation between advertising agencies and the decline of moral and spiritual values in our children and youths of teenage.

"Sponsors and ad agencies know that [illegible] there are children in the home [illegible] viewing hours [illegible]," she said. "In 1957 there were 40,627,000 persons between the ages of 5-17; today there are over 43,000,000 in this same age bracket. With this enormous viewing potential, sponsors and advertising agencies are their 'crime, violence and so-called 'smart' [illegible] which give juveniles a blueprint for action." In adding court cases, Mrs. Logan declared they are deceptive and misleading and not suitable entertainment for children.

Issues Quarterly

As an adjunct to the fall expansion program, NAFBRAT has issued its first Nafbrat Quarterly, a 12-page magazine which was mailed to members on Aug. 5. It also is available to non-members on a $2.50 per year subscription basis. The issue will include NAFBRAT's 1960 annual survey of children's programming, a comprehensive listing of programs which are rated from acceptable to objectionable.

The magazine is, according to Mrs. Logan, "the result of our mail having increased over 300% the past year and the answer to thousands of requests for more and quicker information regarding children's programming."

As part of the campaign to lessen crime-violence-westerns on tv, NAFBRAT also keeps FCC aware of its responsibility to the public. "Right now they are only concerned with what is 'obscene' and the scope of their authority, as written into it by law, should include what is 'objectionable,'" Mrs. Logan stated. She compared present day tv with drug addiction, declaring "the more the child sees the more he must see. It doesn't satisfy, it only creates a bigger demand."

Recently a large group of Nuns from all over the U.S. met at Loretto College, Colo., to attend a workshop where Catholic school supervisors and teachers were urged to view and evaluate what the nation's children are getting in tv fare. According to newspaper reports the surveys taken indicated there was a "strong moral decline" in children's programming and the nation's educators are now urged to take a positive action to correct this decline.

NAFBRAT has been active in working with many educators throughout the country and, as Mrs. Logan puts it, "we have the background, the know-how and the organization to work with these educators in stemming the bad programming and getting better children's programming on television."

Summing up, Mrs. Logan feels that NAFBRAT performs a public service by keeping a watchful, ever-ready eye focused on the tv tube, and a pen which is now able to do a lot of handwriting itself, dipped in NAFBRAT ink, not the sponsors'.

Hotel Pierre

Continued from page 1

performers such as Felix Knight, Wilbur Evans, Larry Douglas, Delores Perry, Victoria Sherry, et al, will be introduced by singer-bandman Jimmy Carroll who will helm an augmented 11-piece band.

Carroll's function also will be to officiate as general emcee and, in introducing each show, will accent that these are period pieces and that the "books" will be authentic in humor and are dating them to the times. Costumes and scenery will be more impressionistic than elaborate, and Carroll will delineate that, while reality dictates this is 1960 in New York, "let us imagine this is Maxim's in 1905," as a prelude to "Merry Widow," etc.

Radio and tv will be strong factors in the Pierre's new-format shows. NBC's "Monitor" will be one element, along with hotel pickups by both CBS and ABC for the [illegible]. A tv pilot will be made by Roy Winsor, who is affiliated with American Home Products, with an eye to a video version.

The alternating casts will [illegible] touring on near-New York [illegible] such as Montreal, Washington and the like where Wells had previously booked his sundry "nights" (Berlin, Porter, Rodgers, Romberg, Gershwin, Herbert et al.) and also have them rehearse the ensuing show.

Dolores Pallet will direct and Lee Hallett will be the conductor and also arrange the capsule operettas. These will be held to 45-50 minutes and the Pierre will reinstate a twice-nightly policy instead of the one-show-only from Tuesday-Thursday and two on Friday and Saturday.

Accent will be that the costumes and scenery will adhere to the period "books" with no attempt for updating which would militate against the flavor and authenticity of the early 1900s and 1920s librettos.

Fla. Strips & Gyps

Continued from page 1

Government and civic groups, all of which ended in court hassles that found the stripperies running as before, despite continuing complaints by tourists of clip activities by B-girls who are as much a part of the operations as the garment-doffing [illegible]. Any number of ordinances are on the books of the area's municipalities aimed at holding down such activities but, whenever a crackdown came, the joint's legal beagles managed to beat any permanent shutdown actions by the law.

According to Dan Sullivan, director of the Greater Miami Crime Commission, a privately endowed civic watchdog activity, the beverage department's rap is part of an all-out campaign designed to rid the area of the stripperies and their drink-and-clip operations.

First step is the license revocation citations filings; (2) an injunction plan to padlock the violating clubs; (3) criminal proceedings, where possible, against owners and employees. Hearings will be held on Sept. 12 before the State Beverage Director, who has the authority to revoke licenses without taking offenders to court.

All of the clubs charged deny the allegations.

OBITUARIES

DANTON WALKER

N.Y. Daily News Broadway columnist Danton Walker died Aug. 8 in Hyannis, Mass., at 61, of a heart attack.

...etails on Page 2

BENJAMIN SABLOSKY

Benjamin Sablosky, 81, veteran Philadelphia exhibitor, died July 31 in a Norristown, Pa., hospital. With his three brothers, Sablosky operated the Norris Amusement Co., a chain of two drive-ins and two hardtop theatres in the suburban communities.

Surviving are his wife, two sons and three daughters and his brothers and brothers-in-law, Lewis, Nathan and David Sablosky. In the heyday of vaude Sablosky & McCurk Theatres were on the parlant link.

JOE E. LANDWEHR

Joe E. Landwehr, 48, owner of Lake Worth Casino in Fort Worth since 1946, died July 24 in that city. With his partner, the late Dick Wheeler, he opened the Plantation Ballroom in Dallas and Houston in the late 1930s. After the crest of the big band wave in in the 1920's and 1930's, formed his own band, opening San Francisco's Kit Kat Ballroom in 1923, pioneering the remote radiocasts from the Balconades and later playing El Patio, Persian Gardens and Sweet's Ballroome, all onetime popular dancing spots in the San Francisco Bay Area. With the decline of big bands, Catalano returned to barbering.

Wife and two sons survive.

MICKEY CONTE

Mickey Conte, 41, accordionist, died in an auto collision near Yountville, Cal., July 29.

Conte, a native of San Francisco, has been an entertainer 30 years and, as an act with his wife, ex-dancer Fran Lewis, had played such dates as the Boat, Radio City Music Hall and Palace in New York, and the Italian Village, Fairmidden City and Piano Bar in San Francisco.

In addition to his wife, four children survive.

Mrs. Beatrice Tanner, 80, wife of charlatan actor Julian Tanner, died Aug. 4 of a respiratory ailment at the Motion Picture Country Hospital. Leaves her husband and two sons, William and Charles.

ALBERT SYDNEY HOWSON

Albert Sydney Howson, 79, who was associated with Warner Bros. for 32 years until his retirement as manager of the scenario and censorship department in February, 1958, died Aug. 2 in Forest Hills, N. Y. Howson had been an actor on legitimate stage for 27 years before joining film company in 1925.

As an actor, Howson appeared with E. H. Sothern and Julia Marlowe in a number of Shakespearean plays and also played in the longrun "Chu Chin Chow."

A sister survives.

ERNEST E. LUTZ

Ernest E. Lutz, 73, retired theatre chain owner, died July 24 at Corsicana, Texas from a heart attack. An East Texas rancher, he moved to Dallas in 1920, purchased the Liberty Theatre Circuit and operated the Texas-Ohio circuit until he retired in 1955.

Surviving are his wife, two sons, a brother and five sisters.

MISCHA BAKALEINIKOFF

Mischa Bakaleinikoff, 70, musical conductor for Columbia Pictures since 1933, died Aug. 1 in Los Angeles of lung cancer. Born in Russia, he came to the U.S. in 1908 and, five years later joined the Civic sound department.

Survivors include wife, two sons and two daughters.

MRS. ADELAIDE ASH

Mrs. Adelaide Ash, child actress in the productions of Harrigan & Hart and a daughter of Edward Harrigan, died July 27 in New York. She was in her late 70s.

Mrs. Ash was born in San Francisco, where her father was writing songs and plays for the Bella Union Theatre in the 1870's and 1880's. Harrigan, later took her, her sister and three brothers on scenic-town tours of the plays and all appeared in them frequently.

A daughter survives.

JACK ZWILLINGER

Jack Zwillinger, 43, staff photographer for the NBC press dept., died Aug. 8 in Forest Hills, N.Y., after recuperating from major surgery undergone last February.

Zwillinger, with NBC for the past 11 years, specialized in glamour photography and photographed virtually all the top stars who appeared on NBC in television's first decade. He started with NBC as a page, working his way through the darkroom into staff photog status.

Survived by wife, son and daughter.

FRANK HARPSTER

Frank P. Harpster, 39, manager of the Ohio Theatre, Mansfield, O., and district manager for Stanley Warner in Southern Ohio and West Virginia, was dead on arrival in Mansfield General Hospital shortly after 10 a.m. July 23 after he suffered a heart attack in his home.

Peter Mole, 65, partner in the firm of Mole-Richardson, special and lighting equipment for motion pictures and television, died Aug. 3 in Hollywood following a heart seizure. His firm serviced picture studios for nearly a half century and lighted the United Nations Conference in Prague. He leaves a widow, daughter, and five grandchildren.

Lawrence R. Carey, 54, former band musicians and bandleader playing in the midwest and on the Coast and more lately in Cincinnati WLW, Cincinnati, since 1944, died Aug. 4 after collapsing while on his way to work. He was a member of the Cincinnati Band, Musicians, four brothers and a sister survive.

Louis A. Schroder, 78, former film company executive, died on July 23 in a Dallas hospital after a long illness. He worked for the Alexander Film Co. and the FAD Movie Screen Advertising Co. until 1940. Survivors include wife, two daughters, two sisters and four grandchildren.

William J. Bratter, 49, a specialist in title and theatrical law, died July 22 in New York. A senior partner of the law firm of Maxwell, Bratter, Greene, Allanat & Tucker in N. Y. he also managed a number of theatrical personalities including Gerry Moore. His wife and two sons survive.

Gerry Diamond, 29, disk singer, who made many radio-TV commercials in Boston, died Aug. 4 of Veterans Administration Hospital, Jamaica Plain, Boston after a long illness. Also a composer, he was formerly with WHDH in its music library. Surviving are his father, four brothers and two sisters.

Widow, 80, of the late Arthur Lupino died in Cambridge, Eng., July 31. Her husband was in the first performance at Drury Lane in 1903. She was an aunt of the late Stanley Lupino, the grandaunt of the Lupinos and the oldest surviving member of the Lupino Theatre family.

Marie Sabourot, French actress, died July 23 in St. Anne de la Pigeon. She had appeared in film and was also a member of the Comedie Francaise. She is survived by her husband, film producer Lee Lok, a son, the latter's mother.

Miff Smith, Hollywood songwriter, 66, died Aug. 1 at London, Eng. Prior to becoming a phonograph recorder for one of a number of firms, he served in vaudeville, radio and became a bandleader working with Henry Hull's Day Connection.

Father, 84, of Robert Taylorson, N.Y. public accountant for Natural Resources Production of Saudi and Sylian Exploration, was well known in Manhattan government circles, died Aug. 3 in Greenwich. He was a retired municipal auditor.

Amelia Seitz, 50, a pioneer pianist at Rosalia Sugarmann and later concert organist of the N. Y. Paramount Theatre, died Aug. 2 in Rockville Centre, N. Y. Three daughters survive.

Constantino G. Gonzalez, 35, radio announcer who conducted a Spanish language program on KSAN, San Francisco, for a decade, died there July 26. Wife, four daughters and three sons survive.

Father, 80, of Jack R. Weinstein, district manager for Century Circuit Theatres, died Aug. 1 in New York. His wife and daughter also survive.

Frank North, 80, former vaudeville performer in an act called "Howard and North," died July 20 in Red Bank, N. J.

Benjamin D. Bender, 52, controller for Four Star Productions for the past two years, died July 31 in Los Angeles of brain cancer.

Son, 2, of Donald Johnson, associate conductor of the Dallas Symphony Orchestra, drowned July 23 at Central City, Neb.

Helen Misener, 51, actress, died in London, Aug. 1. She started as a child actress and was best known for playing Jewish roles.

Brother, 38, of "Dusty Cal" Witham, billbilly performer on WMUR-TV, Manchester, N.H., died July 18 in Derry, N.H.

Wife, 60, of Lord Archibald, chairman of the Federation of British Film Makers, died in London, July 22.

Son, 60, of the late Oscar Teichert, of the Wilbert shop, in Philadelphia, Aug. 6 after a brief illness.

Arnold C. Swanson, 65, a trustee of the Chicago prominent in union, died July 27 in that city. Wife and a son survive.

Leslie Strange, 60, comedian and impersonator, died June 31 at Brighton, Eng. Survived by widow and daughter, Renee Strange, the puppeteer.

Johnny Luther, 51, jockey active, drowned when his fishing boat capsized near San Pedro, Cal., July 31.

Luther H. Elliott, 64, veteran New Hampshire musician, died July 17 in Manchester, N.H.

William Griffith, 63, vet stage and screen actor, died of a heart attack July 21 in Hollywood.

Mother, 84, of actor George J. O'Brien, died July 29 in Santa Monica, Cal.

Teddy Carter, bandleader at Bobby Jones Ballroom, Ayr, died at Ayr, Scotland, July 22.

Sister of Miss Terry of Terry's Juveniles dance company, died July 26 in London.

Father, 74, of TV Kay Kaye, of H. Gold Stars, died July 28 in New York.

Fred Gallupe, 60, pro-performer, died July 28 in Chicago. Wife survives.

Charlie Elin, comedian, died Aug. 2 at Bournemouth, Eng.

MARRIAGES

Anita Rice to Mr. Hartmann, F. Wagner, Aug. 2, N. Y. Bride is an actress-singer.

Peter Cavanagh to Jurgen Schiff, Hampstead, Eng., July 21. She's an opera singer, he the billbillbeard impresario.

Rita Trachtenberg to Bruce Mathews, St. Albans, Vt., July 25. Bride's staff announcer at radio station WSNR.

Nancy Ryan to Wayne Hewett, Hampton, Ga., June 28. She's "Bumper Bumper" hostess on KGO-TV, San Francisco.

Margaret Wittrigel to Harry Stevenson, Jr., Oakland, Cal., July 29. Here announced were promotion director of KTVU, San Francisco-Oakland.

Nora Pat Bryant to Pat Tallman, recently in San Antonio, Bride is secretary to the manager of KTSA in that city. Groom is program director for the outlet.

Yvonne Craig to Jimmy Reed, Dallas, July 26. Bridegroom is a singer.

Jeanne Corte to Gene Kelly, Aug. 6, Tolmpah, Nev. She is the former wife of film director Stanley Donen and he has been prominent assistant to Gene Kelly for several years. He's the dancer-actor-director.

Jan Lemaire to Stan Todd, Aug. 5, Beverly Hills, Calif. She's a movie actress, he an investment broker and also her manager.

Sara Gene Orcutt to Andre Kostelanetz, Aug. 1, Honolulu. He's the conductor.

BIRTHS

Mr. and Mrs. Irwin R. Weindling, daughter, July 31, New York. Mother is Rosalind Grant, secretary to legit-film director Vincent J. Donehue.

Mr. and Mrs. Bill Heyward, daughter, San Francisco, July 17. Father's an announcer at KSFO, San Francisco.

Mr. and Mrs. Marty Portny, son, Philadelphia, July 27. Father is an orch leader.

Mr. and Mrs. Ray Lehman, son, Pittsburgh, July 23. Father is announcer on radio station WWSW.

Mr. and Mrs. Gene Hirsch, son, Dallas, July 20. Father is news editor for WFL, St. Louis.

Mr. and Mrs. Gerry Haile, twin girls, in Dallas recently. Father is Paramount south Texas salesman.

Mr. and Mrs. Rev Moore, boy, in Pittsburgh, Tex., recently. Father is operator of the State Theatre in that city.

Mr. and Mrs. Joe Ryan, son, July 30, in Boston. Father is director of public relations for WBZ-TV.

Mr. and Mrs. Roger Gardner, son, July 26, in New York. Father is an exec producer at NBC-TV.

Mr. and Mrs. Marty Marcin, son, June 23 in Chicago. Father is member of WBBM's creative staff there.

Mr. and Mrs. Peter Harrison, son, recently. Father is with ad department of WTOP, Washington.

Mr. and Mrs. Ronald Dahl, son, Oxford, Eng., Aug. 1. Mother is actress Patricia Neal. Father is a writer.

Mr. and Mrs. Leslie Randall, son, London, Aug. 4. Mother is Judy Richards and both are in entertainment.

Mr. and Mrs. Eli Landau, son, N. Y., July 23. Father is board chairman of National Telefilm Associates and prez of WNTA-TV, N. Y. Mother was formerly senior v.p. at NTA.

Mr. and Mrs. Ewan Cord, daughter, at Blackpool, Eng., July 31. Father is a pop singer.

Mr. and Mrs. W. B. Johnson, son, at Scarborough, Eng., recently. Mother is Joy Herman, operetta singer.

Mr. and Mrs. Alan St. Mark, daughter, in Philadelphia recently. Father is ex-actor-director.

Mr. and Mrs. John Stratford, daughter, July 27, New York. Father is chief of communications at CBS.

IN MEMORY OF

NELLIE REVELL

March 13, 1873 — August 12, 1958

"... a good daughter, a good wife, a good mother, and ... a damn good newspaper man."

the small Dallas stuff formed in 1946. Landwehr built it into an invitational Plantation there, with 1,000 and ranked the top name bands for 18 months. Showplace doesn't draw, and Landwehr took over the regular ballroom in Fort Worth. He was a past president of the Texas Ballroom Assn. and founder of the Class 20 Dance Club in Fort Worth.

Survived by his wife, three sons and a daughter.

RUTH KING BORDNER

Ruth King Bordner, 64, former talent promoter, writer and newspaper writer were employed in radio work, died July 31 at her home in Pelmonde, near Cleveland. She had been ill for two years after suffering a heart attack. Wife of Robert Bordner, newspaper man with Cleveland Scripps-Howard Press, she worked for WTAM in Cleveland during its infancy. She served as director, program director, commentator and guiding voice on often panned chats with bandleaders in radio broadcasts.

Mrs. Bordner also managed Revere Records, artist's singer among many other endeavors. She was a talented coach for stage actors, helped organize Pittsburgh Playhouse and was a pioneer radio voice for the Cleveland Plain Dealer.

ALEXANDER C. KEESE

Alexander C. Keese, 63, managing director of WFAA and WFAA-TV, Dallas, died Aug. 3 in that city after a long illness. A native of Ft. Worth, Keese for many years was a pit conductor for Paramount Public Theatres, later the manager and then in the Fox area in Dallas. Joined WFAA as promotion director and took the station's pit band with him. He directed the WFAA Early Birds band on the first New Year's Eve show in the TV era, which the Dallas Times 11 1949.

Keese was formerly the owner of WFAA in Dallas managing station, but at both the local and national levels he was active in 1946 in the successful efforts to the Dallas Symphony Orchestra and constituted a series of symphony concerts for the group by broadcasting Dallas to the southwest he operated the local Chamber from 1946 to 1950. Wanda Corporate in second period Gamble Fine Award for 1950 to Keese. He was vice-president, treasurer of the board and chairman of the public relations committee of the Dallas Advertising Bureau. He was a district director of the National Assn. of Broadcasters.

Survived by his wife, a daughter, three sons, three brothers, two sisters and his father.

SAM C. CATALANO

Sam C. Catalano, 64, barber and gadfly who became a hotel leader, died in San Francisco July 24.

Catalano, a native of Chicago, was a barber who came to California after World War I and, cutting hair at the Mark Hopkins, became the hotel's manager. He was a member of the Hotel Employees Union and served as president of the Hotel Employees Council of San Francisco.

Survived by his wife, two sons and a daughter.

IN MEMORY

of My Beloved

BENNY FIELDS

August 17, 1959

BLOSSOM SEELEY

Any New Soap

Continued from page 1

promotional than orthodox or "square" business.

Theatrical ventures do not have the continuity of use a product like nylons, which took 20 years to fully establish, but is now a steady business of profit. Against the advantages of such an established consumer franchise, even successful theatrical ventures will pay off much quicker, as film producing suggests.

For safest investments, perhaps, Wolfgang points out, a mortgage on income, then Government bonds, municipal bonds, blue chip preferred stocks, first mortgages, etc.

Wolfgang refers to a pending proposal in the Treasury regarding capital investment and tax treatment, to balance the risk and a lot of new corporations and small business now will be ready for the Labor Day to invest in their business, but might wonder do we, if they accidentally business stocks were cut.

Wolfgang explains that none of the proposed proposals because is expected, in Congress, when they backed money for charity purposes and were able to make an offsetting to profits and thus over investment of a matter of weeks.

Mex Peliculas Chain Now Has 30 Theatres

Mexico City, Aug. 2.

The chain of theatres owned or leased by Peliculas Mexicanas in Latin America now totals 30, with two others building in Puerto Rico and Guatemala, according to Juan Bandera Mejias, managing director. Houses show Mexican product exclusively.

Mejias denied that the distribution holdings is entering into competition in the exhibition field for that the policy has been thrust on them because "where we have neighbors to exhibit our product, it is best that we build our own."

Theatres now include 12 in Ecuador, six in Cuba, four in Venezuela, four in Colombia and four in unspecified Latin American territories.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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CHANGING PICTURE OF FILM BIZ

Interpol, Pickpockets, Gyps, Chicks, Pubs, Clubs et al. Set for Olympics

By COL. BARNEY OLDFIELD

Rome, Aug. 16.

Everything and everyone—from Fanfani back in as Prime Minister to Armando's mustache grown luxuriantly upright—is set for the reconvening of the charley-horse conclave otherwise known as the Olympic Games.

Both were important as the Italians had printed tons of brochure material as far back as three years ago with Fanfani's welcome as head of the Italian state on the foreword. Until he went back in in those last weeks, it looked like a massive replate was in order, but this has been averted.

Down at 30 Augustus Imperatore, restaurateur Alfredo diLelio had looked forward to hosting a lot of Rome returnees at his noodle-doodle emporium. In fact, he had even suggested to the Olympic Organizing Committee that a long, thin noodle would be symbolically correct for a finishing tape in the first 100-meter race.

After all, he said, people had been running to his noodles for years.

A recent Easter, Alfredo died, and the restaurant passed to his heirs, son Armando, daughters Emilia and Elda. Armando was a

(Continued on page 18)

Gina, Lollo & Co.

Rome, Aug. 16.

Widely-publicized Italian film industry boom has resulted in large number of requests by visitors to Eternal City who want to see local films being made as well as the "other" more usual tourist attractions.

Local travel agencies have had innumerable requests of this kind in recent weeks as the Olympics influx grows.

So far, response has been negative, with local filmmakers afraid that such visits will delay productions and cause confusion.

Atlanta Negroes Crash Ofay Seats But No Incidents

Atlanta, Aug. 16.

This metropolis has had its share of sit-in activities on the part of Negroes plumping for equal rights, but so far violence has been avoided due to calm and judicious handling of incidents on the part of both races.

Amusement sector became involved at Chastain Amphitheatre, home of Municipal Theatre Under-the-Stars, when group of Negroes showed up with tickets in boxes to a section intended for white patrons.

No stir was created by their presence and the group sat through the entire performance of "South Pacific" with its strong racial tolerance theme climaxed by "You've Got to Be Taught" (To Hate).

Maurice B. ("Bruno") Seligman, one-time president of nonprofit Municipal Theatre, offered white patrons surrounding Negroes opportunity to move. None did.

Like other places of entertainment, Theatre Under-the-Stars has a section of general admission

(Continued on page 61)

Helen Hayes, Merv LeRoy, Geo. Murphy Heading Up 'Celebs for Nixon-Lodge'

Washington, Aug. 16.

Formation of a "Celebrities For Nixon-Lodge" organization to work for the Republican ticket within the entertainment industry was announced today (Tues.) by Robert Finch, the Richard M. Nixon campaign director. Helen Hayes and Mervyn LeRoy were designated co-chairmen. George Murphy was made honorary chairman, and Jules Alberti was appointed executive director.

Finch said the group "will work in New York, Hollywood and other entertainment centres throughout the country to assist with the campaign among people in show business."

The group begins with 20, but Miss Hayes said the membership will go into the hundreds before Election day. Initial members were listed as John Wayne, Irene Dunne, Fireman Gordon, Katharine Cornell, Walter Pidgeon, Jane Falkenburg, Faith Baldwin, Barney Balaban, Buddy Rogers, Mary Pickford, Dick Powell, Louise Beavers, William L. White, Cobina Wright, Edward D. Stone, Elizabeth Arden, Eddie Rochester Anderson, Dina Merrill, Ted Williams, Eleanor Roher, Ward Bond, Jeanette MacDonald, Gene Raymond and Gordon & Sheila McRae.

BROOKS ATKINSON TO HOST TV 'ICEMAN'

Brooks Atkinson, former drama critic of N.Y. Times, is slated to host the four-hour television treatment of Eugene O'Neill's "The Iceman Cometh."

Play will be among those to be produced by National Telefilm Associates for the upcoming "The Play of the Week" season on WNTA-TV, Newark, N.Y.

BOLD APPROACH PLEASES WALL ST.

By GENE ARNEEL

Film companies' show of strength on the various stock exchanges is interpreted by prominent Wall Street regulars as reflecting a new kind of confidence in managements of the producer-distributor organizations. The important brokers and bankers apparently are pleased with the "aggressiveness" of latterday managements, plus oldtimers such as Barney Balaban and Spyros P. Skouras, who have been maintaining pace with modern times trends toward diversification and liquidation of unneeded assets.

This is, perhaps, the fundamental factor behind the steadiness or rise in market prices of pic business securities, where as the issues of other industries in general don't overlook the obvious exceptions, have been unfavorable.

The years ago saw a dedication to tradition that just couldn't be fought w[illegible] Nicholas M. Schenck as [illegible] or to Marcus Loew, Harr[illegible] Harry Warner, et al., were [illegible] bu[illegible] of making thes[illegible] film [illegible]tainment and of [illegible]rpri[illegible] [illegible]ing their corporate [illegible] [illegible]nply were extensions o[illegible] [illegible]ir publishing and re[illegible] [illegible]e naturally Theatre [illegible] broadcasting and oth[illegible] [illegible]ities were part of the [illegible]me of tapping a thea[illegible] [illegible]e in one form or oth[illegible]

The [illegible]other point is that, now, those holding the command posts are willing to look to other fields. And, too, they'll go for a sacrificing of the theatrical world

(Continued on page 20)

Coaching Classes For TV Politicos

Washington, Aug. 16.

Candidates do your tv appearances have "tired blood?" Do you need to make with a mike? Come to school.

"Coaching classes" to politicos have been offered by WMAL-TV as a service to help men in Congress better utilize the radio and tv media during the upcoming election campaign.

Fred S. Houshlik, general manager of the Washington Evening Star Broadcasting Co., reports a wide response from congressmen and senators who wish to join the coaching classes or send an assistant.

The proposed session will include practice before microphones and tv cameras, the manner of dress, makeup and other do's and don'ts of radio and tv. They will be held "at the convenience of the congressmen."

$13,300,000 Worth of Broadway Legit Realty Deals; Lunt-Fontanne Latest

By JESSE GROSS

The sale last week of the Lunt-Fontanne and Biltmore theatres in New York highlights the multiple changes in the ownership of Broadway legit houses in recent years. The two transactions bring to eight the number of Main Stem theatres that have changed hands since 1957 in financial deals involving over $13,300,000.

Of particular significance is the purchase for $2,000,000 of a 99-year lease on the Lunt-Fontanne by the producing team of Cy Feuer & Ernest H. Martin. The 1,680-seater, regarded as one of the most luxurious musical houses on Broadway, is the third major theatre property to be relinquished by City Investing Co. in the last year or so.

The reality and investment firm, which at one time owned six Broadway legit theatres either on its own or through its affiliate, City Playhouses Inc., is apparently divesting itself of its theatrical realty holdings in New York. It's understood the company has tied up a substantial hunk of its resources in the Sterling Park development in Tuxedo, N.Y. Presumably by coincidence, the family of Sen. John F. Kennedy, Democratic candidate for President, reportedly has a substantial interest in City Investing.

The two theatres sold by City Investing prior to the Lunt-Fontanne sale were the Coronet and

(Continued on page 61)

'Came Unprepared—'

Deauville, Aug. 16.

In show biz, it's axiomatic that an actor, when he arrives in a new town, "just happens to have" his notices in his pocket. A violinist, of course, never travels anywhere without his favorite Strad. It remained for Artur Rubinstein to provide a new wrinkle when he arrived here for a concert on Aug. 8—yeah, he brought his Steinway along, all the way from Paris.

In fact, the maestro explained on arrival, he always totes his piano along on European dates, just in case there is no local instrument available which pleases him.

Show Biz's Vital Role in Probing Reich's Nazi Past

By HAZEL GUILD

Frankfurt, Aug. 16.

While civilized people throughout the world were shocked to learn recently how little young Germans are taught about their country's vicious Nazi past, various facets of the entertainment industry are helping out here to let Germans know the truth about the Third Reich. About 600 neo-Nazi and anti-Semitic incidents were charted in West Germany last fall. And the world was astounded to find that German schools glossed over the Nazi era and that the young students knew almost nothing about their country's history of that period.

Though now the whole nation is apparently trying to rectify this wrong, and show biz is playing a major role via television, films, travelling exhibits, and shows in intensifying the examination of the

(Continued on page 58)

OSCAR HAMMERSTEIN 2D SERIOUSLY ILL AT HOME

Oscar Hammerstein 2d is seriously ill at his Doylestown, Pa., farmhouse where he has repaired for convalescence. He is said to have nurses around the clock as a result of a stomach setback which some months ago, required surgery for ulcers.

Some solace to the lyricist-librettist and his family is the fact that their longtime family physician had retired to Bucks County and is constantly available.

'True Gang Murders' Made In Old Homeland, Chicago, Using Police Slab Art

Chicago, Aug. 16.

Exhibitor-distributor (of artfilm) Charles Teitel and associate Dan Goldberg are set to invade the non-booming indie sweepstakes, Chi sector, this fall with a documentary scoping the yesteryear American underworld elite.

Their project, a well-kept secret during production, is in the editing stage for expected release by late October. Film's title is "True Gang Murders" and employs the still-photo technique used with artistic success by such art pics as "The Titan," Windy City radio announcer Don Gordon and stage thesp Rolf Forsberg share the narration. Producers say there's dickering for the probing services of FBI topper J. Edgar Hoover.

Utilizing newspaper morgue stills chiefly, the pic recreates not just the careers of Dillinger, Ma Barker, Baby Face Nelson, Machine Gun Kelly, Legs Diamond, Frank Nitti, and other notorious hoodlum heads.

Teitel and Goldberg hope to work out a release deal with a major company, but lacking that

(Continued on page 61)

Demo Chairman Jackson, Taking Cue From 'Variety,' Moves For Streamlined '64 TV Convention

Washington, Aug. 16.

Democratic National Chairman Henry M. Jackson revealed that he will appoint a special committee after the elections to undertake a serious study of possible changes in rules and procedure for the 1964 Democratic National Convention. He wants it to function better for both the delegates and the television audience.

"There is no question," Jackson said, "that the expansion of the coverage of national conventions over the last 12 years has emphasized many weaknesses in convention procedure. This was brought home to me very clearly in an excellent article I read in the Aug. 3 issue of VARIETY reporting the post-mortem convention views of a number of tv network executives."

Jackson said there are a number of "obvious" places for streamlining and where improvements can be made for the benefit of everyone concerned, such as demonstrations where to will too long; too many speeches, etc. Such things have been wrong for years, but tv, on the link with the public generally, has, given them new emphasis as unnecessary wastes of time he noted.

"The VARIETY article suggested a meeting between the tv industry and officials of the political parties to work out a better arrangement," Jackson stated. "It is a sound idea. I, for one, want to do something about it."

Jackson said he would appoint representatives of the tv industry as well as Democratic political leaders, to the special committee to "look over the whole process of national conventions and tell us how to conduct them better."

But he won't do it until after the Nov. 8 election, he said. There's too much for politicians to be doing otherwise until then, he noted.

In the Senate Monday (15) Sen. Mike Mansfield (D-Mont.) the

(Continued on page 53)

Another All-Pro Original To Get New Car on Road

Hollywood, Aug. 16.

Jeff Alexander and Lyn Murray have been signed by the Ford Motor Co. to score their two-hour Alcoa-Ford Festival, being produced on multi-junction 3-D Dimlin, introducing the 1961 Ford motor car line.

Pilot, featuring Louis Prima and Keely Smith, Mickey Rooney, George Murphy and the Baltimore Colts football team, is budgeted at $1,200,000. Ira Marvin is handling producer and directorial chores. James Roach, Bob Weinkoff and Bob Carroll are scripting. Charles Schulz, creator of "Peanuts," will handle cartoonography for the film.

CROWN N.M. BEAUTY MISS INDIAN AMERICA

Albuquerque, Aug. 16.

A Gallup, N.M., Navajo Indian maiden—without having to appear in a bathing suit competition—last week was crowned Miss Indian America in a beauty contest held in Sheridan, Wyo. Vivian Linda Advion, 18, beat out 39 other Indian beauts from 30 other tribes.

The event is part of the annual All-American Indian Days celebration, and girls model authentic costumes from their tribes rather than bathing suits.

In past, winners of the event have been special guests at Miss America pageant in Atlantic City.

Eddie Albert's Exec Post With Kaiser Industries; Will Continue Acting

Honolulu, Aug. 16.

Eddie Albert has been appointed to the newly-created position of veepee for special projects for Kaiser Industries and affiliates. Albert, who will continue his theatrical career, will work with Henry J. Kaiser and his sons, Edgar F. and Henry J. Jr. in a variety of activities in connection with Kaiser operations in the U. S. and 20 foreign countries.

Deep, who will host the new tv series, "Candid Camera," on CBS-TV this fall, will be utilized mainly in an advisory capacity in connection with Kaiser's two network tv shows, "Marcus Welby" and "Hong Kong." He will function in a similar capacity for other Kaiser theatrical interests, including the company's tv and radio stations in Hawaii, the Kaiser mobile tv unit on the island of Oahu, and in the arrangement of tv programs and films for production in the islands.

Albert is already engaged in several assignments in Hawaii involving the theatrical and cultural programs of the Kaiser Hawaiian Village Hotel's vacation center in Waikiki and Kaiser's development of a new resort city of Hawaii Kai.

Peggy Wood's 'Goodwilling'

Paris, Aug. 16.

Peggy Wood, prez of ANTA, arrived here after three weeks of surveying Yugoslavia, Greece, etc.

A week of confabs with U.S. Government cultural attaches here, will be followed by similar meetings in Oslo and London, all with the notion in mind of better coordination of efforts for U.S. shows and artists during the Yank cultural biz abroad in the future.

SARAH CHURCHILL NOT IN 'VIRILE POTATO'

London, Aug. 16.

Tradition is to make a picture of Alan Ayckbourn's play, "The Night of a Virile Potato." After touring, "Potato" reached the Lyric, Hammersmith, but failed to win Variety described it as "a lifeless piece and one of the saddest efforts to come to London for some time."

Leading lady was Sarah Churchill, but a Lux films spokesman said it was unlikely that Miss Churchill would appear in the film version.

'Advise & Consent' And AB-PT Senate Pitch Seen Nixed

By LEE CARPENTER

Washington, Aug. 16.

(1) Otto Preminger wants to film Allen Drury's "Advise and Consent." 241,000 copies of the book had been sold in the U. S. plus almost 50,000 in Britain as of two weeks ago as a four-hour motion picture and short every bit of it in Washington. Much of it, under the plan, would be filmed inside the Senate chamber.

(2) Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, requested permission to have radio-television coverage of the present special session of the Senate. He proposed recording it all for digests each evening.

The two gents are working for two totally lost causes.

Senators are going to have to agree to have a loud speaker set up in their chamber before they give consent to radio or tv electronics in their sacred surroundings. The acoustics in the Senate are awful, even though engineers tried their best to help matters when the chamber was remodeled about eight years ago.

Some Senators through the years have hardly ever been heard by their colleagues. Newspapermen almost fell out of the press gallery leaning forward, hands cupped to their ears trying to understand former Sen. H. Alexander Smith (R-N.J.). Today Sen. John J. Williams (R-Del.) is known to newsmen as "Whispering John." Official stenographers who have the job of taking down everything that is said in the Senate (another in

Continued on p. 54)

Liz Carpe[illegible] As Nat. [illegible]ohnson Aide

Aug. 16.

Liz Co[illegible] Variety's Washington [illegible] taking a leave of ab[illegible] Election Day to serve [illegible]sistant in charge of tens[illegible] and appointments for Mrs. Lyndon B. Johnson, wife of the Senate Majority Leader and Democratic Vice Presidential candidate.

Her husband, Les Carpenter, will continue as chief of Variety's Bureau, assisted by Jay Lewis.

Mrs. Carpenter will travel extensively with Sen. and Mrs. Johnson throughout the campaign. Mrs. Carpenter will take over the duties Aug. 22, serving until Nov. 8.

Mrs. Carpenter is a former president of the Women's National Press Club (1954-55) and a member of American Women in Radio and Television and the White House Correspondents' Assn.

MCA Earnings Up

Net earnings of MCA Inc. for the first six months ended June 30, 1960 were $3,084,485 or 77c per share, compared with $2,412,346 or 60c per share for the corresponding '59 six-month period.

Board chairman Jules C. Stein reported the '60 earnings for the six-month period were the greatest in the history of the company. The $3,084,485 net earnings were after preferred dividends and taxes. Gross earnings before taxes for the first six-month period were $6,515,547 compared with $4,861,974 for the comparable period last year.

A.C. Steel Pier Clocks 100,000,000th Cash Customer; Fun Mecca's 65th Anni

By BILL DOLL

Atlantic City, Aug. 16.

Last week the 100 millionth customer passed through the turnstiles of George A. Hamid's Steel Pier. Give or take a few thousand to allow for the promagent's propensity for exaggeration and its still a lot of people for the seaside pleasure dome which has been grossing away every summer for 65 years, and where a single ticket of admission still buys an entire day—and evening, too—of entertainment.

The widely circulated rumor that vaudeville is dead has never been heard in the inner sanctum of the Hamid organization. The Pier remains the only place in America where each week sees a new bill of "Five Big Name Acts" on the Steel Pier's 2,200-seat Music Hall. Of course, instead of W. C. Fields, Eddie Cantor, Amos 'n' Andy, and other favorites of a past day, this summer's roster lists—among others—Paul Anka, Ricky Nelson, Dick Clark, Pat Boone and Fabian. In the Mid-Way Theatre Tony Grant continues to present a new kiddie show each week with talented moppets from all over the U. S. A., sometimes swelling the cast to 50 or 60.

Although a far cry from the premiere in the pushcart era of 1895 when, under the auspices of the Quakers, the Pier catered to current public fancy as a sanatorium and picnic area, with band concerts as the prime attraction, music today brings thousands of teen-

(Continued on page 54)

RADIO STATION BOSS RESUMES AS ACTOR

Albuquerque, Aug. 16.

Bernie Thomas, erstwhile Coast and Broadway film and legit actor now general manager of indie radio station KDEF here, recently spent most of his vacation in appearing in an indie film tagged "Roughneck" and shot on location in Wichita Falls, Texas.

Part came to Thomas, when an old Pasadena Playhouse friend, Jack Harris, learned that an actor signed for the part had cancelled out.

Thomas made a number of pix on Coast, then went to New York and appeared in John Patrick's "Story of Mary Surratt." He's been with KDEF here for past seven years.

City Planners Ruthless To Theatres; Hartford 'Downtown' to Disappear

Hartford, Aug. 16.

Demolition via the city planners threatens all but one of Hartford's remaining downtown theatres. Strand so far seems to be only house that remains away from the drafting boards of the various redevelopment projects and highways that are changing the face of downtown Hartford.

East-West Highway will within next few weeks put into oblivion New Parsons theatre. House started as a church and went through metamorphosis of burlesque, film and legit. State Theatre, well known vaude-film, is in the wake of a northend reclamation and redevelopment project that shortly gets underway.

Another improvement project that comes up for voter approval in November would take away the two Loew houses, Poli and Palace. Same project would take down the well known hostelry, Heublein Hotel. Spot once catered to top names of show business.

In the blueprint stage is another project that would dissolve the F. M. Loew's Theatre and the Allyn Theatre, both next door neighbors on Asylum Street.

Gone from the scene are the Regal and Princess Theatres, also downtown houses. Next door neighbors on State Street, they made way for expansion programs of a department store and a bank.

All of aforementioned houses were or are in the hub of downtown Hartford.

Knocked down last week were the Sayes and Allyn Hotels. Both had catered to show business pre-vaudeville. Latter was tops in gaslight era.

Set Musical Party Line For Presidential Race

Washington, Aug. 16.

WGMS here is programming the favorite music of four many political candidates in the 1960 Presidential race. Some of the research had to be done on a record-hard basis because the men are busy, but the RKO General station believes the compilation is accurate.

Republican Presidential candidate Richard M. Nixon's favorites are "Oklahoma" album, Tchaikovsky's "Swan Lake" ballet and Mexican folk songs.

Republican Veep Presidential candidate Henry Cabot Lodge Jr.'s choices are Mozart's Clarinet Quintet, Handel's "Messiah" and Dixieland recordings.

Democratic Presidential candidate John F. Kennedy's faves are Rossini's "La Valse," Debussy's "Afternoon of a Faun," Beethoven Overture to "Benvenuto Cellini," Gounod's ballet music from "Faust" and Mussorgsky's opera from "Boris Godunoff."

Democratic Veep Presidential candidate Lyndon B. Johnson likes various Mexican waltzes and western folk music.

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IS STAR WORTH YOUR ARM?

Critique: as Was & as Quoted

Chicago, Aug. 16

Oriental Theatre's ad copy has been liberally quoting Chicago American's film critic Ann Marsters, thus:

"Very sexy . . . the love scenes are as uninhibited as the law allows . . . has a definite appeal . . . go see it . . . enjoy it."

In a column last week, Miss Marsters playfully filled in the ellipses, noting that this kind of misrepresentative quoting is legal and often done by theatres. Now here's how the quotes read in context:

"It is obvious that 'From the Terrace' strives to be very sexy. The love scenes, thrown in at every opportunity, are as uninhibited as the law allows—and this in itself may help to sell tickets."

"Despite all my fault finding, it has a definite appeal, especially to women patrons."

"So go see it, enjoy it—and then don't give it a second thought. Because if you do, you may come to the conclusion that 'From the Terrace' is just a big CinemaScopic disappointment."

Columbia Second to Sell Post-'48s; Screen Gems' Own Stock Issue

President Abe Schneider and the board of directors have just about decided on a couple of broad strokes in Columbia's corporate affairs.

Pencilled in for later this year are: 1. licensing of Col's post-1948 backlog to television and 2. setting up the prized Screen Gems division as a separate entity with stock to be sold to the public.

Proceeds will be used for an elaborate theatrical production program.

It's estimated that about 300 features will be marketed to tv, via Screen Gems, and a gross of $30,000,000 could be realized. Being withheld from tele is that part of the library that still has resale value in theatres. The Col reasoning is that anything that can stand up in theatres will go to exhibitors, the balance goes to tv.

Col thus is becoming the second major distributor to unload post-48's, Warners being the first.

A minority portion of Screen Gems will be sold to the public. The plan as of now is to have the corporation retain the majority ownership. It's expected the specifics will be worked out shortly, Schneider and the board having decided only on the principle of the tv distribution and the public's stock participation in SG.

Bache's UA Guess

Take Bache & Co's word for it: United Artists earnings this year could well jump to $2.75 per share, from last year's $2.47.

Bache particularly appears high on "The Apartment," "On the Beach" and "Elmer Gantry" and notes, too, "one of the best-regarded managements in the business."

Columbia at $21; 1960 Low, $14.62

Columbia Pictures common shares on the New York Stock Exchange hit a new high of $21 last week as word got around concerning the company's impending licensing of a major part of its post-1948 feature library. The move was from a low of $14.62½ earlier this year. Gain last week was a remarkable $2.37½.

Most active of the picture issues was Metro, as interest in this outfit neared due to its ever brightening earnings picture. Total of 106,300 shares exchanged hands, with the week's closing price at $35.87½.

20TH DIRECTORS OKAY ZECK'S STUDIO BUY

Board of directors of 20th-Fox, meeting in New York Thursday (11), approved the proposal of William Zeckendorf's Webb & Knapp Co. to purchase studio property for $43,000,000 cash deal, and set an Oct. 17 date for the special meeting of 20th stockholders who will be asked to okay the deal.

The deal, actually with the 9101 Corp., a W&K subsid, will replace an earlier one under which Zeckendorf would have paid 20th $56,000,000 for the studio acreage in payments deferred over a 10-year period.

Stockholders of record Sept. 2 will be entitled to vote at the Oct. 17 meeting, set to be held at the New York homeoffice.

The 20th directors also declared a regular quarterly dividend of 40c per common share, payable Sept. 30 to stock of record Sept. 16.

AFM Into Court To Bar Post-'48 Sales Sans Payoff

A suit seeking to upset the Warner Bros. post-48 pix deal was filed in N. Y. Federal district court by the American Federation of Musicians. AFM contends that its members are entitled to share in the proceeds of the tv licensing.

Under the agreement to go into effect Sept. 1, Warners would lease the films to Creative Telefilms & Artists, the Lou Chester-Eliot Hyman outfit which has since changed its name to 7 Arts Corp., for $11,000,000 and an equal share of the profits, the suit stated. Involved are 122 post-48 features.

Suit contended that under terms of a contract between AFM and producers, the films may not be exhibited on tv without consent of the union.

AFM said it wants an injunction unless WB agrees to its "terms and conditions" and stated further that WB as well as other major distrib-

(Continued on page 29)

FLOPS, YES; BUT THEY STILL RATE

By VINCENT CANBY

For several years now industry pundits have been decrying the high salaries demanded (and received) by the top stars who, with their agents, the argument goes, are running the industry into the ground. The big beef is that these names, who can get as much as $500,000 to $750,000 per pic, plus a sizable percentage of the gross, simply are not—as their agents claim—insurance at the boxoffice. Argument usually goes on to say that the story's the thing, preferably a story that's been presold as a hit play or bestselling novel.

That's all very well, but four of the biggest current hits are strictly "name" vehicles, films in which the principal talent involved received small pieces of Fort Knox, while the properties themselves were (pre-production) slightly more obscure than, say, the Bhagavad-Gita. This isn't to say that the pix about to be cited are not good, story-wise. It's just that the "names" have quite definitely sold each of the four pictures, at least two of which might well have bombs without the high-priced marquee names.

'The Rat Pack'

Most striking example of how names still are paying off, when used in the proper (Jerry Wald likes to say "electric") conjunction with the right property, even one that's unknown, is Warner Bros.' "Ocean's 11," with Frank Sinatra, Dean Martin, Peter Lawford and Sammy Davis Jr., the first smash hit the Capitol (N.Y.) has had in years. Not only was "Ocean's" a pretty obscure property, but the title is calculated to confuse.

The Warner ad campaign, while it did make some attempt to explain the title, focused almost exclusively on the stars whose well columnized, off-screen fraternity ("The Rat Pack") had obviously created a strong urge among many people to see them on-screen. This is a star vehicle in the most successful sense of the phrase. Without Sinatra and friends, film's future would probably be fairly bleak. In this case, the guy Wal-

(Continued on page 6)

PAR'S CLAIRVOYANTS SEE 'PSYCHO' $20-MIL

Alfred Hitchcock's "Psycho," on the basis of its release so far, has officials at Paramount measuring full playoff grossing possibilities.

Opinion veers to $10,000,000 in domestic rentals and that same amount in the foreign market.

Yank Films Still Going to Cuba; Theatres Booming in Havana But Distributors in N.Y. 'Won't Talk'

Official major film company attitude towards the situation in Cuba is simply "business as usual." That is, companies are getting "some" money out, and they are continuing to send new product into Cuban theatres. Fact is that theatre business in Havana and other major cities is jumping.

Company execs, however, are loathe to talk about the Cuban situation, on or off the record. Reason is that they are fearful of antagonizing government officials who, through control of the Central Bank of Cuba, have the final say-so on sending remittances from Havana to homeoffices in New York. It isn't that the companies are getting as much money out now, which they aren't, but that all of them have steadily growing accounts of profits in Cuban banks which they hope may eventually be remitted to New York.

Thus far, the Castro government has shown no inclination to interfere in the activities of the U. S. film companies, so homeoffice execs are being extra careful not to say or do anything that might arouse official wrath. "Just say we have no beefs against anybody and are happy that business is so good," declared one ordinarily articulate exec.

Not long ago, the companies had a scare when a Havana newspaper printed a story to the effect that the U. S. film companies were contemplating stopping all film shipments to Cuba. Story actually was a garbled version of a Variety page one story about a small India

(Continued on page 6)

Kalmenson's WB Buy

Ben Kalmenson, exec v.p. of Warners, has purchased 20,000 shares of the company's common stock via the stockholder-approved option plan for execs.

The newly-acquired 20,000 shares represent his entire holdings.

Wald, Skouras 'Showdown' On 20th Space Row

Hollywood, Aug. 16

Jerry Wald and his attorney, Dean Johnson, will meet tomorrow (Wed.) with 20th-Fox prexy Spyros Skouras and v.p. Joseph Moskowitz, to determine, according to the producer, "whether I stay at the studio or not."

Wald, who moved off the 20th lot Aug. 4 on grounds he wasn't allotted "sufficient office space" to fulfill his production commitments, observed that "the space dispute is only symptomatic; there are many other points which must be clarified." The Skouras meeting originally was set for yesterday, but postponed until tomorrow.

Wald acknowledged that he had had a brief phone conversation Sunday with Skouras, shortly after the prexy arrived here for what will be an extended studio stay and some obviously direct overseeing of production and active sitting in on planning. Wald had "no comment" on discussions with Skouras, other than disclosure of the meeting tomorrow.

At the time of his move off the 20th lot, Wald had been prepping three one-hour tv shows, plus a three-hour spread which are to be marketed by 20th's tv topper Peter Levathes. At this point, Wald has wound up his part at 20th, but is committed for a three-year, 12-feature-plus-video deal. This part has not been inked, and precipitating Wald's walkoff was what he termed denial of enough studio space to proceed with the new contract commitments.

Wald still refuses to identify the studio exec he says refused him the added area.

B. Gerald Cantor Unloads Common

B. Gerald Cantor president-chairman of National Theatres & Television, has been unloading common stock in his corporation over the last couple of months. The last six stock transactions on the part of Cantor have been divestitures whereas in past his moves were acquisitions.

New moves saw a gift of 20 shares and then sales each at 1,800 shares, 6,200, 5,600, 2,400 and 2,400.

These left a holdings balance of 100,000 shares for Cantor directly, nothing for the Coast banking firm of Cantor, Fitzgerald & Co. and 2,000 shares for Cantor & Son Inc.

Also selling was Eugene V. Klein, a director of NT&T. His dropping of 7,500 shares left him a balance of 52,323 shares.

TECHNICOLOR 28-WK. PROFIT 14c A SHARE

Technicolor Inc. racked up net earnings of $268,243, equal to 14c per share, for the 28-week period ended July 9. For the corresponding stanza of a year ago, the company registered a net loss of $74,560 (after applicable tax credit), equal to a loss of 4c per share. The net improvement this year is equivalent to 18c per share.

Consolidated net sales for the first 28 weeks amounted to $15,017,332 as compared with $14,125,578 for the comparable period of 1959. Earnings before taxes were $627,783 as compared with the 1959 loss of $153,225.

According to prexy John R. Clark Jr., the 1960 upheat was achieved by an increase in the company's motion picture revenue and by "a vigorous program of cost reduction and reorganization which began early this year." He indicated that the reorganization will extend into several more areas of the company's business.

Pathe Labs' 12 'Partnership' Features With Distribution Charge Only 10%

Hollywood, Aug. 16

Pathe Laboratories and its parent company, America Corp., plan to produce 12 pictures in a working partnership with key exhibitors, in a deal wherein exhibs who purchase all 12 pix sight-unseen will share in pix' profits on a percentage basis.

Moreover, Alpha Distributing Corp., canopy under which Pathe will release these features, will take only 10% of the gross as its distributor's portion (compared to the normal 30-plus %). Pathe, via Producers and Distributors Finance Co. Inc., will participate as backer in profits along with producer and exhibs.

Sam Burkett, Pathe sales manager who's coordinating the project, explained that his company (which currently has $6,250,000 invested in pictures) will place no ceiling on pictures' budgets and will bundle them all as if they were "A" pix, allowing market gravity to bring them to their proper level.

Pathe toppers have met with reps of Theatre Owners of America (Walter Reade Jr., George Kerasotes, Albert M. Pickus). Burkett said, and the TOA is enthusiastic about the plan. Reade et al. will not be part of either Alpha of PDFC. Burkett explained, nor is the Pathe project part of S. H. Fabian's $3,000,000 TOA producing fund plan, but key exhibs will be in at all important phases of planning.

On Sept. 14, Pathe will host some 1,000 exhibs in L.A. to detail the project, which, Burkett said, could conceivably be expanded to 18 pix per year if the initial 12-per-year plan pans out.

As presently envisaged, exhibs will in all cases pay a flat rental, but will be called upon to enter percentage deals on pix which warrant it—as determined by a formula which takes into account initial b.o. grosses in key situations. On pix where exhibs will be remitting on percentage basis, the flat rental fee would amount to a guarantee to distrib and producer.

From Burkett's point of view, permitting key exhibs to participate in profits should overcome first-run exhibs' resistance to sinking money and effort into exploiting pix at the local level since they'll be able to participate in subsequent-run grosses via their profit participation.

Participating exhibs will have the picture on a first-run basis for as long as they need to play it off, Burkett said. When the pic has completed first-run, it will be turned over to other distributors—possibly major companies—on the best deal available and the non-participating exhibs will have their crack at it.

To overcome the sight-unseen aspect, Burkett explained, a brochure is being prepared which will outline the properties to be filmed, so far as can be determined a year in advance of filming. He said Pathe has 10 of the initial 12 stories lined up and has signed six directors. First picture will probably roll in January, 1961. Pathe, of course, will do all film processing.

When Hotels & Showmanship Unite: Loew Theatres' Press Conference On Americana Sets New Gloss

By HY HOLLINGER

Loew's Theatres press conference last week to disclose plans to build the world's largest hotel—the Americana of New York on 7th Ave.—was probably the most elaborate of this sort in the history of the industry.

Reporters gathered in an entire room of the plush Four Seasons Restaurant where chairs facing a lectern were set up. Microphone facilities were available both for the speakers and for the scribes who were requested to state their names and their affiliations. A stenotype reporter recorded a complete record of the proceedings. At the same time, a crew from station WNGM—Loew's wholly-owned radio outlet—was on hand to tape record the entire conference.

Protocol was followed to a T. Prior meeting, Loew's publicity chief made the welcoming address and turned over Eugene Picker, who announced the acquisition of the land from Webb & Knapp and then introduced Preston R. Tisch, a Loew's director who with his brother, Laurence, chairman of Loew's executive committee, holds the controlling interest in the circuit.

Preston R. outlined some of the plans and turned the meeting over to Morris Lapidus, the architect. Then Preston R. and Laurence took turns in answering the questions of the press. At the end of the meeting, elaborate kits, containing photographs and complete details of the hotel, were distributed.

Music With Canapes

The fourth estate's then retired to the main dining room of the Four Seasons. Five fiddlers moved about around the pool in the center of the restaurant. Drinks and canapes were served. Reporters wishing to call in their stories did not have to budge from their tables. Plug-in phones were brought over.

As reporters exited the dining room, where earlier they were asked to sign in as if registering in a hotel, they were handed a flight bag stocked with the Americana of Rai Harbour, Fla., legend. The bag contained an Americana ash tray, sewing kit, shoe shine

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Superpix Trend At U; Next One To Be 'Montezuma'

Hollywood, Aug. 16.

Universal, which has sunk a reported $12,000,000 into "Spartacus," plans to make "Montezuma" on a similar grand scale next year, thereby adding to the growing list of epics aimed at the roadshow market.

Whereas the studios heretofore have come out with epics comparable in size to "The Ten Commandments" only once in a decade, there are at least three going into production this year and next: "Montezuma," "The Greatest Story Ever Told" and "Mutiny on the Bounty." To these add "Ben-Hur," now on the market, and "Spartacus," and "The Alamo," now to be released.

There's no sharp dividing line between these epics and the pre-1950 roadshow "Samson" which will very likely exceed $7,000,000 and, while they're not up in the stratosphere, category, Metro's "How the West Was Won" and "Cheyenne" will give the Cinemascope process and the impressive combo with Howard Hawks-directed "Million Dollar" at Paramount more competition to compete for Cecil Samuel B. Goldwyn's "King of Kings," now in production.

U and Brian Productions, in joint venture, is slated to "Montezuma," but set Burt Shevelove to star as Montezuma, with Kirk Douglas performing Cortez and is planning to film it in Mexico.

Meanwhile, the Mexican Co.

(Continued on page 6)

Pasternak's New M-G Pact

Hollywood, Aug. 16.

Joe Pasternak with Metro for 20 years, except a brief sojourner to Columbia, has inked a new long-term pact with the studio.

Upcoming slate includes "Where the Girls Are," "Midnight in Paris," formerly "The Blue Jean Story" and an untitled Doris Day starrer.

Copyright Treatment Of 'Conquest of Peru' Instead Of MPAA Registration

Hollywood, Aug. 16.

In what is believed to set a precedent in the process of theatrical picture title protection, Herts-Lion International has secured a government copyright for an 84-page treatment of "The Conquest of Peru," feature being undertaken by the Indie company.

Topper, Kenneth Herts, who chose to bypass the customary procedure of registering titles with the MPAA in favor of sending the treatment directly to Washington, states that, according to his attorney, it is the first time a treatment of a motion picture has been copyrighted, and that such copyright of course takes priority over the MPAA title bureau's okay. Treatment was penned by Fred De Gorter.

METRO DIVVY UPS U.S. TOTAL FOR 7 MONTHS

Washington, Aug. 16.

The $800,000 dividend disbursed by Metro-Goldwyn-Mayer in July pushed the grand total of dividend payments by film companies during the first seven months of this year over the figure for the same period of 1959.

Dept. of Commerce's tally on dividends through July this year is $13,699,000, compared to $13,199,000 a year earlier. Metro, formerly blacklisted in Loew's Inc., didn't pay dividends in 1959 until late in the year.

With the Metro figure the largest involved, Film Forum paid $1,396,000 in dividends this July against $679,000 in the same month last year.

Reisner-McQueen-Elkins Coproducing 'The Captain'

Hollywood, Aug. 16.

Producer-director Alan Reisner found a deal with Steve McQueen, prexy of Condor Enterprises and Hillard Elkins, veepee of company, for coproduction on "The Captain Must Die," dramatization of the Robert Coffin novel. Reisner acquired property earlier this year.

Henry Fonda and Ernest Borgnine are being lined up for roles along with McQueen for "The." No release deal has been set as yet.

Columbia International Staff in Reshuffle

Mo Rothman, exec v.p. and chief exec officer of Columbia International, has set one of the most extensive reshuffles of personnel in this company's modern history. As previously reported, Larry W. Kantner, for reasons of health, stepped down from the presidency to shift to a production liaison post in Paris, and Marion Jordan has been named Continental manager.

Stanley Schneider, son of Abe Schneider, whose president of both the Col parent and international company, has been named Rothman's exec assistant. He's been with the company since 1946, most recently as assistant treasurer.

Joseph F. McCoun, the heretofore in New York, is going to Mexico City to be in closer contact with Col's Mexican production program. He's also taking over the post which had been held by Ed Kemmer, latter having joined United Artists of Argentina.

Ed Levine has been promoted to take over the worldwide sales control department and Robert Meyers heads a new department set up to handle special contacts for "Song Without End," "Guns of Navarone" and "Pepe." Meyers has had various posts at Col over the past two years.

Mochrie Details Metro's Next 200 Dates for 'Hur'

Metro plans to open "Ben-Hur" in 200 additional U.S. cities and 15 to 20 Canadian cities this fall, according to general sales manager Robert Mochrie. The picture will not be sent into general release but will be offered on either "1-2" reserved seat or "2" reserved time basis. The majority of the new dates will be in 35m, although Mochrie stressed that Metro has never insisted that the picture be played only in 70m.

Of the present 63 domestic engagements, of which five are in Canada, approximately 15 houses are showing the film in 35m. Mochrie, at his first press conference Friday (12) since assuming the top M-G sales post, indicated that the company's prime consideration is filling the presentation to the theatre in order "to obtain the finest image on the screen." He noted, for example, that in no engagement has it ever been advertised that the picture is being shown in 70m. The technical detail listed is that the motion has been filmed in Metro Camera 65 process. Mochrie reported that before any deals are made for new dates Metro technicians will survey the theatres requesting bookings.

Status of House

He pointed out that because of the $15,000,000 negative cost of "Ben-Hur," Metro will continue its policy of booking the picture in theatres that give the best presentation and can earn the most money. He contended that the physical appearance of a theatre was just as important as the picture. "People respond to a good

(Continued on page 6)

Par Strategy: 'Blood & Roses' for 1961

Meanwhile Vadim and Wife Scout Tahiti for 'Satan', Also Paramount

French filmmaker Roger Vadim and his actress wife, Annette, pre-marriage model named Annette Stroyberg and now using her husband's surname in professional film work, are together in Tahiti this week. Vadim is scouting locations for "Satan," which is to be the third of three pictures he's to make under contract with Paramount.

Prior to the Par pact Vadim and producer Raymond Eger made "Blood and Roses," which was acquired as an indie entry by Par. Annette Vadim and Mel Ferrer are in the leads.

Par global distribution chief had "Roses" on the slate for marketing late this year but put it back to early 1961 for a variety of reasons. Webbers wants to sell "Roses" on a go-this, hold-wind-out-month basis and it won't be available for this kind of booking in 1960. Emphasis concentrated attention on the French version, rather than the English which obviously would be for the United States, so as to make the Venice Film Festival opening next Wednesday (24).

Further, Vadim's editing was held up due to a skiing accident he sustained in Switzerland.

For official in New York insisted delays in the Par release are in no way connected with the film's story line. He denied there's any lesbian angle as was previously reported from another source familiar with the story property.

New York Sound Track

Twentieth staffers were walking around the homeoffice in a very pleasant daze Friday (12) afternoon. They had had their first look at "Let's Make Love" that morning. What with big bang done by "From The Terrace," "Sons and Lovers," and "The Lost World," plus fact that Zanuck-unit paid that second $2,500,000 installment on the studio property, it looks as if everything will be running up zones in the third quarter.

Ginger Rogers, in a filmed interview included on a program televised over WRGB, Schenectady, while appearing in "Annie Get Your Gun" at the Colonie Musical Theatre—spoke of many motion picture houses being closed, and suggested that the "candid type" (presumably so-called adult) film might be a reason for audience-switch to television. We could talk about causes of film houses going dark for hours and hours, commenting the actress.

Memo to New York Sound Track from puzzled reader **Iqbal Pelton**: May I quote one passage:

"The White House is even more edifying than Versailles, according to Elizabeth Scott. I was more thrilled at sitting in the President's chair he wasn't there—than I was when I met the Queen. I've met her, you know." Who—**Marie Antoinette?**" No, Liz II.

First new Sunday newspaper in Britain for 40 years, that's publication date is 81. It's Sunday Telegraph, weekly edition of **Lord Camrose's** 1,154,208-copy Daily Telegraph.

Ruth Dwyer, excellent actress who's run a San Francisco talent agency since 1948, has closed her agency and retired to her Santa Cruz home.

Otto Preminger quicked to London to complete the editing of "Exodus." Then omelayed N. Y. before flying to the Coast to confer with Technicolor on the processing of the special 70mm prints. From the Coast back to London—via N. Y.—for a month's stay to supervise the recording of the musical score. . . . **William Kaplan**, assistant to producer Julian Blaustein, to Paris to conclude pre-production arrangements for Metro's "Four Horsemen of Apocalypse," scheduled to roll later this month. . . . Bernard Geis and Associates will publish "**Peter Ustinov's Diplomats**" in October to coincide with the October premiere of "Spartacus," in which Ustinov has a leading role. **Kirk Douglas** provides the introduction to the book. . . . November 1961 has been set as the starting date for the production of **James Michener's** "Hawaii" by the Mirisch Co. . . . **Elliot Arnold**, author of "Flight from Ahiza," which **Harold Hecht** will produce for United Artists, has been awarded the silver medal for fiction by the Commonwealth Club of California. . . . **Tony Martin** to donate the royalties from his next record album to the Las Vegas Unit of Variety Clubs International.

Aug. 14 issue of Our Sunday Visitor is commenting on recent death of **Gene Fowler**: "When asked why he had entered the Catholic Church at the age of 60, Gene replied, 'It's simple. I want to go to heaven.'"

A Fable for Our Time: The chief exec of a major film company called his staff of publicists together one day last week and asked them to try and come up with ideas that would elect **Richard Nixon**. . . .

Irvin Shapiro, prexy of Films Around The World, left Saturday (13) for a three-week trip to Paris, Rome and the Venice fest. . . . 20th-Fox ad director **Abe Goodman**, back from his overseas trip. . . . **Marty Michel**, radio-tv manager for 20th, is credited with "another bust-blocker from 20th," line being used in company's "Let's Make Love" trade ads. . . . Student-produced shorts filmed during Columbia University's summer course in picture production under supervision of **Shirley Clarke**, were screened at the university last Thursday (11) night. Miss Clarke is the young lady who directed the award-winning "Skyscraper" short.

Twentieth-Fox prexy **Spyros P. Skouras** planed to the Coast Saturday (13). Other company toppers, including veep **Charlie Einfeld** and general sales manager **Glenn Norris**, are scheduled to join Skouras at the end of this week for rooftops at the studio. . . . Allied Artists producer **Albert Zugsmith** is planning to produce a Broadway musical show next year, tentatively titled "Sin, Sin, Sin," naturally to star **Mamie Van Doren**. The music is to be written by **Dean Elliott** and **Jack Schull**, with **Robert Hill** doing the book.

Twentieth's "intensive global search" for the actor to play Caesar in upcoming "Cleopatra" was "culminated" in the signing of **Peter Finch**. Which is just another way of saying the actor and the film company came to terms. Another gem from the week's press releases: "The real heroes' the little guy said, 'are still over there.' Five-foot-four. Compact and husky. Kinks black hair cropped close to a bullet head. Sloping shoulders and a flat-flattened nose suggesting the welter-weight. Black eyes attesting the I. Q. that the U. S. Marines rated at 134." This random inventory is the lead paragraph of an Allied Artists handout on **Guy Gabaldon**, hero of "Hell to Eternity."

The incorporated **Pat Boone** has opened up a new office on the Coast. Among the outfits listed on the door: Conga Moonga Inc., Conga Moonga Film Productions Inc., Conga Moonga Products Inc. and, for good measure, Agoon Agoon Record Corp. The proc. drawer is Conga Moonga spelled backwards. . . . **Harry Mandell**, production exec on AA's "Hell to Eternity," in New York for talks with AA veep and general sales manager **"Rusk" Goldstein**. . . . Current issue of Look Magazine quotes **Simone Signoret** to the effect that she'll be outside when **Yves Montand** makes "Time on Her Hands" with **Ingrid Bergman** in Paris. Says Simone: "Do you think I'm crazy leaving him first with Marilyn, then with Ingrid?" . . . **Sonnie Hayakawa** and his wife **Tsuru Aoki Hayakawa** but later theatre is expected to close for about 10 days to wind

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U. S. to Europe

David A. Rader
Eddie Fisher
Hy Gardner
Peternel Gimbel Jr
Rock Hudson
Oliver B. Johnston
Robert J. Landry
Jack Lemmon
Gina Lollobrigida
Shirley MacLaine
Vincente Minnelli
Tony Perkins
Sarah Rolfitts
Lita Roza
Irvin Shapiro
Sydney Skaw
Gary Stindt
Lee Swanson
Elizabeth Taylor
Edwin L. Weisl
Lester Welch
Billy Wilder
Robert L. Yorke

N. Y. to L. A.

Michael Abbott
Hillard Elkins
Robert D. Feldstein
Willie Frischauer
Marion Lorne
David Merrick
Mickey Scopp
Spyros P. Skouras

L. A. to N. Y.

Turtle Roll
Howard Rorten
Rob Blake
Stafford Clark
Fanny F. Holzmann
Stella H. Honig
Eaton Magoon Jr
Harry Mandel
Pat McDermott
Ruth McDevitt
Robert Mitchum
Richard Morris
David V. Picker
Herve Presnell
Zygmunt Sulistrowski
Shelley Winters
Max E. Youngstein

Europe to U. S.

Julie Andrews
Mr. Joseph P. Bines
Mony Dalmes
Stanley Donen
Tammy Grimes
Harriet F. Pilpel
Martin Poll
Otto Preminger
Margaret Rutherford
Gaby Smart
Ilse Tobias
Tony Walton
Sandy Wilson
Iggie Wolfington

PAR-COL SHARE CANADIAN SELL

Mull Court Battle Vs. Customs' Right to Censor, Hold Up Imports

Another important censorship test may be in the making — this time pertaining to the right of U. S. Customs officials to approve or disapprove entry into the U. S. of foreign motion pictures.

Irvin Shapiro, prexy of Films Around The World, has retained attorney Ephraim London, who won the now famous "Miracle" case for the late Joe Burstyn, to look into the entire matter of U.S. Customs "censorship" as a result of a hassle which has developed over Shapiro's French import, "Les Jeux D'Amour."

Before leaving New York on his latest European junket Friday (12), Shapiro reported that he had retained London to help get "Jeux" out of customs in Washington, D. C. and, at the same time check the overall situation. Seems that the print of the picture arrived in Washington July 14, and the distrib's brokers haven't yet been able to get it. Though it's a fine grain print (one used to make a dupe negative), London is going to Washington today (Wed.) to screen it for Customs officers and get a ruling. If print gets scratched, it's tough luck.

If Customs wants to find something obscene in "Jeux," Shapiro is willing to fight. The picture was the official French entry at the Berlin film fest and, Shapiro feels, a good example to show up Customs' taste deficiencies. Point is (he) France, particularly, is very touchy these days about allowing sexy pictures out of the country.

Situation has prompted Shapiro to get London to look into the Constitutional right of Customs officers to pass on films for entry into this country. London said Monday (15) that this is just another one of those statutes which have been on the books for years and are patently unconstitutional. Customs officers at any point of entry are empowered to bar a film from entry on grounds of obscenity, though no definition of obscenity is set forth and each Customs officer acts according to his

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20th Repeats Nabe First-Run Plan

Minneapolis, Aug. 16.

The considerable success that 20th-Fox here has enjoyed in releasing what it considers important pictures from time to time first-run in a number of neighborhood houses ordinarily rated subsequent-run in the earliest clearance slot has it following this policy currently with "39 Steps."

Instead of the usual procedure of booking its first-run downtown, Fox again has divided uptown into six zones and assigned "Steps" to the highest bidder in each. It thus is playing day and date in six of the major local uptown theatres.

Exchange here feels it was film rental money ahead by previously playdating "Five Gates to Hell," "The Harbors," "Bobbikins" and "Dog of Flanders" similarly. All did big business and enriched the branch. M. A. Levy, branch manager, points out that the type which a picture is influences the decision to preem it locally uptown.

Several other companies also have been successful during the past year in putting pictures thusly into the neighborhood houses for their first-runs and some even are permitting the neighborhood St. Louis Park and Uptown to bid competitively with loop theatres for exclusive first-runs. Considering that until 1959 no important picture ever had a neighborhood first-run, the development's increasing growth is significant, the approving local uptown exhibs feel.

3 Stooges Undamaged

Los Angeles, Aug. 16.

Superior Court Judge Ellsworth Meyer has dissolved temporary restraining order against Columbia Pictures' distribution of "Stop! Look! and Laugh!"

The Three Stooges, whose Comedy III brought the action, contended that feature film made unauthorized use of their comedy shorts and that forthcoming feature they're planning. Judge Meyer held their suit hadn't shown sufficient cause to prevent release of the film.

Amusements' July Value Ranked 18th

Amusement stock issues on the N.Y. Stock Exchange as of the end of July had a total market value of $1,377,082,913, with an average price per share of $31.25. In terms of all industries listed, amusements ran 18th so far as worth is concerned.

First three of the businesses listed (utilities excluded) were chemicals, $45,002,345,947; petroleum and natural gas, $34,103,505,653, and electrical, $27,539,883,165.

Amusements were ahead of leather, services, and real estate.

ROLLING AND TO ROLL FOR 20TH-FOX RELEASE

Hollywood, Aug. 16.

Twentieth-Fox has its year's high in production, coming out of a strike-bound half-year to put six features before the cameras, readying another seven for filming to September and October and in another five features being made abroad for 20th release.

Now in production at the studio are Leslie Stevens' "Marriage-Go-Round," Richard Zanuck's "Sanctuary," Sam Katzman's "The Wizard of Baghdad," Jack Leewood's "The Sebnook" and David Weisbart's "Black Star." Henry Hathaway's "North To Alaska" wound up principal photography this week. Set for Virginia beginning this week is Robert Radnitz's "Misty."

In production in Europe are Darryl F. Zanuck's "The Big Gamble," Sidney Buchman's "The Mark," plus "Esther and the King," "Circle of Deception" and "The Millionstress."

Slated for September and October shooting starts are Walter Wanger's "Cleopatra," Elizabeth Taylor-Peter Finch starrer which rolls Sept. 8 in England; "Warm Bodies," Pat Boone starrer to be produced by Oscar Brodney; Charles Brackett's "Instant Prince," which Frank Tashlin will direct, "Solo," Dick Powell's Robert Wagner starrer, Zanuck's "The Chapman Report," Sidney Buchman's "Bridge of Sighs" and Jerry Wald's "Return To Peyton Place."

SW Names Copelan As Midwest Manager

Herb L. Copelan, a veteran of theatre operation, has been named midwest zone manager for Stanley Warner. The midwest circuit operates in Chicago, Wisconsin, Oklahoma City, and Memphis.

Copelan started with the Warner Bros. chain, predecessor to the SW circuit, as manager of the Brooklyn Strand. He pioneered in expanding the Warner chain in Latin America. From this operation, he transferred to SW, opening and supervising the Cinerama Theatre in Havana.

BELIEVED FIRST SUCH DISTRIB TIE

In what is believed to be the first such move of its kind, Columbia and Paramount have agreed to a consolidation of their sales and distribution workings in Canada. Plan is to start off the consolidated operation Oct. 1.

Film companies have long talked about a merger of distribution facilities. But such discussions have centered on physical distribution. The Par-Col tieup significantly covers sales as well as distribution, both to be handled under one company with a homeoffice in Toronto.

Such an amalgamation in the United States would seem unlikely because of antitrust decrees to which all major film companies are parties.

The Col-Par get-together is figured by both companies as an efficiency in operation (meaning cost-cutting) and at the same time resulting in an improved service for exhibitors.

Gordon Lightstone, general manager of Par Film Service Ltd., will be managing director of the new Canadian organization and Harvey Hornick, general sales manager of Col in Canada, will be general sales manager. Louis Rosenfeld will continue as senior exec of the Col sales operation and Mickey Stevenson, Par's branch manager in Toronto, will be assistant to the general sales manager.

New setup will have branches in six cities, with managers as follows: Toronto, L. Bernstein; Montreal, R. Godreau; Winnipeg, S. Gunn; Calgary, R. Lightstone; Vancouver, N. Levant and St. John, L. Simon.

A streamlining of distribution has been one of the main concerns of various film corporations for years. The hand-in-hand deal involving Par and Col could well set a pattern.

JOE LEVINE'S NEW ROLE: 'PIONEER OF THE YEAR'

In a surprise move, the Motion Picture Pioneers have named Joseph E. Levine, president of Embassy Pictures, as the "pioneer of the year." He'll be feted at a dinner to be held in November.

Although Levine is a veteran of the industry as an exhibitor and as a states rights distributor, he only gained national prominence a few years ago as a result of his flamboyant showmanship in the selling of "Hercules." Levine's promotional efforts, which have resulted in stimulating the industry, played a large part in earning him the new honor. Previous "pioneers of the year" have been such men as Bob O'Donnell, Adolph Zukor, Ned Depinet, Steve Broidy, Jack Warner, Cecil B. DeMille, Joseph R. Vogel, Barney Balaban, Arthur B. Krim and Bob Benjamin.

New Writer and Director For 'Snowie & Stooges'

Hollywood, Aug. 16.

Frank Tashlin, who originally was going to write and direct Simon White and the Three Stooges" for Chanford Productions, exec Charles Wick has withdrawn from project due to his directorial commitment on "The Instant Prince" at 20th-Fox. Oscar Brodney, set this month in a writer-producer pact at 20th, now will script the comedy film, with substitute director about to be set.

Pic will be co-production of Chanford and 20th-Fox, as first revealed in these pages two months ago. Aim is to roll at the studio by Nov. 15 in order to put the film release for the Easter holidays next year.

Starring in pic, of course, will be Moe Howard, Joe Dellitta and Larry Fine, who comprise The Three Stooges. Project will be initial film work for trio outside Columbia, where the Stooges made some 200 two-reel comedies.

20th Handling Catholic-Made 'Rosary' But Maybe as 'King of the Kingdom'

Twentieth-Fox is understood to have decided to take on the Catholic-made Biblical film "The 15 Mysteries of The Rosary" for theatrical distribution. Pic is tentatively scheduled for an October release.

Problem at the moment is to come up with a new title for the film, which was made in Spain several years ago by Father Peyton's Family Crusade as a series of half-hour tv films dealing with the life of Christ. Among the titles being considered is "King of The Kingdom," the use of which was protested by Metro when registered by 20th with the Motion Picture Assn. of America's Title Registration Bureau six weeks ago.

20th staffer who can think up a winning title for the "Mysteries" pic will be "suitably rewarded." In the past, this has meant an all-expenses-paid-by-the-company dinner for two at 21.

In the meantime, 20th continues to press plans for the filming of two other biographies of Jesus, Jim Bishop's "The Day Christ Died," being scripted by Paul Gallico, and George Stevens' "The Greatest Story Ever Told." Also in the sweepstakes, of course, are Metro's Sam Bronston production, "King of Kings," and Ray Stark's projected film adaptation of columnist Joe Hyams' unfinished novel called "The Young Christ."

Reinstates 1951 Prices

Albany, Aug. 16.

Celebrating its 10th anniversary, the Marotta Brothers' Carman Drive-in at Guilderland (suburb of Albany) rolled back admission and concession prices to 1951 levels several nights last week. Tap for adults 50c. Food charges hot dogs 15c, popcorn, 5c; soda, 5c; coffee, 5c.

Newspaper copy on the "Bonus Festival" emphasized that "The bargain foods are good for the entire evening."

Ben Coleman, onetime Schine Circuit manager, buys and books as well as manages the Carman.

Peoria Down to 2 Downtown Houses

Peoria, Aug. 16.

Peoria's biggest theatre, the Palace, will be shuttered shortly after Labor Day, James R. McCullough, district Publix Great States manager, laid the closing to "The high cost of operating under present conditions." No details explaining that were available.

The 1,819-seater was opened in January of 1921. Cost of the building was estimated at $500,000 with another $125,000 going into the furnishings.

One of its top attractions was a huge crystal chandelier, reportedly the biggest in the country at that time. It cost $10,000, was 14 feet high and nine feet in diameter. The theater has been distinguished because of its lavish Italian and Grecian marble walls and floors.

Originally a part of the Archer Brothers chain, it opened as a vaudeville film house. It was redone in 1936 when air conditioning was installed and the fancy chandelier removed. The reopening was celebrated with the showing of "The Big Broadcast of 1937."

A Cinemascope screen was added in 1954 and for a time the combination of the wide screen and top quality pictures brought new life to the Palace.

With its shuttering, only two theatres will remain in downtown Peoria — the Madison and the Rialto. Other downtown situations which have passed include the Apollo, Princess, Columbia, Duchess and Lyceum.

SEX FILM (BABY BIRTH) RAIDED BY POLICE

Haverhill, Mass., Aug. 16.

Charged with presenting an immoral (sex education) show, the indie film "Wasted Lives," Edwin G. Haverstick, 66, of Cleveland, and his wife, Alice, pleaded innocent before District Judge Arthur A. Thomson, Aug. 11. They were also charged with sale and distribution of obscene books (i.e. sexology texts).

Haverstick was held in $7,500 bail and his wife was held in $3,000 on her plea of innocent to the sale of obscene books. Police said the couple, working for a company which leases theatres to show "Wasted Lives," hired the drive-in from Aug. 7 through Aug. 11.

Three unmarked cars bearing state gendarmes were among the 300 car audience which viewed the film Wednesday (10). Police said an unidentified man hawked sale of sex books after the film, a foreign import which dealt with unwed mothers and had a sequence showing the birth of a baby spliced into it.

Police said that the patrons were mostly young persons. The judge continued the cases to Friday (19) to give authorities more time to investigate.

ACE Fund Over $3,000,000 Mark

With more than $3,000,000 in the bank—75% of the $4,000,000 starting mark—the exhibitor proposed production company sponsored by the American Congress of Exhibitors is nearing reality. On the basis of the response so far from some 30 theatre circuits representing some 2,800 theatres, ACE officials are confident that they are well on their way toward the launching of a soundly financed operation.

The $3,000,000 sum was oversubscribed on the ACE's self-imposed deadline of Aug. 15. Contributions, based on the limitation made by the Dept. of Justice, are limited to a total of 50 different theatre firms.

This is the first time since the founding of the old First National Pictures Co. that theatremen have been able to get together to amass a fund to start a production company. Similar previous efforts have been unsuccessful. However, the desperate shortage of pictures in recent years has convinced exhibitors that if more pictures are to be made, they'll have to turn them out themselves.

S. H. Fabian, chairman of the ACE, said that with $3,000,000 as the beginning, and with additional participation of other exhibitors and affiliated interests, together with either public financing or banking support, "We will have a soundly financed company of very substantial proportions that will be a major factor in production, able to make a significant contribution to the supply of pictures."

To launch the project, the first $2,000,000 was put up by the five major theatre circuits—American Broadcasting-Paramount Theatres, Loew's Theatres, RKO Theatres, National Theatres and Stanley Warner.

BLOOM BACK TO COL AS SOLE STAFF PRODUCER

Hollywood, Aug. 16.

William Bloom has been named to a staff producer's berth at Columbia Pictures, only producer to hold down such a spot. He's returning to the studio where he was a producer from 1945 to 1951.

Jerry Bresler was the last staff producer at Col, now heads his own indie unit releasing through Col.

The Enemy General

Familiar, but fast-moving war melo. Stout supporting number for twin bills.

Hollywood, Aug. 4.

[illegible]

Nothing new could about war in general as World War II in particular turns up in "The Enemy General," but the Sam Katzman production does generate some genuine suspense and diverse authentic cameos for actors of its character. The Columbia release lacks the originality and thought-provoking substance necessary to superstardom top a double bill, but it will be a strong supporting attraction.

If it was Katzman's conception to stand pooling for philanthropical meaning, but to keep the project expressed with brisk movement, he has succeeded. The Don Peppard-Buck Taylor accompany presents some interesting strokes of study, but doesn't bother to probe over their psychological manifestations. The story finds U. S. Army Van Jacobson acting as the escort to General Hans Van Dreese, who is being transported for trial in the Netherlands (Harry Carey) and 13 other prisoners. Problems develop when the Jacobson detachment is ordered to take the General to Berlin for the Allies in the direction of the Nazi high command, a condition very large glad to take the assign (the actor has Harry Harrison for just death with the enemy general as one might expect to need).

Jacobson's seemingly compelling performance is backed up by the persuasive support of Jean-Pierre Aumont, Joy Harmon, Carol Ohmart, Richard Neal, Jacques Bergerac, Gerald Landry, Edward Franklin, Paul Bonifas and Paul Muller. Although the title character he is playing is a familiar Teutonic-conventional type of villain, Van Dreese brings the role some interesting expressive characterizations.

George Sherman's direction succeeds in stimulating interest, but cannot justify particularly several of the script's demands, such as the impossible survival of the general after what appears to be a point-blank ambush in the film's initial scene.

Departmental angles are capable, with the exception of Antonio Petitjean's sound, which fails to maintain proper distance perspectives in a number of passages. The European scenery selected and or erected by art director Gaston Medin has the authentic flavor.

Basil Emmott's photography and the Gordon Pilkington-Edwin Bryant editing are strong assets, and music by the late Mischa Bakaleinikoff is stimulating, particularly in the martial beat of drums behind the main titles. *Tube.*

'Pollyanna' Leaves Venice Jury Unglad; Prelim Nix

Buena Vista's "Pollyanna" evidently hasn't gladdened the hearts of the Venice film festival committee. Picture, one of two being named by the Motion Picture Export Assn. to represent the U. S. at the Venice fete, Aug. 24-Sept. 7, has not yet been accepted by the fest committee.

Latter accepted United Artists' "Apartment," but gave a preliminary turndown to the Walt Disney production. Final decision on "Polly" is expected from the fest committee before end of this week.

10-City and Hard-Ducat Debut for 'Cimarron' To See Public Response

"Cimarron," Metro's modern remake of Edna Ferber's story, will be released in 10 to 12 cities early in 1961 as a hardticket entry, but the reserved-seat policy will not be followed up along the lines per usual chief Robert Mochrie. The general release is tentatively scheduled for the middle of the spring.

The extent of the hardticket policy, Mochrie noted, will depend on the public's response.

Metro's policy on "Cimarron" is similar to the one Warner Bros. is following on "Sunrise at Campobello." While both pictures will start off as roadshow pix in selected cities, the plan is to convert them to general release offerings in a reasonably short period.

Star Worth

Continued from page 3

tum B. Williams calls the "champion of the board" certainly in earning his money.

And even Sinatra, of course, has had his "weak" at the box office recently. Point here is that when he does hit it, he hits it big and makes all the talk about big salaries and percentages quite evidential. Like Max Youngstein says, you can't blame a Frank for calling all the shots and, because he'll get it only as long as he delivers, he will get it only as long as the Frank does deliver.

Another prime example of the star's value can be seen in Lawrence's "Portrait in Black," an unsuccessful Broadway play some years back and unknown until the admen got to work to let about everybody except the script department. By the face of a name-starred cast plus critical panel, Lana Turner, under the guidance of Ross Hunter, is carrying the full rewards and opening of the negative. Without Miss Turner and Hunter it aren't have been a different story.

Two other examples of the same thing are perhaps a little different in that they involve a name, the name of producer, in Mike Todd's "The Alamo" and Alfred Hitchcock's "Psycho," respectively.

As one cast U. S. exec said in New York last week, "If I had, I don't think I could come up with a better title than 'The Alamo.' However, it did great in Texas and with Todd's name, that adds up to something at the boxoffice, especially with 'Some Like It Hot' fresh in people's minds."

Lemmon A Peach?

Exec also was of opinion that "Apartment" star, Jack Lemmon, also deserve more kudos for his effort than he's given credit for as a result of his work in "Some Like." In case of "Apartment" feeling is that the pix is so good that it would eventually have been a fine grosser no matter what the names on the marquee were, but the Wilder-Lemmon combo sent it off to top biz right from the start.

Much the same can be said of Hitchcock's gimmicky "Psycho," the reviews of which were good to excellent. Undoubtedly, though, the name of the amiable-though-ghoulish tv emcee was responsible for drawing piles of patrons into the theatres before they had the faintest idea what the pic was about. By fact that the original story was not well known and by design of the Par publicity campaign which sought to shroud the "Psycho" property in Oak Ridge-like secrecy, the picture was sprung on a public that was provided only via reputation of its maker made an avenue.

This doesn't mean that these four pix come to the theatres unrevealed. Each has been backed by a whale of an ad-pub campaign, but in each case the campaign has been tied to the unique identity of a Big Name, with not one coat is novel or hit play in the group.

Upcoming is what looks like an other prime example of old-fashioned Star Value. 20th-Fox's Mart Fox Monroe comedy, "Let's Make Love." Once again, the title doesn't mean anything by itself and the property is an original, but in conjunction with Monroe, and a well-publicized co-star, Yves Montand, film looks to strike paydirt. Marquee names will make business as well as news.

Make Mine Mink

(BRITISH)

Pleasant, light comedy about a crazy gang of amateur crooks that turns out amusingly. Looks U. S. marquee value but is a safe booking.

London, Aug. 9.

[illegible]

Terry-Thomas recent disembarking visit to the U. S. was rated a big success and may well boost the marquee value in America for "Make Mine Mink." Because the shortage of stellar talent in the main cast of this amiable, light-hearted farce which is a safe booking for audiences geared to escapist entertainment. It is based on Peter Coker's West End comedy, "Breath of Spring," and naturally has been able to eke out the original comedy with some broader visual situations. The farce is good for plenty laughs.

Plot concerns the Dimsdale-Dimsdale, the widow of a bunch of pickpocket amateurs, who operate in a fairly effective fare and dressing (the loot is charity). Diane Bouchier (Mrs. Dimsdale) Athene Seyler takes in lodgers to help out her income and one is generally useless as her chinchillas vanish. The idea of whom to prey on is when one of the lodgers turns out to be a gangster, Terry-Thomas, under the guidance of Boss Hunter, is carrying the full rewards and opening of the negative. Without Miss Carey and Mahler it aren't have been a different story.

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Films to Cuba

Continued from page 3

dumb which had suspended shipments and has since resumed them. In any case, companies had to do some fast talking to convince their customers and government officials that such dire action was the farthest thing from their minds. As indeed, it seems to be.

In meantime, Cuban theatre business booms and U. S. companies are being required to pay usable taxes on profits which they have not, for the most part, seen yet.

Chicago-Based Prod., Scoring First Feature, Eyes One in Copenhagen

Chicago, Aug. 16.

Still winding his first feature, indie producer Allan David is already maneuvering to implement a couple of followups in the hopper of his Chicago-based Cabri Productions.

Young producer's initialer, "The Magic Fountain," based on a German fairytale is now being scored in New York by Jacques Belasco, with expectations it'll be in theatres by Christmas. David is taking distribution with both United Artists and Columbia.

His future calendar, meanwhile, lists "Faces of Saturday," a black-and-white study of a steel town's strike anguish, which he hopes to start in January. Scenario is being done by Windy City scribe Norman Reisman, and David would direct.

Next would be "The Emperor's New Clothes," a musicomedy co-production with Danish producer Egon Nielson, this one to roll in April entirely in Copenhagen. David, who would direct this one too, says he has verbal okays from Basil Rathbone and Akim Tamiroff for the two leads.

"Fountain" is in Eastmancolor and was shot in 28 days in Germany's Black Forest, making extensive location use of several historic castles. Legend is narrated by Sir Cedric Hardwicke and Steve Allen composed the title tune. Film was brought in for about $200,000, and both future productions are budgeted $50,000-$75,000 higher.

Hotels-Showmanship

Continued from page 4

chick snap side hall point pen and pad round information on the new level.

According to Eisenling, who made the necessary arrangements with the Loew's pubcast staff, the recording of the conference was only a gimmick. A complete trial of chief took place was sent to 16 partners late that evening or early the next morning.

The 'Greeter'

Tisch publicly thanked Eisenling and his assistant, Jim Shannon. "All I can say," said President R. in that during the many years that I personally have been in this business together with my brother Laurence, we have had the pleasure of being associated and working with many advertising and promotion and press personnel, but never in our experience have we had the honor of working with a group of people who are more dedicated or more capable than Loew's Theatres advertising and promotion department."

The efforts of Eisenling and his department paid off, with many of the papers carrying the story on page one. The result has overwhelmed the offices of Loew's Theatres, temporary headquarters of the hotel. All kinds of suppliers have been calling anxious to sell things to the new hotel. Real estate operators have been offering Loew's new parcels, although the company has two 8th Ave. sites for motels and is dickering for property on the east side on which to erect a new inline theatre. Although the new hotel is not scheduled to open until May 1962, requests for banquet bookings have been made. The convention sales department is said to have already lined up $2,000,000 worth of business.

Perhaps of interest to show biz is the statement made by Laurence Tisch that the west side of New York and especially the 7th Ave. area enjoys the highest hotel occupancy rate in the city in the course of a year. He noted that there is at least a 15% to 20% better occupancy on the west side in the hotels such as the Taft, Manhattan and Park-Sheraton than in the average Park Ave. hotel. He added what on weekends and during the summer and holiday periods when most of the hotels in Manhattan are suffering from a lack of occupancy, the west side hotels, because of the theatre business and the amusement areas close by, run at practically capacity business.

Morte Di Un Amico

(Death of a Friend)

(ITALIAN)

Locarno, Aug. 9.

Warner Bros. release of Continental Films production. With Gianni Garko, Sylvia Koscina, Delli Poggio, Angela Luce, Anna Maria Ferrero, Paolella. Directed by Franco Rosi. Screenplay, Giuseppe Berto, Rosi, Rosinski. Film Fusilo, Pasquale Fronzo; camera, Pasquale Rosati; editor, Mario Serandrei. At Locarno Film Fest. Running time, 96 MINS.

[illegible]

This film concerns two friends who lead to each other's undoing and redemption of one, most delinquent of the pair via the tragic death of the other after a holdup. Pic is solidly made but is predictable and conventional. This seems mainly for language spots abroad. It does not have the long for city theatre chances.

One pal is a delinquent who lives off a joy girl and who gets the other to do the same. But the latter meets a good girl and tries to go to work. But all is ruined by the appearance of the prostie. The young man helping his friend in a robbery is killed.

Pic is sombrely directed. Acting is acceptable and technical credits are good. On its theme and okay execution it might also be an okay offshore dual entry. *Mosk.*

Superpix

Continued from page 4

which in November 1958 revealed plans to make Cortez and Montezuma based on the popular novelist H. Rider Haggard novel, "Montezuma's Daughter." Also registered title Cortez and Montezuma, on which United Artists holds priority.

The U. property is to be produced by Eugene Frenke and Edward Lewis and directed by John Huston. Huston and Frenke were originally going to make it for Seven Arts Productions.

Also in the pic are William Corey and Robert Brown who have planned "Cortez" for a cast in Mexico. Brown, which registered "Montezuma" on the coin, and previously William Spearing who planned Cortez-Montezuma "The Fall Guy" on his schedule for Warner Bros. last month ago. UA has a project pending against Brown on UA's use of "Montezuma" and similar titles.

Universal is going ahead with plans to start filming late next October and Lewis and Huston are already involved in pre-production planning. Huston is on to Mexico when he completes "The Misfits" for Seven Arts-UA, to wind headlines.

Mochrie Details

Continued from page 4

clean theatre. The picture is not the only thing."

Just back from the Coast where he witnessed footage on some of Metro new offerings, Mochrie was extremely enthusiastic about "Cimarron," "Butterfield 8," "Where the Boys Are," "Go Naked in The World" and "King of Kings." He noted that "Butterfield 8" will be pre-released in eight selected cities in early November, followed by openings in key situations during the Thanksgiving holiday week. "King of Kings," he reported, will be released as a hardticket picture in 1961 "not earlier than Easter and not later than the fall."

Over $7,000,000

Hollywood, Aug. 16.

Metro's "Ben Hur," which still is playing in every situation in which it has opened and with no closings in sight, has passed the $17,000,000 mark in theatre gross.

Biblical, which world premiered last Nov. 18, already has grossed more than $2,000,000 in New York alone, per Metro. Film has passed the $1,000,000 post in Los Angeles and is expected to reach that figure this month in Philadelphia, Boston, San Francisco and Chicago and next month in Toronto, Pittsburgh and Detroit.

At Loew's State in New York some 1,120,031 paid admissions have been clocked up in its 38-week engagement, with pic continuing at a capacity gross of $35,000 per week.

Metro film additionally has grossed more than $3,000,000 overseas in the 14 cities in which it's playing. Another 30 foreign engagements will start before December.

ITALO EPICS: MADE IN YUGO

Allied States Thinking Unchanged

[AS TO 'WHITE PAPER' TACTICS]

Allied States Assn. has not abandoned its "white paper" campaign despite the retirement of the prime mover, Abram F. Myers, former general counsel and board chairman.

The "white paper," which lists alleged trade practices abuses of the film companies and charges the Dept. of Justice with laxity in enforcing the decrees, calls for a Congressional investigation of the charges.

Although Allied does not expect any Congressional action in the present session of Congress and feels that a move must be made after the Presidential election, the exhibitor organization has not let up in its efforts aimed at Washington. It continues to pound away at Senators and Representatives and feed a steady flow of information to various Congressional committees.

Schwalberg May Chief Allied States

Alex Harrison's Name Also Mentioned—Post Opens With Abram Myers' Exit

Alfred W. Schwalberg, former Paramount sales chief, can have the job of executive director of Allied States Assn. if he wants it. The post, a newly-created one, was brought about by administrative changes in the exhibitor organization resulting from the retirement of Abram F. Myers as board chairman and general counsel.

Schwalberg, now head of his own independent distribution firm, Citation Films, declared last week that he hadn't been made a definite offer so he couldn't comment on whether or not he was interested in the post. In an unusual action, Allied's board at its meeting in Chicago last week issued a statement indicating that Schwalberg was mentioned among others "as logical choice" and that he was "ideally qualified" to serve in the post. Although Allied members insist that other names "of high industry standing and ability" —one report mentioned Alex Harrison, former 20th-Fox sales topper —had been considered, Schwalberg was the only one who received the strong official endorsement.

Schwalberg maintained that he was completely in the dark about the whole thing although he was "highly flattered" and would be glad to talk to Allied. It's understood that Allied is sending an emissary, probably Ben Marcus, who was named interim board chairman to serve until the next annual meeting, to confer with Schwalberg and to make the sales executive a specific offer.

One report had it that Allied was weighing the possibility of Schwalberg's Citation Films playing a role in Allied's affairs, with the thought that the firm could be enlarged and serve as a source of product for Allied members. The feasibility of such an arrangement is being considered, although no definite plan has been worked out.

The new executive director, when selected, will probably headquarter in New York and assume the administrative work formerly done by Myers. His main task, it's understood, will be to deal with the alleged abuses suffered by Allied members. He'll also be called upon to handle intra-industry disputes. The job will also entail some travel in the interest of promoting Allied.

Under the new setup, brought

(Continued on page 20)

Set Herb Pickman as UA Roadshow Coordinator

Herb Pickman, veteran industry publicist, has been appointed to the newly-created post of coordinator of roadshow campaigns and special projects by United Artists.

Prior to joining UA, Pickman had been director of special events for Warner Bros. He joined WB in 1941 after having been with 20th-Fox. He is a onetime member of the editorial staff of the Brooklyn Eagle.

Pickman's appointment and the creation of the new post points up the greater importance the film companies are placing on activities surrounding roadshow engagements.

JUDGE UNSYMPATHETIC

Desire Chaplin Jr. Plea to Have Dad Honored In L.A.

Hollywood, Aug. 16.

Superior Court Judge Ellsworth Meyer denied Charlie Chaplin Jr.'s petition for a writ of mandamus to force the Hollywood Chamber of Commerce and Hollywood Improvement Assn. to include his father's name with that of other industry pioneers in the community's "Walk of Fame."

Action is still pending on the younger chaplin's suit charging the organizations with libel for the omission.

Boff July Dates For Par's Branch

Minneapolis, Aug. 16.

Thanks mainly to the grosses being chalked up in this territory by three of the year's "winningest" pictures, all of them high percentage releases, but also helped by its most successful "Paramount Week," the local Paramount exchange set a new July revenue high.

Pictures that were instrumental in enriching the branch's rental income coffers are "Psycho," "The Rat Race" and "The Bellboy." First-named in its initial Minneapolis week alone zoomed to an astonishing $24,000, one of the biggest July single week takes on record for any picture here. "The Rat Race" is in its fourth local loop week to great returns while "The Bellboy" also has been cleaning up in the Twin Cities—and for that matter elsewhere throughout the area, too.

Exchange is having difficulty in obtaining enough prints to satisfy the area exhibitors' demand for the pictures and all three are still running here. Which means that August also will be a boff week for the branch.

Vocabulary of Abuse: Allied States Dubs WB As 'Salacious & Confiscatory'

Warner Bros., the recent favorite whipping boy of Allied States Assn., has again been belted by the exhibitor body.

At its board meeting in Chicago last week, Allied rapped the "salacious and confiscatory" sales policies of the company, specifically blaming exec v.p. Ben Kalmenson and sales chief Charles Boasberg for the actions. The exhib org called special attention to "the current Warner practice of establishing percentage floors" on its product.

At the same time, WB was "bitterly censured" for selling post-1948 films to television. The company was also scored for "bypassing and ignoring" the attempts of the American Congress of Exhibitors to negotiate for the purchase of these films for reissue purposes.

TITOLAND FAST, CHEAP & HORSY

By ROBERT F. HAWKINS

Rome, Aug. 16.

Yugoslavia is currently the busiest location area in Europe, and is cashing in, notably, on the still-booming trend towards epics and spectacles. More and more Italian producers are shifting their attention to the former curtain country whenever large masses or constructions are involved.

The reason? Plenty of willing extras, now expert technicians in the construction field, varied and "different" terrain, and enough horses to fill the widest battlefields—all to be had at relatively low cost. "In this field," says Giorgio Papi whose Jolly Films is currently producing "The Giant of the Valley of Kings" in Titoland, "Yugoslavia is now way ahead of Spain, which used to be our best buy. And apart from the cost factor (some 20% under going Spanish rates), work in Spain tends to be slower. The whole thing is still new to them, and the Yugoslavs are very eager and ambitious."

Papi admits that Yugoslav rates are now higher than they were a year or two ago. "But in compensation, they are now more efficient and better organized, which also cuts costs and speeds production." The Jolly Film g.m. points out that when Dino DeLaurentiis made "Tempest" (largely) in Yugoslavia, he had to take along a large number of technicians, which added to his budget. "Now we have to take along very few of our own. And plenty of capable people on the spot to fill our needs." He adds that giant "Egyptian" sets for his "Giant" pic couldn't have been better made anywhere else, perfectly matching locations and matching sets in Rome and Egypt, where another portion of pic which stars Yank Mark Forrest and Chelo Alonso under direction of Carlo Campoccalitani, was shot.

U. S. Ups Costs

"American producers have helped raise prices all over," says Papi, "but especially in Italy, Spain, and even in Egypt, where the effect of 'Ten Commandments' is still felt. On the other hand, Yugoslavia has droves of willing extras, backdrops cash adapted to any setting, plenty of wide expanses and low-population areas for the staging of battles, plus a very important factor: expertly trained horses." These, the Italo producer says, were once part of the now-disbanded Yugoslav cavalry. When Tito switched to armor, the horses were divided between two main film companies: Dubrovna in Zagreb and Bosna in Belgrade, at their disposal for use in film work.

Speaking of epics in general, Papi opines that the saturation point has not yet been reached. Feels that this genre of pix has replaced the Western in general public appeal. "The costumes change, but the dominant hero personality as well as the action remain," he notes. Better quality is however necessary for the first-run penetration. Pix sell well in France, Germany, Belgium, the Near and Far East, and South America, not to mention the States, but for some reason encounter resistance in Sweden, Finland, and Scandinavia, generally. Papi claims that current spate of Italo epics is generally doing better abroad than the early "Hercules" items. He himself already has plans for another spectacle, again in the Italo-Yugoslav orbit.

How are the Yugo deals conducted? All talks after prelims are out of the way take place in Belgrade, directly with the film companies, which are indirectly financed by the government, same as other industries. These deals must then get an okay from the government office concerned, after which all financial details are taken over by the government.

Italo interest in Yugoslav production is so high, in fact, that local filmmakers, wondering where

(Continued on page 18)

Mirisch Sets $50,000,000, 14-Pic Slate; Biggest for Single Indie

Hollywood, Aug. 16.

The Mirisch Co., which yesterday (Mon.) celebrated its third anniversary and now regards itself as a "major studio," has allocated $50,000,000 for a 14-pix program during next 18-month period, the most ambitious slate ever undertaken by a single indie producing company.

Additionally, outfit anticipates expansion of its television operations, which have included "Richie Town," now in reruns, and "Peter Loves Mary" for NBC viewing this season in association with Four Star.

In line with the expanded slate, the indie is making several personnel switches, one of which will see v.p. Leon Roth assuming the post of exec assistant to prexy Harold Mirisch in addition to supervising ad-pub-distribution activities of the company. Raymond Kurtzmann, Mirisch counsel, assumes the post of assistant to v.p. Marvin Mirisch. Robert Mirisch, son of Harold, moves in as assistant to Walter Grauman, who this week joins the firm as producer-director in charge of tv development.

Mirisch Co. currently is shooting "West Side Story," its 10th film since signing with United Artists. Previous 10 ran into $15,000,000 in production costs, averaging $1,500,000 per pic as against $1,500,000 average for the upcoming 14 films, all based on bestsellers or stage hits.

Heavy sked is the culmination of years' work, noted Marvin Mirisch. "We made deals all along, and it just happens that men like Billy Wilder, William Wyler, and Fred Zinnemann are free at the same time." He explained there's no problem in securing financing due to previous successes, revealed company financing thus far has come through Security First National Bank and Bank of America.

Paiute On the Rocks

Reno, Aug. 16.

John Huston, in the Reno area directing "The Misfits," was made an honorary member of the Nevada Paiute Indian Tribe along with Mrs. Clark Gable at that Indian reservation, the Mapes Hotel. Huston, as a Paiute, will answer to "Long Shadow" and Mrs. Gable to "Princess Smiling Eyes."

Said Huston, through an interpreter, to the 95-year-old chief:

"I take these things seriously, indeed. I intend to be one of the best damn Paiutes you've ever seen."

Queue Cues Biz For Hitchy 'Psycho'

Minneapolis, Aug. 16.

Modestly budgeted black-and-white "Psycho" (Par) is en route to the biggest total gross ever garnered here, during at least an initial four weeks period, by any non-hard ticket picture in all local film history.

In its first three weeks it has chalked up more than $76,000, an exceptional aggregate for this city. Playing day and date its second week here and first in St. Paul, the Twin Cities' take was a phenominal $43,000—$26,000 here and $17,000 in the other twin.

Most amazing is the fact that each of the succeeding first three weeks is reported bigger than its predecessor. In this respect it's following the local "Gone With the Wind" pattern. Charles Winchell, president-general manager of the Paramount circuit here (it's playing Minneapolis and St. Paul Paramount theatres), points out:

The gimmick requiring patrons to see "Psycho" from the start resulting in long waiting lines outside the theatre and by so doing exciting much word-of-mouth.

'Gone With Wind' Back To Atlanta, Gable, Too, For Confederate's 100th

Atlanta, Aug. 9.

Peter Zack Geer, chairman of Georgia's Civil War Centennial Commission, has disclosed that David O. Selznick's picturization of the late Margaret Mitchell's "Gone With the Wind" (Metro) is scheduled to make its "second world premiere" next April—probably in Atlanta, where it made its No. 1 bow.

Geer tipped the news while a guest on This Week With George Page, Sunday slot on WSB-TV sponsored by Georgia Power Co. He elaborated somewhat by saying that second "premiere" is all but firmed up adding that Clark Gable already has accepted an invitation to appear. He was here first time along with his wife, Carole Lombard, who later died in a plane crash. Vivien Leigh (Scarlett O'Hara) was present as was Anne Rutherford, Hattie McDaniel, the late Ona Munson (Belle Watling), Evelyn Keyes, Olivia DeHaviland (Melanie) and Selznick.

Goldblatt to 20th

Martin Goldblatt has joined 20th-Fox homeoffice in charge of national magazine publicity under Edward E. Sullivan, publicity director.

Goldblatt, who resigns from Columbia Pictures publicity department, assumes his new duties Sept. 6 after a trip to the Coast and meetings with 20th studio pub chief Harry Brand and his staff.

GERVASI'S VEEPEE POST WITH FAIRBANKS-MORSE

Frank Gervasi, who is resigning as the Motion Picture Export Assn.'s director for the Mediterranean area, will join Fairbanks Morse as a vicepresident with headquarters in Rome. Company, with many overseas interests, deals in industrial machinery.

Exact date of Gervasi's MPEA departure isn't set yet, but will probably be around Sept. 15. Whether he and his assistant, Hank Burgese, will rep the MPEA at the Venice fest (Aug. 24-Sept. 7) was still undecided as of Monday (15).

Bill Ornstein Script As Basis of Hartford Film

Hartford, Aug. 16.

Midwinter starting date has been set by Eastern Productions for a four-film agenda. Local filmmaking concern is planning on shooting in this state and in Florida.

Heading the org are Paul DeTuccio and Dan Masselli. Both have had extensive television experience. Pair currently lining up coin for the venture.

Set are scripts by William Ornstein, former home office trade-paper contact for MGM, and Allen Widem, Hartford Times amusement editor and columnist. Pair have completed "Miracle at Moshulu" and "Midnight Intruder." Tool Joyce has authorized another pair of scripts. Tagged "Vendetta" and "Violence."

Melford-Rawlins Re-Tie

Hollywood, Aug. 16.

Frank Melford and John Rawlins, who dissolved their Venture Productions in 1956 after seven years of activity for United Artists, have reactivated.

Their new Melford-Rawlins Productions will produce six pictures during next 18 months, in addition to handling packages from other indie producers.

Hub Sparkles; 'Ocean's' Mighty 42G, 'Lovers' Lofty 11G, 'Murder' Hot 12G, 'Gantry' 14G, 'Psycho' Huge 20G, 8th

Boston, Aug. 16.

Summer trade is not only growing but shooting sparks as pictures continue holds this week. Combo of rainy weather and big new product is producing amazing results. "Oceans 11" is a colossal standout at the Memorial where $42,000 is anticipated to set a sun-holiday record.

"Sons and Lovers" shapes sturdy at the Gary while "Murder, Inc." is sock at the Pilgrim. "School For Scoundrels" opened fast at the Exeter.

"Elmer Gantry" at the Metropolitan is second to help. "Bells Are Ringing" is swinging in third at Orpheum. "Psycho" is towering at Paramount in eighth week.

"Portrait in Black" at Astor is okay in sixth session. "From Terrace" is brisk in fifth round at Capri. "Ben-Hur" is still hugging at Sears on Boylston for a 26th round. "Carry on Nurse" is surprising at Keith's by holding bright in 12th stanza.

Estimates for This Week

Astor (RKO) (1,270; $1.25) — "Portrait in Black" (U) 6th wk. Okay $5,000. Last week, $6,000.

Memorial (RKO) (2,000; 60-$1.10) "Oceans 11" (WB) and "Young Jesse James" (20th). Whopping $42,000 or near with last week. Last week, "Pollyanna" (BV) and

(Continued on page 14)

Broadway Grosses

Estimated Total Gross

This week $761,400
(based on 21 theatres)

Last year $584,300
(Based on 21 theatres)

'Terrace' Boffo $16,000, Pitt; 'Hell' Hotsy 12G, 'Gantry' Brisk 14G, 2d

Pittsburgh, Aug. 16.

Three powerful new attractions and three holdovers combine to make this week in city's theatres an unusual one. Standouts by "From the Terrace" at Harris, Stanley (as a new grosser) and "Elmer Gantry" (United Artists). "Great Caruso" (MGM) holds for a second at Penn. "8 Steps" remains surprisingly strong in moving at Squirrel Hill. "Ben-Hur" remains a hit in its second week at Warner.

Estimates for This Week

Fulton (Shea) (1,800; $1.25) — "Elmer Gantry" (UA) 2d week. Good $14,000. Last week, $16,000.

Harris (Shea) (2,200; $1.25) — "Hell to Eternity" (AA) 2d week. Strong $17,000. Last week, $19,000.

Penn (LMT) (3,300; $1.25) — "Elmer Gantry" (UA) 2d week. Booming $14,000 or near. Last week, some not Friday, $15,000.

Squirrel Hill (SW) (1,216; $1.25) — "8 Steps" (20th) 2d wk. Fine $3,500. Last week $4,200.

Stanley (SW) (3,200; $1.25) — "Operation Unchained" (WB). Fine $15,000. Last week, "Bellboy" (Par) 2d wk, $10,000.

Warner (SW) (1,516; $1.50-$2.75) — "Ben-Hur" (M-G) 5th wk. Wow $18,000. Last week, $16,500.

Broadway Grosses

Estimated Total Gross

This week $761,400
(Based on 21 theatres)

Last year $584,300
(Based on 21 theatres)

'Psycho' New High 17G Tops Toronto

Toronto, Aug. 16.

With big big home customers, the Hollywood is setting a new house record for first stanza of "Psycho" with mighty turnaway. Its previous high was set by Fanmar Players and Taylor Infanticide, "The Bellboy" is also wham. Holdovers and smash-bright third frame of "From the Terrace," fifth stanza of "Portrait in Black" showing little erosion, and previous week's 3rd eighth stanza of "The Apartment."

Estimates for This Week

Bruch, Century, College, Downtown, Glendale, Midtown, Oakwood, Prince of Wales, Runnymede (FP-Taylor) (1,220; 1,354; 1,440; 1,058; 995; 1,094; 1,139; 1,200; 1,085; 50-$1) — "Bellboy" (Par). Fanmar $34,000. Last week, "Hercules Unchained" (WB), $31,000.

Carlton (Rank) (2,318; $1-$1.50) — "One Foot in Hell" (20th). Sad $6,000. Last week, "Carry On, Nurse" (Rank) and "Doctor at Large" (Rank) (reissue), $9,500.

Eglington (FP) (1,000; $1-$1.40) — "Runaway" (Film) and "Around World" (4th wk). Fine $4,000. Last week, $4,500.

Hollywood (FP) (1,000; $1-$1.25) — "Psycho" (Par). New house record of $17,000 looms. Last week, "Bramble Bush" (WB) 2d wk, $5,000.

Hyland (Rank) (1,057; $1-$1.50) — "From Terrace" (20th) 3d wk. Solid week at $12,000. Last week, $14,000.

Imperial (FP) (2,343; $1-$1.25) — "Lost World" (20th) 2d wk. Nice $8,000. Last week, $11,000.

International (Taylor) (357; $1-$1.25) — "Time Packet" (FD) (reissue) and "Alive and Kicking" (FD) 2d wk. Good $2,500. Last week, same.

Loew's (Loew) (2,745; $1-$1.25) — "Apartment" (UA) 8th wk. Holds $10,000. Last week, pickup to $12,000.

Tivoli (FP) (975; $1.50-$2.50) — "Can-Can" (20th) 20th wk. $9,000. Last week, same.

Towne (Taylor) (800; $1-$1.25) — "Swan Lake" (Artkino) 2d wk. Fairly $3,500. Last week, $4,500.

University (FP) (1,362; $1.50-$2.75) — "Ben-Hur" (M-G) 20th wk. Good $7,000. Last week, same.

Uptown (Loew) (2,745; $1-$1.25) — "Portrait in Black" (U) 7th wk. Warm $9,000. Last week $9,200.

'TERRACE' TRIM 12G, OMAHA; 'HERCULES' 9G

Omaha, Aug. 16.

The weatherman turned off the rain fourth over the weekend and attendance first-run houses improved. New entrant "Hercules Unchained" at the Omaha and "From the Terrace" at the Orpheum are both tourist aspect with the latter. Fourth week of "Psycho" remains red at the State. Hard-ticket "Ben-Hur" is rounding to its 26th stanza at the Cooper that is preventing week.

Estimates for This Week

Cooper (Cooper) (600; $1.55-$2.20) — "Ben-Hur" (M-G) 26th wk. Fine $7,200. Last week $6,000.

Omaha (Tristates) (2,066; 75-$1) — "Hercules Unchained" (WB). Jackpot $9,000 or near. Last week, "Lost World" (20th) 2d wk, $7,100.

Orpheum (Tristates) (2,872; 75-$1) — "From Terrace" (20th). Smash $12,000 or close. Last week, "Psycho" (Par) 4th wk, $8,500.

State (Cooper) (742; $1) — "Pollyanna" (BV) 4th wk. Hotsy $6,500 or near. Last week, $7,400.

H.O.s Slough Seattle But 'World' $7,000, 2d

Seattle, Aug. 16.

With Seattle's annual Seafair celebration just ended, exhibitors feel that cinema biz will get a break for a change. There's not a single new entry so the burden of making a showing is on holdovers and longruns. "Lost World" is drawing attention and is still good in second round. "From the Terrace" is holding nicely in third stanza at Fifth Avenue. "Hell to Eternity" on second at Music Hall looks fast. "Time Machine" at Orpheum shapes mild.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50-$3) — "Ben-Hur" (M-G) 26th wk. Boffo $11,500. Last week, $11,200.

Blue Mouse (Hamrick) (739; $1-$1.50-$3) — "Ben-Hur" (M-G) 26th wk. and "High Powered Rifle" (20th) 2d wk. Good $7,000 or near. Last week, $10,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "From Terrace" (20th) 3d wk. Nice $7,500. Last week, $8,200.

Music Box (Hamrick) (850; $1-$1.50) — "Elmer Gantry" (UA) 4th wk. Hep $5,500. Last week, $6,200.

Music Hall (Hamrick) (2,200; $1-$1.50) — "Hell to Eternity" (AA) and "Revenge" (AA) 2d wk. Fair $5,000. Last week, $5,400.

Orpheum (Hamrick) (2,600; $1-$1.50) — "Time Machine" (M-G) and "They Robbed Bank of England" (M-G) 2d wk. Mild $5,500. Last week, $8,400.

Paramount (Fox-Evergreen) (428; $1.25-$2.50) — "Can-Can" (20th) 7th wk. Ohe $6,000. Last week, $6,100.

'Ocean's' Boff 27G, D.C.; 'Psycho' 20G

Washington, Aug. 16.

Some excitement at the first-runs here this round. "Ocean's 11" is standout with a mighty gross opening week at two houses. "Come Dance With Me" at 438-seat Playhouse looms wham. Strong smash in third frame is "Psycho" at the Town.

"From the Terrace" remains fancy in third at Palace. Still good in the ninth week is "Apartment" but it must leave. "Strangers When We Meet" shapes great in seventh round at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; 90-$1.49) — "Ocean's 11" (WB) Mighty $27,000. Last week, "Hercules Unchained" (WB) 2d wk, $15,000.

Apex (K-B) (940; 60-$1.10) — "Operation Amsterdam" (Rank). Hot $5,000. Last week, "Idiot" (20th) 2d wk, $2,700.

Capitol (Loew) (3,434; $1-$1.49) — "Bellboy" (Par) 2d wk. Fair $15,000 after $18,000 for second.

Keith's (RKO) (1,850; $1-$1.49) — "Apartment" (UA) 8th wk. Nifty $11,000 for second week in new, but departs.

MacArthur (K-B) (900; $1.25) — "I'm All Right, Jack" (RL) 5th wk. Remains fine with $6,000 after $7,000 in fourth.

Ontario (K-B) (1,240; 90-$1.49) — "Sons and Lovers" (20th) 2d wk. Downgrading $4,000. First week fell below expectations with $5,300.

Palace (Loew) (2,300; 90-$1.49) — "From Terrace" (20th) 3d wk. Fancy $15,000 following $19,000 in second.

Playhouse (T-L) (438; $1-$1.80) — "Come Dance With Me" (Kingsley Toll) $11,000. Last week, "Sanctuary" (U) and "Pillow Talk" (U) (reissues) 2d wk, $1,900.

Plaza (T-L) (250; $1.25-$1.80) — "Pot Members Only" (Trans) 5th wk. Nice $4,500 after $5,100 in fourth.

Town (King) (900; $1-$1.49) — "Psycho" (Par) 2d wk. Socko $20,000. Last week, $24,000. Stays on.

Trans-Lux (T-L) (600; $1.25-$2) — "Strangers When We Meet" (Col) 7th wk. Great $7,000 after $7,200 last week.

Uptown (SW) (1,300; $1.49-$2.75) — "Can-Can" (20th) 12th wk. Okay $6,500. Last week, $6,500.

Warner (SW) (1,440; $1.49-$2.75) — "Ben-Hur" (M-G) (22d wk). Great $18,000. Last week, same.

'Bells' Ringing 14G, 'Cincy; 'College' Great $12,000, 'Strangers' Fancy 10G

Cincinnati, Aug. 16.

Another winning season is in prospect for first-runs. Rousing new bills fronted by "Bells Are Ringing" shaping hotsy at the Albee, include "Strangers When We Meet," looming fine at Keith's, and "College Confidential" pins Cincinnati great at Twin Drive-In west side. "Psycho" remains wow at small Grand, to hold as top grosser for third week downtown. "From Terrace" bids for strong second week at Palace. "Carry On Nurse" is the bright entrant at the artier. Long-runs "Ben-Hur" and "Can-Can" are holding solidly.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.75) — "Bells Are Ringing" (M-G). Hefty $14,000 or near. Last week, "Apartment" (UA) 4th wk, $9,000.

Capitol (SW-Cincinnati) (1,800; $1.25-$2.75) — "Ben-Hur" (M-G) 22d wk. Solid $18,000 on extra midnight bout. Last week, $17,000.

Esquire Art (Shea) (500; $1) — "Carry On, Nurse" (Gov). Great $3,000. Last week, "Battle of Neretva" (Indep) 2d wk, nine days, $1,600.

Grand (RKO) (1,400; $1-$1.75) — "Psycho" (Par) 2d wk. Sock $10,000. Last week, $13,000.

Guild (Valley) (320; $1) — "Tarpeyeo Rouge" (Indep) 2d wk. Mild $900. Last week, $1,000.

Hyde Park Art (Shea) (300; $1) — "When Comedy Was King" (20th) 2d wk. Okay $1,500 after $1,800 here.

Keith's (Shea) (1,500; 90-$1.25) — "Strangers When We Meet" (Col). Fancy $10,000. Last week, "Lost World" (20th) 2d wk, $6,000.

Palace (RKO) (2,600; $1-$1.25) — "From Terrace" (20th) 2d wk. Good $10,000. Last week, $12,000.

Twin Drive-In (Shea) (1,200 cars each side) 9th week (west side "College Confidential" (U) and "Cimarron" (U). Great $12,000 or near. Last week, "Windjammer" (VIA) 3d wk, at $1.25-$1.50 scale, $7,500. East side "Dinosaurus" (U), "Unforgiven" (UA) and "All That Heaven Allows" (U). Fair $6,500. Last week, "Battle in Outer Space" (Col) and "12 to Moon" (Col), $12,000.

Valley (Weathe) (1,200; $1-$1.50). Firm $10,000. Last week, $10,500. $2.50 — "Can-Can" (20th) 3d wk.

Key City Grosses

Estimated Total Gross

This week $2,850,200
(Based on 20 cities and 222 theatres, chiefly first runs, including N. Y.)

Last year $2,635,900
(Based on 22 cities and 225 theatres)

'Ocean' Great 32G, Philly; 'Dance' 6G

Philadelphia, Aug. 16.

For third straight week, mid-town delugers had turnstiles clicking at a rapid gait as favorable cinema weather helped all around. Some houses had long lines. "Ocean's 11" is heading for a huge take in second round at Stanley. "Psycho" shapes whopping in eighth session at the Arcadia. "Come Dance With Me" looks sock at 41-seat World.

"Strangers When We Meet" looms smash in fourth at the Fox. "Portrait in Black" looks solid in second at Goldman. "Elmer Gantry" is heading for another short stanza in third at Stanton while "From the Terrace" is smash in second in Randolph.

Estimated for This Week

Arcadia (S&S) (256; 99-$1.80) — "Psycho" (Par) 8th wk. Wow $16,500. Last week $16,000.

Boyd (SW) (1,502; $1.40-$2.75) — "Ben-Hur" 38th wk. Great $23,500. Last week $21,000.

Fox (Milgram) (2,000; 99-$1.80) — "Strangers When We Meet" (Col) 4th wk. Sock $13,500. Last week $15,000.

Goldman (Goldman) (1,200; 99-$1.80) — "Portrait in Black" (U) 2d wk. Solid $14,000. Last week $20,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Can-Can" (20th) 16th wk. Neat $9,000. Last week, $11,000.

Randolph (Goldman) (2,500; 99-$1.80) — "From Terrace" (20th) 2d wk. Smooth $15,000. Last week $20,000.

Stanley (SW) (2,250; 99-$1.80) — "Ocean's 11" (WB) 2d wk. Huge $32,000. Last week $38,000.

Stanton (SW) (1,403; 99-$1.80) — "Elmer Gantry" (UA) 3d wk. Solid $17,000. Last week $18,000.

Studio (Goldberg) (493; 99-$1.80) — "Embrace in Sun" (Indep) and "Love Island" (Indep). Big $5,000. Last week, "Crazy for Love" (Film) and "Her Bridal Night" (Indep), $4,000.

Trans-Lux (T-L) (500; 99-$1.80) — "Policemen" (EV) 6th wk. Ohe $6,000. Last week, $7,000.

Viking (Sim) (1,000; 99-$1.80) — "Last World" (20th) 4th wk. Nice $9,000. Last week, $8,000.

World (A&B-Fisher) (410; 99-$1.80) — "Come Dance With Me" (Indep). Smash $9,000. Last week "Brink of Life" (Indep) and "Couple of Do" (Indep), $2,000.

'WORLD' FINE $12,000, ST. L.; 'OCEAN' 17G, 2D

St. Louis, Aug. 16.

Top new entry of major interest this session is "Lost World" at Fox with nice take. "Murder, Inc." at the 87 Loop shapes mild. "Ocean's 11" is second session at the Esquire to great. "From Terrace" is fourth at Ambassador still in sock. "Portrait" is a third at Skyline fairly good. "Can-Can" carries on nicely at Plaza and in third round.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90) — "From Terrace" (20th) 4th wk. Sock $12,000. Last week, $13,000.

Apollo Art (Grove) (700; 90-$1.25) — "Dreams" (Indep) (Gay) $2,000. Last week, "Swan Lake" (Indep) 4d wk, $1,500.

Esquire (Schubert-Levin) (1,800; 90-$1.25) — "Ocean's 11" (WB) 2d wk. Great $17,000. Last week, $20,000.

Fox (Arthur) (5,000; 60-90) — "Lost World" (20th). Nice $12,000. (Continued on page 14)

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Arcadia (S&S) (256; 99-$1.80) — "Psycho" (Par) 8th wk. Wow $16,500. Last week $16,000.

Boyd (SW) (1,502; $1.40-$2.75) — "Ben-Hur" 38th wk. Great $23,500. Last week $21,000.

Fox (Milgram) (2,000; 99-$1.80) — "Strangers When We Meet" (Col) 4th wk. Sock $13,500. Last week $15,000.

Goldman (Goldman) (1,200; 99-$1.80) — "Portrait in Black" (U) 2d wk. Solid $14,000. Last week $20,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Can-Can" (20th) 16th wk. Neat $9,000. Last week, $11,000.

Randolph (Goldman) (2,500; 99-$1.80) — "From Terrace" (20th) 2d wk. Smooth $15,000. Last week $20,000.

Stanley (SW) (2,250; 99-$1.80) — "Ocean's 11" (WB) 2d wk. Huge $32,000. Last week $38,000.

Stanton (SW) (1,403; 99-$1.80) — "Elmer Gantry" (UA) 3d wk. Solid $17,000. Last week $18,000.

Studio (Goldberg) (493; 99-$1.80) — "Embrace in Sun" (Indep) and "Love Island" (Indep). Big $5,000. Last week, "Crazy for Love" (Film) and "Her Bridal Night" (Indep), $4,000.

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Viking (Sim) (1,000; 99-$1.80) — "Last World" (20th) 4th wk. Nice $9,000. Last week, $8,000.

World (A&B-Fisher) (410; 99-$1.80) — "Come Dance With Me" (Indep). Smash $9,000. Last week "Brink of Life" (Indep) and "Couple of Do" (Indep), $2,000.

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Estimates for This Week

Ambassador (Arthur) (2,970; 60-90) — "From Terrace" (20th) 4th wk. Sock $12,000. Last week, $13,000.

Apollo Art (Grove) (700; 90-$1.25) — "Dreams" (Indep) (Gay) $2,000. Last week, "Swan Lake" (Indep) 4d wk, $1,500.

Esquire (Schubert-Levin) (1,800; 90-$1.25) — "Ocean's 11" (WB) 2d wk. Great $17,000. Last week, $20,000.

Fox (Arthur) (5,000; 60-90) — "Lost World" (20th). Nice $12,000 (Continued on page 14)

'Psycho' Still Mpls. Ace, Wham $21,000 in 4th; 'World' Good at $10,000

Minneapolis, Aug. 16.

Even though it is in fourth week, the amazing "Psycho" still continues to be far and away the city's top grosser. Its boxoffice achievement, still mighty in fourth week at State, is rated the most remarkable in years here. Other holdovers also remain very strong in evidence. However, "Can-Can" has departed after a commendable hard-ticket run of eight weeks.

Fresh entries include "10 Steps" (20th) on route to a good $16,000 day-and-date of six exclusively subsequent-run theatres.

Among the newcomers, "Lost World" shaped nice at Orpheum. Pair of flicks sold at the Gopher, its first week for the high-stepping "The Apartment" and "Pollyanna."

Estimates for This Week

Academy (Berger) (947; $1-$1.75) — "Ben-Hur" (M-G) 25th wk. Fine six seventh month and this accounts easy fifth from week to week. Hep $12,000. Last week, same.

Century (Cinerama, Inc.) (1,150; $1.75-$2.50) — "This Is Cinerama" (Cinerama) 2d year. Opens its fifth Aug. 17. Clicked up 68 weeks its first time at this same house. Last week, "Can-Can" (20th) 8th wk, fewer $14,500.

Gopher (Berger) (1,000; $1-$1.75) — "Pay or Die" (AA). Mild $4,500. Last week, "Bellboy" (Par) 4th wk, $4,900.

Lyric (Par) (1,000; $1-$1.25) — "Strangers When We Meet" (Col) 4th wk. Modest $5,000. Last week, $7,000.

RKO Orpheum (RKO) (2,800; $1-$1.75) — "Lost World" (20th). Robust $16,000. Last week "Her-

(Continued on page 14)

CHI B.O. TO SEASON'S PEAK

'Ocean's' Giant $43,000 Paces L.A.; 'Psycho' Mighty 38G, 'Cat' Robust 10G, 'Terrace' Smooth 19G in 5th

Los Angeles, Aug. 16.

First-runs continue to pick up this week, bullwarked by a pair of new entrants and several strong holdovers. "Ocean's 11" is shaping to hit a terrific $43,000 in three situations while "Psycho" is heading for a wow $38,000 opening stanza in three houses.

"Jungle Cat" looks to hit a big $10,000 at the 631-seat Fine Arts, but "One Foot In Hell" is only tepid $7,700 or near in two spots.

"Apartment" heads up the regular holdovers with a torrid $28,000 for second frame in four theatres. "From Terrace" should hit a fancy $19,000 for a fifth in four sites. "Pollyanna" is heading for light $13,000 in third lap at the Chinese.

On the hard-ticket front, "Ben-Hur" in 37th week looks to hit a smash $37,500 at Egyptian.

Estimates for This Week

Hillstreet, Hawaii (Met GAS) (2,752; 1,106) 90-$1.50—"One Foot in Hell" (20th) and "Trapped in Tangiers" (20th). Tepid $7,700. Last week, "Pay Or Die" (AA) with "The Rebel Set" (AA), $8,700 for both theatres.

Iris, Downtown, El Rey (FWC, SW, FWC) (625; 1,757; 861; 90-$1.50)—"Psycho" (Par). Great $38,000. Last week, Iris, "Time Machine" (M-G) $10,800. Downtown, "Rat Race" (Par) $3,200. El Rey, "Machine" $4,000.

Downtown Paramount, Pix, Wilshire (AB-PT, Prin, SW) (3,300; 756; 2,344; 90-$1.50)—"Ocean's 11" (WB) and "Platinum High School" (M-G). Mighty $43,000 or near. Last week, "Mary Magdalene" (Par) and "Ski Troop Attack" at Downtown Par and Pix $8,300 and $2,600, respectively. Wilbern, "Pay Or Die" (AA) and "Rebel Set" (AA), $4,400.

Fine Arts (FWC) (631; 90-$1.50)—"Jungle Cat" (BV). Big $10,000. Last week, "The Idiot," (20th), $5,900.

Orpheum, Fox Wilshire, Hollywood, Baldwin (Met-FWC-Rect) (2,213; 1,990; 756; 1,880; 90-$1.50)—"Apartment" (UA) and "Paris Holiday" (Par) (reissue). Torrid $28,000 or close. Last week, "Apartment" (UA) and "Cage of Evil" (Zenith) $37,300 total. Orpheum $6,800, Fox Wilshire, $8,500, Baldwin $12,600, Hollywood $9,600.

Chinese (FWC) (1,408; $2-$2.40)—"Pollyanna" (BV) 3d wk. Fair $13,000. Last week, $17,000.

Warner Beverly (SW) (1,358; $2-$2.40)—"Strangers When We Meet" (Col) 4th wk. Mild $8,000. Last week, $10,100.

Four Star (UATC) (868; 90-$1.50)—"Savage Eye" (T.L) 4th wk. Modest $1,500 in 5 days. Last week, $2,000.

Pantages (RKO) (2,813; 90-$2)—"Belle Are Ringing" (M-G) (7th wk). Fair $7,000 or less. Last week, $9,000.

Beverly, Vogue, Loyola, Los Angeles (Rect-FWC) (1,150; 810; 1,206; 2,017; 90-$2)—"From Terrace" (20th) 5th wk. Fast $19,000 or near. Last week, $29,500.

Hollywood Paramount (Rect) (1,408; 90-$2)—"Elmer Gantry" (UA) (7th wk). Firm $10,000. Last week, $14,000.

State (UATC) (2,404; 90-$1.50)—"Time Machine" (M-G) (2d wk). Fair $5,000 or near. Last week, $9,000.

Egyptian (UATC) (1,392; $1.25-$1.50)—"Ben-Hur" (M-G) (38th wk). Sock $30,500. Last week, $30,000.

Warner Hollywood (Cinerama Inc) (1,389; $1.20-$2.65)—"Search For Paradise" (Cinerama). Started 20th week Sunday (14) after big $16,600 last week.

Crest (Rect) (750; $1.25-$2)—"Carry On Nurse" (Gov) (23d wk). Lush $3,800. Last week, $4,000.

Carthay (FWC) (1,138; $1.75-$3.50)—"Can-Can" (20th) (23d wk). Fine $10,000. Last week, $9,500.

Music Hall (Rosenow) (720; $1.85-$2.25)—"I'm All Right, Jack" (Col). Hefty $7,000. Last week, $7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Ocean's' Wow 18G, Prov.; 'Psycho' 12G

Providence, Aug. 16.

"Ocean's 11" is giving the Majestic a mighty take to lead a fairly healthy town Monday (15), VJ day, is a legal holiday here-abouts and gave an extra boost. Strand's third round of "Psycho" is still hoffo. A big newcomer is the Albee's "From The Terrace." State's "Elmer Gantry," also new, shapes good.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"From Terrace" (20th) and "High Powered Rifle" (20th). Smash $10,000 or over. Last week, "Portrait in Black" (U) and "Too Soon To Love" (U) 3d wk, $5,500.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (8th wk). Still hot at $10,000. Seventh was $9,500.

Majestic (SW) (2,200; 75-$1)—"Ocean's 11" (WB). Huge $18,000. Last week, "Murder, Inc." (20th) and "Wind Cannot Reap" (20th), $8,000.

State (Loew) (3,200; 75-$1)—"Elmer Gantry" (UA). Good $9,500. Last week, "Bells Are Ringing" (M-G) (2d wk), $7,000.

Strand (National Realty) (2,200; 80-$1)—"Psycho" (Par) (3d wk). Boff $12,000. Second was $17,000.

'Ocean' Rousing $25,000, Denver; 'Mike' Big 12G, 'Terrace' Wow $16,000

Denver, Aug. 16.

First-runs generally are enjoying top biz here currently. "Ocean's 11" shapes mighty at Paramount to pace city while "For Love of Mike," on so-called world premiere, is rated excellent at the Denver. "From the Terrace" shapes wow at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (18th wk). Good $6,000. Last week, $5,000.

Centre (Fox) (1,270; $1-$1.45)—"From Terrace" (20th). Wow $16,000. Last week, "Pollyanna" (BV) 4th wk, $11,000.

Denham (Indie) (900; $1.25-$2.50)—"Ben-Hur" (M-G) (18th wk). Big $14,000. Last week, $14,200.

Denver (Fox) (2,432; $1-$1.25)—"For Love of Mike" (20th). Excellent $12,000. Last week, "Lost World" (20th) and "Operation Amsterdam" (20th) (3d wk), $9,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (13th wk). Big $4,000. Last week, $4,600.

Orpheum (RKO) (2,790; $1-$1.25)—"Huckleberry Finn" (M-G) and "Elephant Gun" (Indie). Oke $8,000. Last week, "Bellboy" (Par) and "Noose for Gunman" (UA) (3d wk), $6,700.

Paramount (Indie) (2,100; 90-$1.25)—"Ocean's 11" (WB). Mighty $25,000. Last week, "Hercules Unchained" (WB) and "Goof On Roof" (Indie), $14,000.

Teenie (Indie) (600; $1-$1.45)—"Strangers When We Meet" (Col) (2d wk). Trim $7,000. Last week, $12,000.

'OCEAN'S' GIANT, 'LOVERS' NSG

Chicago, Aug. 16.

Downtown cinemas are bidding for the season's best collective frames, adrenalized by the entry of "Ocean's 11" which looms giant $60,000 or better in first Chicago stanza. "Sons and Lovers" figures to pull a fair $14,000 in Cinestage initiator. Carnegie's "The Cousins" seeks good $3,800 on opener. Monroe's "Strangler of Bombay" looks nice $5,100.

State-Lake's "Pollyanna" paces holdovers with lofty second round coin. "From the Terrace" looks big in Oriental fifth.

"Started in Naples" is hitting a sorberoo total in Esquire second. "Lost World" shapes socko in third lap at the Woods while "I'm All Right Jack" is okay in second moveover frame at arty Surf.

"Portrait in Black" is lively in Roosevelt eighth. "The Apartment" is making a torrid showing in ninth United Artists stanza.

On hard-ticket scene, "Can-Can" notched nice 17th week at the Palace while "Ben-Hur" continued solid in 34th Todd session.

Estimates for This Week

Carnegie (Telem) (495; $1.50-$1.80)—"The Cousins" (Films Around World). Good $3,800. Last week, "Three Strange Loves" (Janus) 3 wks, $4,600.

Chicago (B&K) (3,900; 90-$1.80)—"Ocean's 11" (WB). Mighty $60,000. Last week, "13 Ghosts" (Col) (2d wk), $9,500 last 5 days.

Cinestage (Todd) (1,039; 90-$1.80)—"Sons and Lovers" (20th). Nice $14,000. Last week, "Pay or Die" (AA) (9th wk), $4,000 in 4 days.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Started in Naples" (Par) (2d wk). Sockeroo $15,500. Last week, record $25,300.

Monroe (Jovan) (1,000; 65-90)—"Strangler of Bombay" (Col) and "Electronic Monster" (Col). Good $5,100. Last week, "Cossacks" (U) and "S.O.S. Pacific" (U), $3,300.

Oriental (Indie) (3,400; 90-$1.80)—"From Terrace" (20th) (5th wk). Fancy $24,000. Last week, $32,000.

Palace (Indie) (1,434; $1.50-$3.50)—"Can-Can" (20th) (17th wk). Steady $20,000, or close. Last week, $21,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Portrait in Black" (U) (8th wk). Nice $12,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pollyanna" (BV) (2d wk). Lofty $28,000. Last week, $37,500.

Surf (H&E Balaban) (683; $1.80)—"I'm All Right Jack" (Col) (m-o) (2d wk). Okay $3,700. Last week, $5,500.

Todd (Todd) (1,089; $1.75-$3.50)—

(Continued on page 14)

B'way Biz Booms; 'Song' Terrific 205G, 'Ocean's' Mighty 133G, 'Portrait' Hot 31G, 'Psycho' Wow 52G, 'Lovers' 35G

Even though the weather turned hot and humid Monday (15), a mild and dreary weekend plus some new blockbuster product are making the current session at Broadway first-runs a very bright one. Top coin total is going to "Song Without End" plus stageshow with smash $205,000 likely for initial week at the Music Hall. Opening day came within a few hundred dollars of the non-holiday high for an opening day, a mark established by "North by Northwest." Week also is just below the "North" opening week record.

"Ocean's 11" wound up its first stanza at the Capitol with a mighty $133,000 or close, near the alltime peak for straightfilm policy. "Sons and Lovers" is holding with a big $19,000 in second round at the Victoria and $16,500 at arty Beekman. "13 Ghosts" looks like lively $22,000 in second Forum session.

"Portrait in Black" still is boff $31,500 for third round at the Palace. "Psycho" looms smash $35,500 at the DeMille in current (9th) frame and great $16,500 at arty Baronet in same week.

"From the Terrace" looks to hold with big $44,000 in fifth session day-dating Paramount and arty Murray Hill. "Strangers When We Meet" held very near the previous week to land sock $26,000 in seventh frame at the Criterion.

"The Apartment" is edging ahead of the eighth round to land a smash $27,000 in ninth week at the Astor. It was great $14,000 or near at the arty Plaza where day-dating. Strength at the Astor indicates it may go perhaps another month at that house.

"Lost World" finished its run last night (Tues.) at the Warner with a fair $14,000 for 6-day fifth session. "Time Machine" preems today (Wed.).

"Ben-Hur" looks to hold with great $54,000 in 39th stanza at the State while "Can-Can" was big $28,000 or near in 23d frame at the Rivoli.

Estimates for This Week

Astor (City Inv) (1,094; 75-$2.50)—"Apartment" (UA) (10th wk). Ninth round ended last night (Tues.) was smash $27,000 as against $26,000 for eighth week.

Capitol (Loew) (4,820; $1-$2.50)—"Ocean's 11" (WB) (2d wk). Initial stanza finished last night (Tues.) soared to mighty $133,000 or near. In ahead, "Elmer Gantry" (UA) (3d wk-6 days) $20,000.

Criterion (Moss) (1,671; 90-$2.40)—"Strangers When We Meet" (Col) (8th wk). Seventh round ended last night (Tues.) was sock $26,000 after $26,500 for sixth week.

DeMille (Reade) (1,658; 90-$1.80)—"Psycho" (Par) (9th wk). This round ending today (Wed.) is heading for wow $35,500 after $37,800, considerably over hopes for eighth week. Holding, of course.

Palace (RKO) (1,642; 90-$2)—"Portrait in Black" (U) (4th wk). Third session completed last night (Tues.) was boff $31,000 after $33,000 for second.

Forum (Moss) (913; 90-$1.80)—"13 Ghosts" (Col) (2d wk). First holdover stanza winding tomorrow (Thurs.) is heading for sturdy $22,000 or near after $27,000 for opener. Stays indef.

Paramount (AB-PT) (3,665; $1-$2)—"From the Terrace" (20th) (5th wk). This week ending tomorrow (Thurs.) looks like big $35,000 as against $34,000 for fourth week. Continues for some time.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Song Without End" (Col) with stageshow. Initial stanza ending today (Wed.) looks to hit mighty $205,000. Stays naturally. In ahead, "Bells Are Ringing" (M-G) and stageshow (7th wk), $145,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Can-Can" (20th) (24th wk). The 23d round completed last night (Tues.) was loud $26,000 for 14 shows. The 22d week was $26,500 for same number of performances.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (39th wk). This stanza ending today (Wed.) is heading for wham $54,000 for 14 performances after $55,500 for same number of shows last week. Continues indef.

Victoria (City Inv) (1,003; 50-$2)—"Sons and Lovers" (20th) (3d wk). Second round ended Monday (15) was solid $19,000 or close after $25,000 for opener.

Warner (SW) (1,416; 90-$2)—"Time Machine" (M-G). Opened today (Wed.). In ahead, "Lost World" (20th) (5th wk-6 days) fair $14,000 or near after $16,500 for fourth full week.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Psycho" (Par) (9th wk). This round finishing today (Wed.) looks like great $16,500 after $17,200, over hopes, for eighth week. Continues indefinitely.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (14th wk). The 13th frame completed Sunday (14) was solid $9,500 after $10,000 for 12th week.

Beekman (R&B) (500; $1.20-$1.75)—"Sons and Lovers" (20th) (3d wk). Second round ended Monday (15) was hoffo $16,500 after new record of $19,000 for first week.

Fifth Ave Cinema (R&B) (250; $1.25-$1.80)—"Marie Octobre" (Loper). Opened Monday (15). Last week, "Rest Is Silence" (Indie) (2d wk), was thin $1,900 after $2,700 opener.

Normandie (T.L) (592; $1.25-$1.80)—"Jungle Cat" (BV). Opened today (Wed.). In ahead, "The Idiot" (20th) (4th wk), was sad $3,000 in six days after $4,500 for third.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Man In Cooked Hat" (Show) (10th wk). Ninth round finished Monday (15) pereed to big $9,500 after $8,700 in eighth week.

Guild (Guild) (450; $1.$1.75)—"I'm All Right, Jack" (BL) (17th wk). The 16th stanza ended Sunday (14) pushed to sock $12,500 after $11,000 for 15th week. Obviously, the long lines at adjacent Music Hall did not harm biz.

Murray Hill (R&B) (565; 99-$1.80)—"From Terrace" (20th) (5th wk). This session ending tomorrow (Thurs.) is heading for big $9,000. Fourth was $11,000.

Paris (Pathe Cinema) (588; 90-$1.80)—"Trials of Oscar Wilde" (Indie) (8th wk). Seventh round

(Continued on page 14)

'Terrace' Smash $20,000, Det.; 'Hell' 16G; 'College' 12G, 2d, 'Psycho' 29G, 3

Detroit, Aug. 16.

Biz continues brisk with strong new product aiding some stout holdovers. "From the Terrace" is great at the Mercury, while "One Foot In Hell" looks good at the Fox. "Psycho" stays sensational in third round at the Palms. "Strangers When We Meet" looks solid in second session at the Michigan.

Among long-termers, "Ben-Hur" is wham in 26th stanza at United Artists. "Windjammer" sails strongly in 21st round at Music Hall. "Can-Can" is hotsy in 11th frame at the Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.40)—"One Foot in Hell" (20th) and "Glass Tower" (Ind). Good $16,000 or near. Last week, "Murder, Inc." (20th) and "Ma Barker's Killer Brood" (Ind) (2d wk), $9,000.

Michigan (United Detroit) (4,000; $1.25-$1.40)—"Strangers When We Meet" (Col) and "Danube" (Col) (2d wk). Socko $19,000. Last week, $22,000.

Palms (UD) (2,561; $1.25-$1.40)—"Psycho" (Par) (3d wk). Giant $29,000. Last week, $33,000.

Madison (UD) (1,408; $1.50-$3)—"Can-Can" (20th) (11th wk). Strong $15,000. Last week, $16,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.40)—"College Confidential" (U) and "Chartroose Caboose" (U) (2d wk). Still big at $12,000. Last week, $15,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Bells Are Ringing" (M-G) (6th wk). Oke $6,500. Last week, $7,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (26th wk). Big $20,000. Last week, $21,800.

Music Hall (Cinerama Inc) (1,200; $1.55-$2.65)—"Windjammer" (NT) (21st wk). Fine $30,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.40-$1.65)—"Expresso Bongo" (Cont) (2d wk). Oke $4,000. Last week, $7,500.

Mercury (UM) (1,470; $1-$1.40)—"From Terrace" (20th). Great $30,000. Last week, "Pollyanna" (BV) (5th wk), $7,000.

Italo Film Industry Chief Tries To Sooth Yank Fears of Heavy Taxes; U.S. Prods. Move Pix to Other Lands

Rome, Aug. 9.

Emil Minaro, head of Italian film industry's ANICA association, this week deplored the "excessive fear" of so-called double taxation which has caused some American makers to move some productions and co-productions previously slated for Italy to other countries. Double taxation case to date principally affects (or could affect if it is passed by the Italian Finance Ministry) "Ben-Hur," MGM and similar pix made in Italy by a foreign-based company. Newly proposed levy would tax the film on world-wide basis as an industrial product, in addition to transitional taxes due, and this obviously could come rather high. At the same time, if enforced, such a ruling would place a permanent damper on any future foreign producing in this country.

Minaro said the double taxation matter was now in the hands of the new minister after the recent change of government, who should definitely decide on the application of the proposed levy or if not to apply it. At the same time, however, the Italian production hopper felt it highly improbable that even if the tax were elected, it would affect co-productions with totally Italian companies. In any case, and even should the proposal go into effect for "foreign" productions made in Italy, he and his office would make a determined stand and fight the case out against the Finance Ministry.

The ANICA official admitted that several Yank films, at least three of them from 20th-Fox, had been shifted to other areas because of fear of the possible enforcement of the tax. Among these is 20th-Fox's multi-million-dollar "Cleopatra."

Although Italian studios are currently brim-full with local and foreign-linked productions, Minaro expressed the belief that in the long run, fear of the still unclear tax move could result in an unfortunate trend away from Italian-based productions, especially by American companies. Of course, that could hurt in such sectors as employment labs and other facets of local productions ventures.

However, foreign producers continuing with local filmmakers on co-productions need have no fear, Minaro felt, and at the same time could take advantage of the financial and accorded local pix.

'Hercules' Still Going At Record Brit. Gait

London, Aug. 16.

"Hercules Unchained," Steve Reeves starrer which is getting the Joseph Levine exploitation treatment on exhibition here, continued its record-breaking gross during the first leg of its London release in the north and northwestern area. Its opening day's take on the Associated British circuit was $21,000, substantially ahead of any picture this year. That record figure was actually duplicated the following day.

The complete box figures are carefully kept by industry insiders are now suggesting that Levine's estimate of U.K. gross to date, the highest ever, may be exceeded. Last year's top grosser in Britain, "Carry On Nurse," just topped the $[illegible] mark.

And "Hercules" may top it. The local industry was startled to an earlier Hollywood commentator to the London Evening News, a Twentieth poll ranking just under $10,000,000. This is the first time a display of this magnitude in color has been revealed in a London national paper.

Zanuck Back in London For Work on 'Gamble'

London, Aug. 16.

Darryl F. Zanuck, his director Richard Fleischer and his stars Juliette Greco, Stephen Boyd and David Wayne, arrived in London at the weekend from Almeria for three weeks of filming at Twickenham Studios on "The Big Gamble."

Filming will wind in London after 11 weeks of production in Paris, Dublin, the south of France and Africa.

Sodom Is My Land

Hollywood, Aug. 16.

Herts-Lion International prexy Ken Herts has written Joe Levine protesting latter's plan to release in the U.S. a pic titled "Sodom & Gomorrah," which Levine is to produce with Titanus Films of Italy.

Herts claims MPAA title registration priority. He also has bought film rights to a 1935 book by the late Max Knepper, of same title dealing with the wicked cities chronicled in the Bible.

Mexico Must Go in For Co-Prods. to Win World Market Say Top Execs

Mexico City, Aug. 9.

Mexico must follow the example of major world film production centers in concentrating on co-productions as a "basic step" in expanding its national industry, according to the consensus of opinion of such leading Mexican producers as Oscar Brooks, Abel Salazar and Benito Alazraki. Even the official attitude is that co-productions are the indicated medium for improved placdating of Mexican films in the world market. Federico Heuer of the Film Bank has said Mexico should think in terms of product aimed at European markets and that co-production activity should be sharply stepped up.

The Film Bank Heuer indicated, is willing to finance co-production activity with Spain, Italy, Germany, France and other areas, with the only qualification being that scripts presented have high quality standards and with production, direction, stellar teams that will facilitate easy co-operation of budget investments. This opening of federal purse strings for co-productions is a new policy for the Film Bank.

Abel Salazar, who has cautioned for a "careful policy" in co-productions, to avoid unilateral benefits as was the case with "The Proud Ones," co-produced with France but where the part brought more financial benefits to the French, said that while many producers talk hopefully of co-productions with Hollywood this is a far-fetched dream. The general Hollywood script is unsuitable in Latin America, and vice versa, he claimed.

Producer Oscar Brooks has been talking with producers in France, Spain and Italy on possible co-production deals. Brooks has suspended all his producing here until he has lined up co-production projects.

A new as yet unnamed film, with a capitalization of $40,000 dollars, has been set up by a trio of luminaries including director Fernando Cortes, Mario Spector and Jose Manuel de Cote. Aim of the group is to co-produce with Spain, Brazil, Argentina, Italy and Venezuela.

As an initial effort, Cortes said the first co-production with Brazil will be "God Does Not Want Diamonds," an original by Eduardo Enrique Rios on exploitation of diamonds in Brazil. Star of this one is to be Pedro Geraldo, who was in "I, Sinner."

Another ambitious project is a musical to be a film-television co-production, including Mexico, Argentina, Venezuela, Cuba and Puerto Rico.

Hammer Readies Pic On Shooting Down Planes

London, Aug. 9.

Though uncovered months before either the U-2 or RB-47 incidents, Hammer Films fortuitously is first in the field with a film depicting the shooting down of Western planes over Red territory.

The espionage thriller, "Visa to Canton," directed by Michael Carreras and scripted by Gordon Wellesley, describes the shooting down by two MiGs of a plane while on a flight from Bangkok to Formosa. The film, made in color, stars Richard Rawlhart, Athene Seyler and Lisa Gastoni.

The Prague Slant On British Star's Award

London, Aug. 9.

Following the Czech prize that Sir Laurence Olivier copped for his performance in "The Entertainer," at the Karlovy Vary Film fest, came a solemn comment in the Evening Prague.

It explains that Olivier gives a remarkable study of a man driven to despair by the oppressive conditions of contemporary England, where society is in complete disruption.

Venice Festival: 12 Jury, 14 Pix

Venice, Aug. 16.

Venice expects about 500,000 pressmen, about the same number as last year, at its film festival, Aug. 24-Sept. 7. As per tradition, there will be again retrospectives, this time English features of 1940-1945 and a series of D. W. Griffith.

The 12-man feature film jury is composed of (alphabetical order): Marcel Archard (France), Robert Aldrich (U.S.), Peter Baker (U.K.), Luis Berlanga (Spain), Sergei Bondarchuk (Soviet Union), Louis Chauvet (France), Antonio Pugliese (Italy), Jaime Potenze (Argentina), Mario Praz (Italy), Jerzy Toeplitz (Poland), Alfonso Tofanelli (Italy) and Samuel Newman (U.S.). A third American is found in the documentary film jury, Sidney Meyers. Tele jury includes Claudio Bertieri (Italy), Bretislav Poter (CSR), François Reichenbach (France), Karel Reisz (U.K.) and Nesto Cerani (Italy).

Fest will be opened by roadside competition: the French ballet film, "Un deux, trois, quatre," by Roland Petit.

The 14 films entered here are: "Adua e le compagne," "I Delfini," "La lunga notte del '43," "Rocco e i suoi fratelli" (all Italian), "Le passage du Rhin," "Le voyage en ballon" (both French), "The Apartment" (U.S.), "Hulubiro" (GSR), "Kanyar" (Poland), "Leningradskoe Nebo" (Soviet), "Nagon No Joken" (Japan), "Rat" (Yugoslavia), "Tunes of Glory" (U.K.) and "Schachnovelle" (W. Germany).

Ready to Set Prod. For 'Babylon' in Europe

London, Aug. 9.

George Glass and Walter Seltzer are due in London from Paris on Aug. 15 to finalize plans for their upcoming production of "The First Train to Babylon." That will be one of two concurrent productions to be filmed by Glass and Seltzer in Europe. The other feature, "Paris Blues," is to roll in the French capital.

"Babylon" is to be lensed at the Associated British Elstree Studios and production has been brought forward to Oct. 2. Michael Anderson is to direct and Gary Cooper will star. The cast will include many who worked with Glass and Seltzer—and Michael Anderson—on "Shake Hands With Devil," which they made two years ago at Arthur Studios.

"Paris Blues" is set to start Oct. 17, with Martin Ritt directing and Paul Newman and Sidney Poitier in the leads.

Japanese Opera Set For Tour of Europe

Tokyo, Aug. 9.

Japanese opera, long in semi-obscurity, will see some daylight next spring when two companies are shedded to tour Europe. Fukiwara Opera Troupe is due to play England and the Continent starting in March for about 11 weeks with 55 performances including "Madame Butterfly," "The Mikado" and an original piece, possibly "Yasuru," by Ikuma Dan. Handling this first European tour by a Japanese opera company will be British impresario Harry Lowe. The company making the tour will have 28, including a 12-member choral group. Kunie Imai, first Japanese soprano to sing at the Met, may join the troupe.

At about the same time, the Nikikai Company will be making an eight-week tour of 48 performances under contract with the Champs Elysees Theatre in Paris.

Inside Stuff—International

When Soviet actor-director Sergei Bondarchuk recently visited the U.S. in connection with the opening of the Russian cultural exchange pic, "The Cranes Are Flying," he says he asked a Hollywood producer why so many banal films were produced in the United States. The reply, according to an article which appeared in Soviet Screen, "We are in our country that you've got to talk a fool's language to a fool."

Bondarchuk goes on to say, however, that these "principles" do not reflect the opinions and views of all the American film producers. "There are quite a few among them who are striving to make real, vivid works of art. But unfortunately, there is also a considerable group of unprincipled, business-minded producers. It is to be regretted that some of them, obviously endowed with talent, are inspired chiefly by financial considerations. An actress told us that she was looking forward to the time when films would advertise intellect rather than hips. We could well understand the bitterness of her tone."

The actress is not identified by Bondarchuk. Elsewhere his article describes a visit to the set of Vincent Sherman's Warner release, "Ice Palace," where the Soviet delegation was very impressed by the "scrupulousness" with which the sets had been made, and a number of U.S. films which they saw. Most impressive to them was Cole's "Lust Angry Man," including Paul Muni's performance. Star emphasizes cordial reception received by his group everywhere, and makes special point of expressing appreciation to Eric Johnston, prexy of the Motion Picture Assn. of America.

U.S. concert pianist Rosalyn Tureck said, in a letter to the Times of London, that she has cancelled a tour of South Africa because of racial discrimination there. It was a painful decision, she said, "yet to sanction oppressive practices of a nation by accepting concerts, money and general applause in that nation is personally unendurable and seems to me to weaken a link for those of us, throughout the world, who are striving for greater freedom and humanity."

French Pique Over Karlovy Vary Fest

Czech Event Called Addicted to Apple-Polish Of Fellow Communists

Paris, Aug. 16.

Returning French filmites and press people from the recent Czechoslovakian film festival at Karlovy Vary are split as to its (a) importance and (b) necessity. French felt insulted when they received no prize, since there were many obvious political sops handed to "Comrade" countries, and refused to attend the prizegiving ceremonies. A hasty, last minute special prize to appease the French did not help very much. Karlovy Vary ran this year (July 9-24) and will ostensibly alternate with the Moscow Film Festival every two years.

Though recognized by the Federation of International Associations of Film Producers, many are against Karlovy Vary, arguing that after Locarno (Switzerland) and San Sebastian (Spain), there is not much left for Karlovy Vary. The absence of stars and real commercial possibilities also limit the Czech event.

Czechs sent their top pic "Romeo, Juliette and Shadows" to San Sebastian where it won the Grand Prix and also scored at Locarno with "Mr. Superior Principle."

Some French journalists maintain that the official French entry "One Does Not Bury Sunday" was never in the running for a prize and the other, "I, A Negro," had already won a prize in another fest and was in by mistake. Latter finally got the special anti-the-French prize.

Grand prix was won by a Russian pic "Sensya," which, many think, would not have had a chance in Cannes or Venice but is a good pic, sans propaganda, with humor and drama evenly laced in a tale of an orphan.

West Germany's "Roses for the Judges," of Wolfgang Staudte, on ex-Nazis in present day government circles in Germany, got a prize as did another Russo pic, "Living Heroes," made in Lithuania by young pic makers. An award went to a Rumanian reminiscence pic, "Danube," considered the best to come from this country since the war. There was a special nod to Roberto Rossellini's Italo "Blackout in Rome" and the obvious political award to China's "Composer Nie Er" as top biographical pic.

Hammer Films Sets 5 Pix

London, Aug. 9.

Hammer Films has announced the next five subjects which it will make for world release through Columbia. First on the roster, starting shortly, will be "The Rape of Sabena" dealing with the Spanish Inquisition. It will be produced by Michael Carreras.

Next on the shed will be "Hell Hath No Fury" from an original by Jimmy Sangster who will also produce with Seth Holt as director. The unit will go to the South of France for two weeks locations before filming interiors at Hammer's Bray studios.

Yank Film, 'Blood,' Wins Top Prize as Moppet Production at Venice

Venice, Aug. 9.

James B. Clark's "Flemish Blood" gave the U.S. the Venice Grand Prix for Children's Films at the 12th moppet event which ended here last week. A special jury prize went to the Czech selection. Motivation of the top prize award was "for economic importance of the production for the notable technical perfection, for the richness and propriety of the filmic language used, and for the high values and ideals suggested to youth."

Bronze medal also went to the Yank entry "Minute and Half Man." A large portion of the children's awards went to pix submitted by curtain countries.

"Pan Boy of Two Worlds," submitted by Denmark, won a prize as the best recreational pic for children at the same fest.

An Italian entry, "Piccola Arena Cantilena" won the top prize Lion of St. Mark at the 11th Venice Documentary Fest. Two Yank entries, Shirley Clarke and Robert Hughes' "Fear Disguised" and Donald B. Hyatt's "Mark Twain's America," won special jury diplomas. A large number of other prizes were given in various categories including one for the best avant garde pic, to Norman Mac Laren for "Vertical Lines and Horizontal Lines" (Canada).

Two other Venice events, the prize for the best European Film and the kudo for the best newsreel, went unawarded when respective juries found quality in both categories wanting.

Shipman & King Net Off

London, Aug. 9.

A small drop in the net profit of Shipman and King Cinemas is reported for the 53 weeks ended last April 2. Net declined from $364,858 to $340,074, before allowing for taxes.

The dividend on ordinary stock is being maintained at 8%.

Marsh Prowls Europe

Cleveland, Aug. 16.

W. Ward Marsh, film critic for Cleveland Plain Dealer, is making a business's tour of Europe's film studios and writing a series of newspaper articles on Hollywood pictures being made overseas.

During his six week safari he is visiting Britain, France, Germany and Italy. Now dean of American critics, Marsh has been on staff of Plain Dealer since 1915.

Germany Seen as Key to Films In European Common Market

Paris, Aug. 16.

Up to now the assumption in film circles has been that West Germany wants complete elimination of governmental subsidies in France and Italy before they will go all the way in the Common Mart with films. The Benelux countries, though nominal producers, are also involved. But now it's reported that German producers want government help, too, to put them on an even footing with the others and ease coproduction problems. They think that this will mean eventual doing away with all pic barriers between the countries.

France and Italy are slowly cutting out Film Aid over a period of years. Hence, now the German attitude is being watched. This also brings up the question of quotas since Germany recently practically abolished them so as to purportedly hasten like steps in quota-conscious France. Now observers feel this is a prelude to the eventual global quota setup between CM countries.

In keeping with this seems to be the recently signed French-German Film Accord, to run until December of 1961, which gives the French 35 film visas there instead of 30 plus extra ones for all German Film Accord, to run until December. And coproductions will be stepped up since France will get two visas for each coproduction instead of one as heretofore.

The German UFA's growing connections in French distrib and exhib are also indications of Germany's determination to get greater foreign acceptance though surpassing the other CM countries in the solvency of its own films at home.

Last year French take in Germany was over five times that of the German gross in France. New awards and approaching CM curbing of barriers without requiring 50-50 technical setups on all coproductions may also hasten more of these, and thus greater German exportation and vice-versa gains for France.

New Holdover Figures On Key Product Mulled For Major Mex Houses

Mexico City, Aug. 16.

The matter of new tops for films in exhibition is once again coming up for revision, prior to the signing of a new two-year contract by Peliculas Nacionales with the two major exhibition chains, Theatre Operating Company and the Gold Chain. Last June 30 saw expiration of a 10-week trial period where former tops of $3,600 for five days, to insure carry over into a second week, were boosted to $5,200 for first-runs.

In general, Mexican product could not achieve these boxoffice tops, with the result that of eight native pictures released in the test period, only two were able to make the second week. The producer stand is that if exhibitors insist on excessive tops, this will use up the reserve of films in cans. While this is commendable in a way, it is financially unremunerative for producers, for only one week at a first-run produces meagre profits.

Peliculas Nacionales may ask for a reduction of tops to old levels, or seek another solution with exhibs.

Most Mexican pictures are not strong enough to draw a minimum of $5,200 in five days. There are exceptions, of course, like "Macario," which drew $20,000 in its first week's showing at Alameda Theatre. "Quinceaneera" ("15") also hit $16,000 in its first week at the Variedades. But these are exceptions, however, to the rule.

Producers also want a lowered top because they still are aiming for more exhibition time, to wrest away dates cinched by Hollywood distributors.

Cooper Peddles Ames

Omaha, Aug. 16.

Cooper Foundation last week sold its Ames Theatre here and adjoining store buildings to Crestwood Realty Co. for $50,000. It's doing a supermarket.

House had been shuttered for a couple of years though used sporadically by local drama groups.

'Tunes' British Entry At Venice Festival

London, Aug. 9.

"Tunes of Glory," starring Alec Guinness and John Mills, officially confirmed as the British entry at the Venice Film Fest. Pic was chosen a few weeks ago by the selection committee set up by the British Film Producers Assn. and the Federation of British Film Makers, but under rules, had to be confirmed by the Venice authorities.

"Glory," which is a United Artists release, was produced by Colin Lesslie and directed by Ronald Neame. It is hoped that Guinness may be able to attend the Venice presentation, providing the film is screened on a Sunday. He is, of course, currently starring in "Rosy" at the Haymarket Theatre, and could not get away at any other time.

'Old Wave' Films To Venice Fest

Paris, Aug. 16.

After the hogging of most top level film festivals by the "New Wave" of filmmakers the last two years, the old guard of French local directors will finally get a fest hearing at Venice, Aug. 24-Sept. 7. Some sources feel this is indicative of the more conservative line of the new Venice directorate and others that the "Wave" has had its day.

Official French pix at Venice will be Andre Cayatte's "Le Passage Du Rhin" ("Crossing of the Rhine") and Albert Lamorisse's "Le Voyage En Ballon." Both have won fest kudos before. Cayatte, an ex-lawyer, is noted for pix like "Justice Is Done" and "We Are All Murderers" while Lamorisse is known for verb short features as "The Red Balloon" and "White Mane."

"Rhine" is about a Frenchman who had been a prisoner of war in Germany during the last war and decides to go back to find a German girl there. "Ballon" is about a little boy's ride across France in a balloon.

France will also have a third pic among the 14 feature films shown at night but it will be out of competition. It is "Un, Deux, Trois, Quatre" (One, Two, Three, Four) based on four Roland Petit ballets with Zizi Jeanmaire, Moira Shearer and Cyd Charisse. With Italy having four official entries, France two, and the U.S. and other countries one, some Yanks feel the Venice Fest again shows logrolling between France and Italy.

It is also felt here by some that Italy, as the host nation, is overdoing a good thing in giving itself four entries. Last year, Italy had three and took the lion's share of the awards. Rene Wheeler, another French eldtimer, will have his "Ecstacy" in the Information Section and no "Wave" pix, though there are a flock of new ones waiting, none have been mentioned as yet as possible Info entries.

SPIO Denies German Pix All Lose Money

Wiesbaden, Aug. 16.

SPIO, the top film industry organization of West Germany, has denied the widely-quoted remarks of Baron Karl Emil Schulte who spoke at the recent general convention of Bavaria Filmkunst Corp. Schulte charged that every German film has an average loss of approximately $90,000. Also that the competition of tele plus the dwindling cinema business has brought the German film industry to this extremely critical point.

SPIO claims it's impossible to determine the "average loss" of German films because of varying costs, and because of some government supports for outstanding films. SPIO denied that Schulte was accurate when he said that about 30% of all the film theatres in West Germany would shut down in the next few years.

Distrib Merger in France

Paris, Aug. 16.

Two of the top distributor film orgs here, Pathe and Cinedis, have formed a third setup, Pathe-Cinedis, which will be charged with setting up deals with producers for the Pathe and Cinedis programs as well as looking into foreign distribution of these pix. This new setup also will looksee coordination between both companies where they may split distrib locally or abroad and any possible production investments that may be made.

Georges Lourau will head Pathe-Cinedis with Rene Bezard assisting. This may be a precedent in streamlining the film biz picture here which has too many producers and distrib for the average 130 pix produced every year.

See Aussie Majors Near Agreement With Indies Over Blanket Dating

Sydney, Aug. 9.

Mooted legislation to incorporate independent exhibitors on blanket release of top pictures here looks like being halted with an agreement between the parties concerned looming. The major circuits' playing a blanket release policy here are Hoyts, Greater Union Theatres and Metro. Trio, apart from operating city key houses, the three also have powerful suburban circuits. Independent exhibs approached the government many months ago protesting that blanket release in their territory by the major chains, backed by key distributors was crippling their boxoffice. They contended they were not able to compete with the first-release fare. Indies pressed for stoppage via the government.

Powwows recently held between the loops, distributors and independents point to a pipe of peace being smoked to halt political interference in the film biz.

Understood that the following terms have been offered the independents:

(1) Hoyts, Greater Union and Metro to retain initial week of blanket release via own houses.

(2) Independents to be included with the loops in second and subsequent weeks of blanket playdates.

(3) Indies would pay same percentage for the blanket policy as loop houses to distributors.

(4) Independents to increase admissions to the same levels as loops' rates.

(5) Indies to pay same percentage of advertising costs on the same basis as big chain houses.

Present understanding is that the indies will greenlight the proposition within the next two weeks.

Norm Prescott's European Animation Film Project

Boston, Aug. 16.

Norm Prescott, former disk jock on WNEW, N.Y., and WBZ, Boston, and former veep with Joe Levine's Embassy Pictures Corp., on "Hercules" and "Hercules Unchained," is now veep in charge of exploitation of Pleasure Island, the $4,000,000 family amusement park in Wakefield, Mass. He's also going into animated film production.

Prescott, who has set up Norman Prescott Productions, flys to Brussels Sept. 9 to supervise start of production on his first full length color Cinemascope animated film, which will also be a tv pilot. As yet untitled, the film deals with a new cartoon character adventure series.

The film is being made in Zurich, and Prescott will spend three weeks in Europe with his animation director and is bringing his own music, dialogue and sound effects track, story board and predirected exposure sheets with him. He plans to launch the production immediately and get the cells into work. He hopes to make several European deals for the film with several meetings set up, and will have the film ready by Jan. 1, 1961, for Easter release in the U.S.

WEINBERG-TITLED IMPORTS

Herman G. Weinberg has completed English titles for two new Italian imports. Roberto Rossellini's "General della Rovere" and Mario Monicelli's "The Big Deal."

Continental Distributing will release "Rovere" in the U.S. and United Motion Picture Organization will handle "Deal."

Aug. Bank Holiday Booms London; 'Psycho' Giant $24,000, 'World' Wow 25G, 'Terrace' Sock 14G, 'Pompeii' 18G

London, Aug. 9.

The August Bank Holiday weekend gave a powerful lift to West End first-run biz, with the seasonal boom notable for the number of house records it set. "Last Days of Pompeii" established a new all-time high at the London Pavilion on first week, being fast $18,000 in second.

"Psycho" shapes wow $24,000 and maybe a new record on first at the Plaza. "The Apartment" at the Leicester Square Theatre, which hit a new high in opening round, looks to hold near this figure in second week with a great $18,000. Also in the record class is "Pollyanna" with a new opening week high at Studio One. "From the Terrace" looks smash $14,000 in first at the Carlton.

Other major holiday winners included "Lost World" which is heading for a mighty $25,000 at the Odeon Leicester Square in first stanza and "The Entertainer" which shapes fine $14,000 in second sesh at the Odeon, Marble Arch.

Among the longrun champs, the standout hits were "Ben-Hur" with over $35,800 in its 33d week; "South Seas Adventure," with better than $26,000 in 40th Casino frame; and "South Pacific," with $25,800 in its 121st week at the Dominion.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) —"Inherit Wind" (UA) (5th wk). Steady $8,800. "There Was A Crooked Man" (UA) follows Sept. 1.

Carlton (20th) (1,138; 70-$1.75)— "From Terrace" (20th). Smash $14,000 or over. "Let's Make Love" (20th) set to follow Aug. 25.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (40th wk). Socko $26,000.

Columbia (Col) (740; $1.05-$2.50) —"Suddenly Last Summer" (Col) (13th wk). Big $8,400. Last week, $11,500.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (121st wk). Great $25,800.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (33d wk). Mighty $35,800 for 13 performances.

Leicester Square Theatre (CMA) (1,378; 50-$1.75) — "Apartment" (UA) (3d wk). Wow $18,000. Record breaking $21,500 in second week.

London Pavilion (UA) (1,217; 70-$1.75)—"Last Days of Pompeii" (UA) (2d wk). Heading for fancy $18,00. Opener was $20,000, new high l.a.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (20th wk). Fine $9,600.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "Lost World" (20th). Great $25,000 or near looms.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"The Entertainer" (R-L) (2d wk). Fine $14,000 or near. Opening week, $19,000.

Plaza (Par) (1,902; 70-$2.10) — "Psycho" (Par). Initial round likely will hit giant $24,000, and maybe a new high for house. First day was capacity.

Rialto (20th) (592; 70-$1.20) — "Sons and Lovers" (20th) (3d wk). Great $7,000. Second, $8,100.

Rio (M-G) (432; 70-$1.75) — "Village of Damned" (M-G) (8th wk). Steady $4,500. Seventh was $5,200. "Dentist in Chair" (Renown) set to follow.

Studio One (Indie) (556; 50-$1.20) — "Pollyanna" (Disney). Great $8,100, new opening week high for theatre.

Warner (WB) (1,785; 70-$1.75) — "Nun's Story" (WB) (reissue). Stout $15,500, and above average for return date. Pic is now playing grind at normal scale. It was on two-a-day at upped prices on initial engagement.

Franco-Japanese Cultural Exchange Cooling Off

Paris, Aug. 9.

The French government's culture department has cooled off its romance with Japan. Jean-Louis Barrault's company has just returned from a successful tour there and was to be followed in the next few months by the Colonne Orchestra and the ballet of the Paris Opera. Latter has now been cancelled without explanation, but the orchestra still may make the trip in April, 1961.

Phillipe Erlanger, who picks up all the tabs for the French government on these "cultural jaunts", diplomatically says that he has nothing to say.

'Fanny' French Filming Near End

Paris, Aug. 16.

Josh Logan is back from location and into the last weeks of shooting on "Fanny" (WB), starring Horst Buchholz, Charles Boyer, Maurice Chevalier and Leslie Caron. He is pleased with the color obtained from the exterior in Marseille and with the crew and cast. Logan stipulates that this film could only have been made on the spot to get its true flavor.

He points out that pre-war Marseille had to be obtained as a framework for this Yank filmization of the Marcel Pagnol legitter. Though only half of the old port is still intact, this was handled by shooting all reverse shots in another town nearby, Chabile, which had houses resembling the other side of the port.

To get the freewheeling Marseille spirit, Logan felt it was not necessary to do it with a rich, southern sing-song accent but rather by showing the way of living as well as the personality of these dynamic, emotional people. In this way, he feels the film is true to its original and will not jar the French, especially since it had been made in France.

Though there were some difficulties with authorities in Marseille, Logan found cooperation and technical facilities fine. Author Pagnol was a frequent visitor in Marseille and sometimes comes to the Paris studio to looksee the American version of this work.

Romain Gary, Francaise Consul in L.A., Set Many Scripts, In Both Lingos

Paris, Aug. 9.

Romain Gary, French Consul in Los Angeles and a writer, is in Paris to huddle with Sam Taylor who is adapting Gary's "The Promise of Dawn" into a play slated for Broadway next season. Taylor is also scripting "Time on My Hands" (UA) which Anatole Litvak will make here in September with Ingrid Bergman and Yves Montand. Latter is based on Francoise Sagan's "Do You Like Brahms?"

Gary will also wind a play, "The Last Johnny," his first, which he intends having mounted here in French next year. It takes place in the U.S. and is purportedly about a young Yank idealist who wants to save a world that does not require saving. Gary also has a new movie in English, "The Star Eater," but has told the press he will not sell film rights unless he can have a say in its final screen form. He is not content with the U.S. pix made from "The Roots of Heaven" (20th) and "The Colors of the Day" (20th) but has hopes for "Lady L" which George Cukor will direct with Gina Lollobrigida and Tony Curtis.

Gary writes alternately in English and French, depending on whether the work calls for it, for the enormous vocabulary of English is a better narrative language, usually for novels.

'Hercules' Opening Sunday Big in 30 ABC Houses

London, Aug. 9.

Joseph E. Levine's "Hercules Unchained" grossed $21,000 on its opening day in 30 Associated British Cinema houses a week ago Sunday (7).

This represents a London record, according to ABC officials.

NOW PLAYING

NEW YORK CITY	39th WEEK
BOSTON	38th WEEK
PHILADELPHIA	38th WEEK
LOS ANGELES	38th WEEK
DALLAS	35th WEEK
MONTREAL	35th WEEK
SAN FRANCISCO	34th WEEK
TORONTO	34th WEEK
CHICAGO	34th WEEK
MIAMI BEACH	34th WEEK
ATLANTA	34th WEEK
PORTLAND · PITTSBURGH	30th WEEK
CLEVELAND · KANSAS CITY	29th WEEK
SEATTLE · ST. PETERSBURG	28th WEEK
DETROIT · OMAHA	26th WEEK
INDIANAPOLIS MINNEAPOLIS	25th WEEK
SALT LAKE CITY · VANCOUVER	24th WEEK
BUFFALO · CINCINNATI WASHINGTON	22nd WEEK
BALTIMORE	20th WEEK
DENVER · MILWAUKEE OTTAWA	18th WEEK
HOUSTON	16th WEEK
COLUMBUS · ROCHESTER SAN ANTONIO	14th WEEK
FORT WAYNE · HARTFORD LOUISVILLE · SYRACUSE YOUNGSTOWN	13th WEEK
ASBURY PARK · WILDWOOD ST. LOUIS · ATLANTIC CITY	12th WEEK
BIRMINGHAM · CHARLOTTE EL PASO · CHATTANOOGA	10th WEEK
RICHMOND · NASHVILLE DAYTON · GRAND RAPIDS SAN DIEGO · CHARLESTON	9th WEEK
NEW ORLEANS · PROVIDENCE OKLAHOMA CITY	8th WEEK
ALBUQUERQUE · HALIFAX MYRTLE BEACH · WICHITA	7th WEEK
HONOLULU	6th WEEK
SPOKANE	5th WEEK
FORT WORTH · NEW HAVEN	4th WEEK
AUSTIN	3rd WEEK

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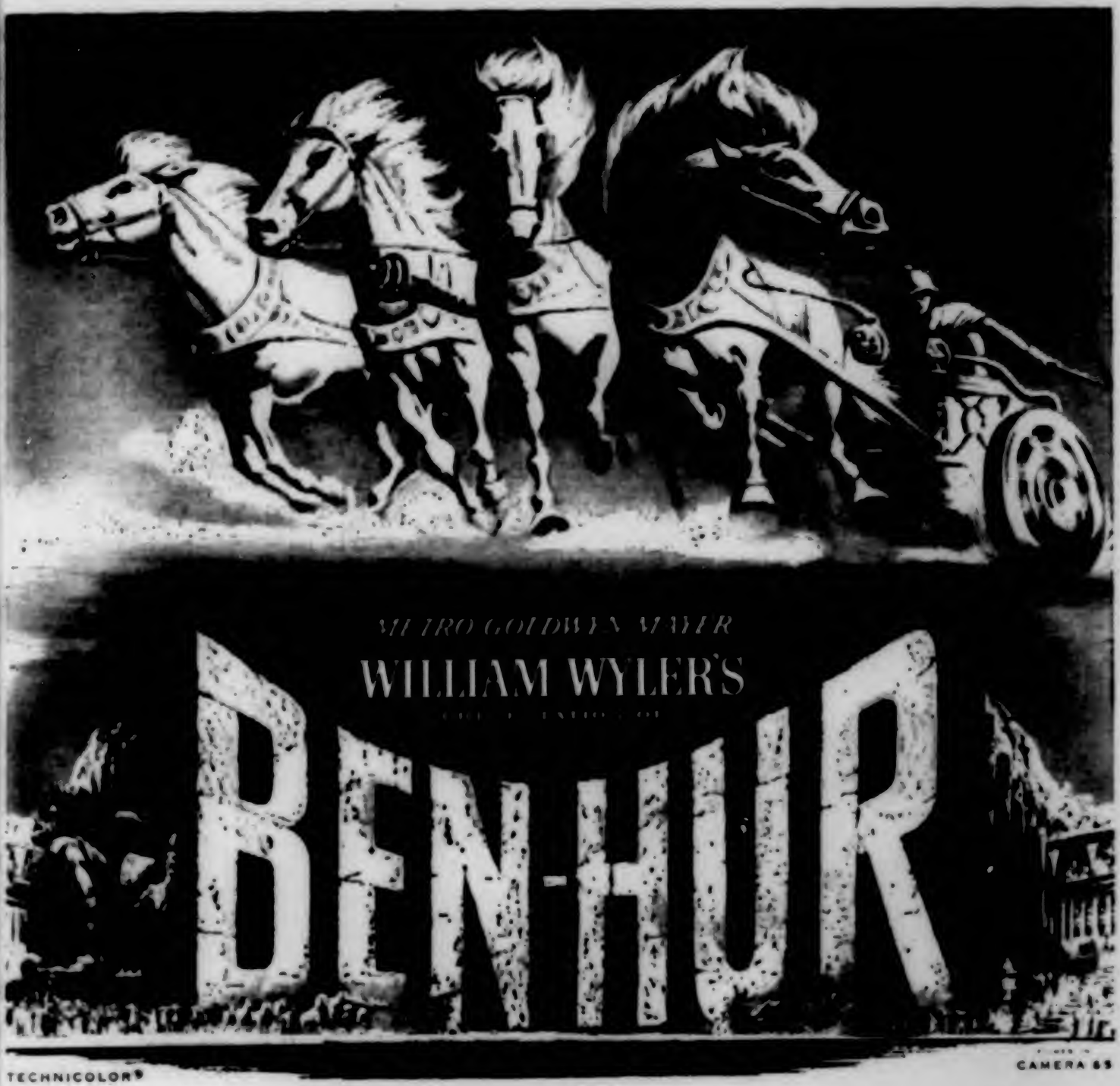

GOING STRONGER THAN EVER!

Picture Grosses

'Naples' Big $11,000 In K.C.; 'Psycho' Sockeroo 17G, 'World' 9G in 2d

Kansas City, Aug. 16.

Single main stem newcomer is "It Started In Naples," which is big at Paramount, and probably will hold. "Psycho" continues its smash pace in second round at the Missouri, outdistancing most first weeks anywhere in town.

"Lost World" in the Plaza and Granada looks hefty in second. "Elmer Gantry" at Roxy is solid in third. "Pollyanna" at the Uptown looms slick in fourth. "Espresso Bongo" is new attrkn only at the Kimo and doing very well.

Estimates for This Week

Brookside (NT) (800; $1.50-$2.—"Can-Can" (20th) 9th wk. Steady $6,000 holds. Last week, $6,500.

Capri (Durwood) (1,200; $1.50-$2.50)—"Ben-Hur" (MGM) (29th wk). Good $13,000, with extra kids matinee. Last week, $12,500.

Fairway (NT) (700; $1)—"Carry On Nurse" (Gov) (6th wk). Bright $2,400. Last week, $2,500.

Kimo (Dickinson) (504; 90-$1.25)—"Espresso Bongo" (Cont). Nifty $2,500, says. Last week, "Woman in Dressing Gown" (WB), $1,500.

Midland (Loew) (3,300; 90-$1.25)—"Strangers When We Meet" (Col) and "13 Fighting Men" (20th) (3d wk). Steady $5,000. Last week, $7,000.

Missouri (RKO) (2,369; $1-$1.25)—"Psycho" (Par) (2d wk). Sock $17,000, to maintain sensational pace. Last week, $21,000, best at house in years.

Paramount (UP) (1,900; 75-$1)—"It Started in Naples" (Par). Lusty $11,000, holds. Last week, "Hercules Unchained" (WB) (2d wk-5 days), $4,500.

Plaza (Granada) (NT) (1,900; $1.25-$1.50)—"Lost World" (20th) (2d wk). Hefty $9,000 or over. Last week, $15,000.

Roxy (Durwood) (836; $1.25-$1.50)—"Elmer Gantry" (UA) (3d wk). Solid $5,000. Last week, $6,000.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Man in Cracked Ice" (Indep) (2d wk). Bright $1,000. Last week, $7,000.

Uptown (NT) (2,045; 90-$1)—"Pollyanna" (BV) (4th wk). Nifty $6,000. Last week, $7,000.

MINNEAPOLIS

(Continued from page 9)

(Hercules Unchained" (WB) (2d wk), $6,000.

RKO Pan (RKO) (1,000; $1.5[illegible])—"Time Machine" (MGM) and "The Third Birthday" (Par) (2d wk). Okay $4,000. Last week, $6,500.

St. Louis Park (Field) (1,000; $1-$1.25)—"Pollyanna" (BV) (4th wk). Good $5,000. Last week, $5,500.

State (Par) (2,200; $1-$1.25)—"Psycho" (Par) (4th wk). This is the amazement of local film biz. Tremendous $21,000, giving it around $190,000 for its first four weeks, all-time record here. Last week, $27,000, each of first three weeks being bigger than preceding one.

Suburban World (Mann) (800; $1)—"39 Steps" (20th). Okay $2,000. Last week, "Carry on Nurse" (AA) (2d run), $2,500.

Uptown (Field) (1,000; $1.25)—"I'm All Right Jack" (Col) (4th wk). Booming out month at good $7,000. Last week, $4,000.

World (Mann) (400; $5-$1.49)—"The Apartment" (UA) (6th wk). Immense $7,000. Last week, $7,000.

ST. LOUIS

(Continued from page 9)

Last week, "Hercules Unchained" (WB), $20,000.

Loew's Mid-City (Loew) (1,260; $1-$1.25)—"Ben-Hur" (MGM) (29th wk). Big $12,000. Last week, same.

State (Loew) (3,600; 60-90)—"Pollyanna" (BV) (3d wk). Good $12,000. Last week, $9,500.

Pageant (Arthur) (1,000; 60-90)—"Can-Can" (20th) (3d wk). Okay $1,000. Last week, ditto.

St. Louis (Arthur) (3,000; 60-90)—"Murder, Inc." (20th) and "Young Jesse James" (20th). Sad $7,000. Last week, "Bedtime Story" (2d wk), $12,000.

Shady Oak (Arthur) (280; 60-90)—"Carry On Nurse" (Gov) (7th wk). Ole $1,000. Last week, $1,200.

'Gantry' Bright 15G, Buff.; 'Psycho' 23G, 2d

Buffalo, Aug. 16.

The boxoffice at big deluxers here this week is rated strong. "Elmer Gantry" shapes brisk at the Buffalo opening round while "Psycho" still is mighty in second Paramount session. "From Terrace" looms neat in third at the Center. "Murder, Inc." looms fairly good at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Elmer Gantry" (UA). Brisk $15,000. Last week, "Bells Are Ringing" (MGM) (3d wk), $7,500.

Center (AB-PT) (2,000; 70-$1)—"From Terrace" (20th) (3d wk). Neat $10,000. Last week, $10,500.

Century (UATC) (2,700; 70-$1)—"Murder, Inc." (20th) and Trapped in Tangiers" (20th). Good $9,000. Last week, "Strangers When We Meet" (Col) (3d wk), $10,400.

Lafayette (Basil) (3,000; 70-$1)—"Pollyanna" (BV) (3d wk). Dull $5,500. Last week, $7,500.

Paramount (AB-PT) (3,000; 70-$1.25)—"Psycho" (Par) (2d wk). Whom $23,000. Last week, $24,500.

Teck (Loew) (1,200; $1.75-$2.75)—"Ben-Hur" (MGM) (22d wk). Potent $7,500. Last week, $8,000.

Cinema (Martina) (450; 70-$1)—"Jazz on a Summer's Day" (Indep) (2d wk). Mild $1,000. Last week, $1,000.

BROADWAY

(Continued from page 9)

completed Sunday (14) was good $5,000 after $5,500 for sixth.

Plaza (Loew's) (525; $1.50-$2)—"Apartment" (UA) (16th wk). Ninth stanza completed last night (Tues.) was great $14,000 or close after $15,200 for eighth.

68th St. Playhouse (Leo Brecher-370; $1.25-$2)—"Once While Flying Around World" (9th wk). English session finished Sunday (14) was fine $5,400 after $6,700 for seventh week.

Sutton (SAE) (561; $1-$1.80)—"School for Scoundrels" (Cont) (5th wk). Fully sound finished Sunday (14) perked to big $11,000 after $10,000 for fourth.

Trans-Lux 52d St. (T-L) (510; $1-$1.50)—"Savage Eye" (T-L) (11th wk). The 10th week concluded Sunday (14) was fabby $6,400, same as ninth week.

Trans-Lux 85th Street (T-L) (550; $1.25-$2)—"Portrait in Black" (U) (4th wk). The third week ended last night (Tues.) was nice $6,600 after $9,000 in sequel.

World (Prefferle-700; 90-$1.80)—"Nature's Paradise" (Indep) (3d wk). This frame ending tomorrow (Tues.) is heading for big $12,000. Second week $13,000.

BOSTON

(Continued from page 9)

"Irish Comedy Was King" (20th) (4th wk), $8,000.

Orpheum (Loew) (2,900; 60-$1.50)—"Bells Are Ringing" (MG) (3d wk). Fine $13,000. Last week, $16,000.

Paramount (NET) (2,357; 70-$1.10)—"Psycho" (Par) (8th wk). Wow $26,000. Last week, $22,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Murder, Inc." (20th) and "Looking for Danger" (Indie). Lusty $12,000. Last week, "Step Lively, Jeeves" (Col) and "My Dog Buddy" (Col), $8,200.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (MGM) (30th wk). Powerful $18,000. Last week, ditto.

Trans-Lux (T-L) (700; 75-$1.25)—"Chico, the Lion" (Indie) and "Three Forbidden Stories" (Indie). Okay $4,200. Last week, "Sex Kittens" (Indie) (2d wk), $4,000.

CHICAGO

(Continued from page 9)

—"Ben-Hur" (MGM) (34th wk). Sturdy $28,500. Last week, $28,000.

United Artists (RKO) (1,700; 90-$1.80)—"Apartment" (UA) (9th wk). Hotsy $15,000. Last week, $23,000.

Woods (Balaban-Katz) (1,200; 90-$1.80)—"Last World" (20th) (3d wk). Fair $12,000. Last week, $22,000.

World (Telef) (696; 90-$1.50)—"Intro" (Indie). Fancy $7,400. Last week, "Bells Are Ringing" (fourth wk), $5,800.

'Psycho' Paces Indpls.; Sucko 16G; 'Gantry' 7G

Indianapolis, Aug. 16.

B.O. is moderately good at most first-run here this stanza, but at the Circle with "Psycho." Trade is great. "Step Look and Laugh" is fair at the Indiana while "Elmer Gantry" still looks okay in second week at Loew's. "Strangers When We Meet," ditto at Keith's, shapes good.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Psycho" (Par). Sucko $16,000. Last week, "From Terrace" (20th) (2d wk), $5,500.

Indiana (C-D) (3,200; 75-$1)—"Step, Look Laugh" (Col) and "My Dog Buddy" (Col). Fair $7,000. Last week, "Lost World" (20th) and "Miracle of Hills" (Indie), $8,000.

Keith's (C-D) (1,300; $1-$1.25)—"Strangers When We Meet" (Col) (2d wk). Good $6,000. Last week, $8,500.

Loew's (Loew) (2,427; $1-$1.25)—"Elmer Gantry" (UA) (2d wk). Okay $7,000. Last week, $9,500.

Lyric (C-D) (850; $1.25-$2.50)—"Ben-Hur" (MGM) (25th wk), $7,500. Last week, $8,000.

De Luxe Adding 70m Processing

De Luxe Laboratories is investing approximately $1,000,000 in an expansion program to handle complete processing of 70m film, Alan F. Freedman, prexy, announced in New York Monday (15). Heretofore only Technicolor labs have been equipped to handle the wide-gauge stock such as Todd-AO, Motion Camera 65 and Technirama 70.

De Luxe's heavy investment in the new and very specialized equipment, says Freedman, represents the faith of De Luxe, and its parent, 20th-Fox, in future of the wide-gauge film. "The industry isn't as sick as a lot of people think," said the exec, who added that any $1,000,000 investment is something of a gamble, but he is confident of this one. Breakthrough results of such 70m pictures as "Around the World in 80 Days" and "South Pacific" have shown that the basic spectacular film process, because can pay off.

De Luxe should be ready to handle to process the big negative material by early next year, Freedman reported. While no final decision has yet been made, he says he expects the west coast lab to handle the dailies and the New York lab to be equipped to process the release prints. Technicolor in London will probably handle the dailies on 20th's sound-stage "Cleopatra," which is going in Todd-AO. Whether or not De Luxe will handle the release prints depends on how soon it gets the necessary equipment installed.

20th, in addition to "Cleo," will have two other Todd-AO pix going in the next 12 months. The Greatest Story Ever Told" and "State Fair." "The Sound of Music" also is on the company Todd-AO list.

Freedman in discussing the problems in the developing and printing of 70m stock, says they did not simply involve the purchase of bigger equipment to take the wide-gauge film. Rather, because of the width of the film, it also takes manpower since each frame has to be printed separately, to prevent a "dishing" effect caused by a rug in the center of the film. Conventional width 35m stock can be printed continuously at much less cost. De Luxe's investment in the 70m facilities will include money for research looking towards simplification of the entire 70m processing procedure.

Exec doesn't foresee any immediate prospects for cutting the high costs of 70m work. At present time, he estimates that the 70m print on a pix which would cost about $850 in 35m, would come between $4,000 or $5,000, which, he says, "comes to a sizable investment when a producer orders 350 prints."

Producers shooting in 70m get their dailies in 35m "printdowns," which Freedman describes as not difficult to make, based on the same principle as printing down from 35m to 16. De Luxe handled the 70m to 35m printdown on "South Pacific" last year.

National Boxoffice Survey

Biz Still Boff; 'Ocean' New Champ, 'Psycho' Again 2d, 'Ben-Hur' 3d, 'Terrace' 4th, 'Apartment' 5th

Release of more strong product and the holdover strength displayed by recently launched pix are spelling another smash week at the wickets over the country. Current session looks to be one the strongest August weeks at the boxoffice to reach.

Reports from Variety correspondents in leading key cities show that first place has been taken over by "Ocean's 11" (WB), the first stanza this opus was out in release to any extent. "Psycho" (Par), which was second last week, again is winding up a strong second.

Strength of these two newcomers has dropped "Ben-Hur" (MGM) to third place, only a step behind "Psycho." "From the Terrace" (20th) is finishing fourth as compared with third last stanza.

"Apartment" (UA) is winding in fifth position. "Elmer Gantry" (UA) is capturing sixth money. It took fourth a week ago. "Pollyanna" (BV) is landing seventh place.

"Can-Can" (20th), long high on the list is finishing eighth though still playing in 10 keys. "Portrait in Black" (U) will be ninth although only in five key cities.

"Strangers When We Meet" (Col) will wind up 10th. "Lost World" (20th) is taking 11th position while "Bells Are Ringing" (MGM) rounds out the Top 12 grossers. "I'm All Right Jack" (Col) and "Carry on Nurse" (Gov) are the two runner-up pix. They were the runner-up films last week, too.

"Sons and Lovers" (20th) looms as one of the more promising of the new pictures. It is stout in Boston, sockeo in Chi and smash in N.Y. "For Love of Mike" also from 20th-Fox, looks excellent in Denver on preem week.

"Song Without End" (Col) shapes as potentially big predicated on its great showing on initial session at the vast N.Y. Music Hall. It will hit about $205,000 on first week there, close to non-holiday opening week mark held by "North By Northwest" (MGM). "Jungle Cat" (BV), also new, is big in L.A.

"College Confidential" (U) due soon in N.Y. shapes great in Cincy and big in Detroit. "One Foot in Hell" (20th), good in Detroit, is not so good in Toronto and L.A. "Hell To Eternity" (AA) looms sockeo in Pitt on first week.

"School For Scoundrels" (Cont) is big in N.Y. on longrun. "It Started in Naples" (Par) just getting around, looks lusty in Minneapolis and smash in Chi. "Hercules Unchained" (WB), fine in Pitt, looms hoof in Omaha.

"Bellboy" (Par) is rated fast in Toronto. "Time Machine" (MGM), pole in L.A. is neat in Minneapolis.

Complete Boxoffice Reports on Pages 8-9

Manchester Union-Leader, Low Boiler, Again Blows Stack; This Time Lazarus

Manchester, N. H., Aug. 16.

Some of the remarks made by Paul N. Lazarus Jr. the Columbia Pictures veepee, in an address at a recent newspaper advertising executives' convention in San Francisco were "contemptible," in the opinion of the Manchester Union-Leader, largest daily newspaper in New Hampshire. In an editorial titled "Okay, Let's Fight," the newspaper said:

"This movie industry spokesman says, among other things, that his industry is self-regulating, that it adopted a code of self-regulation of production and advertising back in 1930, and that of the hundreds of thousands of ads, posters, photographs and other pieces of advertising screened yearly only a few failed to conform to the code. If this is so, the code appears to be worthless."

The Union-Leader also said: "Lazarus had the unmitigated gall to tell his audience 'We accept our responsibility to live as decent members of the world community. We are prepared to reinstate our critics to that decency and good taste we observed both on the screen and in all of our contacts with the public.'"

The editorial added:

"The implication of this statement — namely, that Hollywood has accepted its moral responsibilities — makes us wonder whether the motion picture industry any longer speaks the same language as the rest of us."

(Manchester Union-Leader, as state students of New Hampshire politics will remember, is a constant opponent of the film industry. Hardly needed Lazarus to make them sore.—Ed.)

Reeves Into Black For 1st Half of '60

Reeves Soundcraft Corp. reported a net profit of $19,000, equal to 1c per share, from ordinary operations for the first six months of 1960. For the comparable period of 1959 the company showed a loss of $21,000. Sale of shares of Cinerama Inc. brought the total net earnings for the first six months of '60 to $991,000.

The net sales of $2,894,000 during the 1960 stanza represents a 15% increase over the $2,490,000 recorded for the previous year.

Hazard E. Reeves, president, said the company realized special credits after taxes of $972,000 from the sale of 350,000 shares of Soundcraft's 453,000 shareholding in Cinerama Inc.

Maryland Racial Protest on Film House's Refusal

Washington, Aug. 16.

A motion picture theatre has become the target of a racial protest for the first time since a rash of sit-ins and other demonstrations broke out in this area several months ago.

Four persons were arrested last week for "trespassing" after a nearby Bethesda, Md., exhibitor refused two Negroes admission. John H. Hiser, owner of the Hiser Theatre, swore out warrants against the two Negroes and two white youths who accompanied them after they refused to leave the premises.

All four were to face a hearing tomorrow (Wed.) in Rockville, Md., People's Court. Following the arrest, a picketline was set up in front of the theatre in protest. Many of those in the picket line were also active in recent demonstrations against segregation at nearby Glen Echo Amusement Park.

PERLMUTTER TESTIFIES AS TO FISCAL KAPUT

Albany, Aug. 16.

John J. Ryan, a referee in bankruptcy here, questioned exhibitor Jules Perlmutter, who's down the drain for $209,000, with only $500 assets. A 20th Fox attorney brought out that Perlmutter has an arrangement to collect a "certain percentage" from Arine Theatres Inc., which took over his former houses. He did not volunteer and was not asked to state the terms.

Exhibitor testified he's now employed at $150 weekly salary as general manager of Perlmutter Towns, which company leased his theatres $23,000. He also continues to book four drive-ins for a fee.

He told John R. Tilles, attorney for 20th-Fox, which obtained a judgment against Perlmutter Theatres for $5,300, that his one-third interest in the Star-Lit Drive-In, Watertown, was relinquished when it was sold "to satisfy the estate." Sidney Leff, one-time Universal salesman here, now operates the Star-Lit — as well as the Black River Drive-In and the Town hardtopper, in Watertown, plus other theatres.

Perlmutter had been loaned $5,000, to acquire the one-third share, by the Estate of James Myers — this to be "repaid from the profits."

DECRY 'CITY SLICKER' ANTICS

Chi Cops May Dump Censor Task

Chicago, Aug. 16.

There's yet another portent that Chicago's antique (to the trade) municipal censorship setup may be in for some harsh changes. It's in the disclosure by Chi Mayor Richard Daley that a study is under way of possible new methods, a development that follows statement by O. W. Wilson, town's new police "scientific" topper, that he's "not sure" censorship is a proper police function (in which a lot of citizenry would rumour). Film trade legalites have figured Wilson to "liberalize" Chi censorship ever since he took office some months ago, and this tentative opinion could be the signal revisions are being mapped.

Other angle clouding current Chi censorship is Times Films' "Don Juan" prior restraint test now before U. S. Supreme Court, with the betting going against Chicago. If a Times triumph, not only procedure but the censorship statute en toto would be flattened.

Showman Cries 'Uncle' to Archbishop

Spanish-Speaking Patrons Took Rudy Napoleon's Defy of Legion of Decency Ratings Very Seriously

Albuquerque, Aug. 16.

Archbishop Edwin V. Byrne in Santa Fe last week lifted a six-week-old ban against the Albuquerque indie Esquire, after house manager Rudy Napoleon agreed in writing only to screen features okd by Legion of Decency.

Archbishop Byrne (whose diocese includes most of New Mexico) in June ordered the house "off limits" for all Catholics because of what he tagged "the grossly indecent motion pix exhibited."

Napoleon himself a Catholic at first fought the beg as "interference with private enterprise," then later, after seeing boxoffice figures slump, asked church head to reconsider.

During the ban, Napoleon screened a couple of Brigitte Bardot pix, "Lady Chatterly's Lover" and other films which got thumbs-down treatment from Legion. House normally plays mostly Spanish-language pix.

FLICK DETECTS FOLLY IN INDUSTRY'S SLAMS

Albany, Aug. 16.

Should the New York state film licensing law be invalidated by the U.S. Supreme Court, the result might be chaos for exhibitors. Local police chiefs and district attorneys would step in to interpret "obscenity" in many different ways, according to Hugh Flick, assistant commissioner for cultural education in the N. Y. State Education Dept. Flick at one time was the state's film censor.

He argues that continued attacks by the organized film industry against the licensing law, as well as against proposals for a film classification measure, are out in the long run, "utter." There is increasing pressure, he says, for classification legislation. As straws in the wind, he cites recent statements by religious groups, the latest, by the Lutheran Laymen's League at its international convention in Minneapolis. "These should be carefully and quickly noted by the motion picture industry whose many responsible leaders should check undesirable trends," he says.

SAY ROADSHOWS KILL LI'L BURGS

"Substantial theatres" in communities of 6,000 to 20,000 population face the threat of closing because of the institution of the hard-ticket policy of releasing pictures. This charge has been made by Trueman Rembusch, Indiana exhibitor and chairman of Allied States Assn.'s Emergency Defense Committee. Rembusch contends that the roadshow system is "playing hell with the prestige" of the local theatres because they cannot book the important pictures and when they get them they are "old and stale."

Rembusch's view, restated a number of times, was strongly disputed by sales executives in New York. For example, Robert Mochrie, Metro's general sales manager, maintained that the people from the small towns who visited a larger city to see a hardticket picture represented "walking three-sheets" for the entry and were the greatest publicity outlets for the eventual local engagements. He pointed out that at the most—and he said exhibitors agreed with him—possibly 50 and probably fewer customers per week come from the smaller towns to see hard-ticket pix in larger cities. "That's only 2,600 people a year," he noted. He said he couldn't conceive how that amount could possibly hurt the later local run.

In the case of "Ben-Hur," he said Metro was not holding up the smaller cities because the larger city has a clearance. "If the bigger city is doing business, it's not sensible to play the outskirts," he said. "I want the Lancasters and the Peorias, but it's a matter of skill and judgment to determine where we can get the best results."

Glenn Norris, 20th-Fox's sales chief, denied that the hardticket pix had any influence in causing the closing of theatres. He said that there are plenty of pictures available but that many of them were not receiving anywhere near the playdates they deserved.

Bloop-Out Objectionable Words So That 'Gantry' Can Playoff in Ontario

Hollywood, Aug. 16.

"Elmer Gantry," temporarily yanked from its initial Toronto bookings will now play Ontario Province, though its future in the Quebec is still undecided.

Ontario censor board chairman O. J. Silverthorne, originally sought some 200 changes in the Burt Lancaster-Jean Simmons starrer, writer-director Richard Brooks revealed. Following meetings between Silverthorne and United Artists representatives, a total of four cuts will be made in language. No footage will be deleted, nor will the intent of any specific scene be altered.

The four language cuts to be made for Ontario bookings will involve "bloopings" of words and sentences. Out of the line "Ram the fear of God into me," will come the word, "ram." Out of the line, "Five-dollar hooker," will be blooped the word "hooker." Out of the line, "Can you hear me up there, Jesus—You didn't think we'd forget Your birthday, did You, Boy?" will come the word, "boy."

Also, in a scene where Lancaster, as Gantry, talks to Miss Simmons, as the evangelist, he says, "You want it. You want it with me." Both sentences will be blooped out.

Lancaster and Brooks issued the following statement regarding the Ontario situation:

"Our first reaction to the deletions called for was that it would be impossible for us in good conscience to consent to those changes. During the course of conversations by our representatives at United Artists, distributors of 'Elmer Gantry,' with Mr. Silverthorne, a mutual ground was found in which they considered anew our artistic problems and in turn clarified for us the differences in language interpretations in our two countries. For that reason we have made the changes in language called for, and the censor in Toronto has agreed the artistic changes and deletions called for would not be necessary. This solutions has made it possible for 'Elmer Gantry' to be shown on screens in Toronto, a condition that would have been impossible had reasonable consideration not been shown on both sides."

STATED SCREENINGS STIR ALBANY AREA

Albany, Aug. 16.

How big a part does the no-admission-after-screening-starts advertising emphasis play in the "draw" of "Psycho," and of "Nude In a White Car"?

This was sharply debated in area industry circles hereabouts as reports were received of outstanding grosses registered with "Psycho" at George Thorpton's three Catskill Mountain situations—Saugerties, Tannersville and Windham—first in the territory. The picture also drew well for the Klein Brothers in Hunter.

Above-average business was attracted at Alan V. Iselin's Auto-Vision, East Greenbush, with "Nude In a White Car"—similarly sold.

Greer Garson as Matron

Dallas, Aug. 16.

Greer Garson will be the principal speaker for the eighth annual Times-Herald Clubwoman's Forum which is scheduled to be held here on Sept. 8 in the grand ballroom of the Sheraton-Dallas Hotel.

A combination morning coffee and speech sponsored by the local newspaper and its woman's department, the event is expected to draw more than 2,000 presidents and publicity directors of organized women's clubs in Dallas County.

Miss Garson, who is Mrs. Buddy Fogelson in private life, divides her time between her local home, New York, Hollywood and the Forked Lighting Ranch at Pecos, N.M. She is on the board of the Dallas Symphony, the Dallas Fine Arts Museum and Dallas Theatre Center. She and her husband are active supporters of Boys' Clubs of America.

Montclair, N.J., House Tools Up for Cinerama; Starts With No. 1 Aug. 25

Exclusive New Jersey outlet for Cinerama will be the Claridge Theatre in Montclair.

The house, now being readied for the three-strip process, will open with the first Cinerama production, "This Is Cinerama," on Aug. 25.

The theatre was recently acquired by a company headed by Robert Sherman, former head film booker for RKO Theatres and former exec of Walter Reade Theatres.

Wolper-Sterling Gets Gregston Oldie Library

Wolper-Sterling Productions has finalized negotiations with Gregston Enterprises for exclusive use of its film library for "Hollywood and the Movies," two-hour documentary being produced for tv by David L. Wolper.

Included in the deal are rights to "The Great Train Robbery," "The Eagle," starring Rudolph Valentino, "Intolerance," "Birth of a Nation," "The Black Pirate," starring Douglas Fairbanks, and the original "Hunchback of Notre Dame," with Lon Chaney.

DANGEROUS DRIVING

Fort Worth, Aug. 16.

At the Cowtown Drive-In an automobile slammed into the boxoffice, splintering the left leg of George Hall, a policeman, who was off duty and employed at the owner for the past nine years. Bill Corbell, manager of the drive-in was trapped in the boxoffice but didn't reveal or perhaps realize that he was injured. Despite pain he remained on duty. Later X-ray revealed that he suffered a fractured pelvis.

Corbell was released from the hospital and is on limited duty at the owner while Hall remains in the hospital with his injuries. Picture was America International's "Circus of Horrors."

Crowther's 'Subtitles Must Go' Stirs Trade's 'Uh-huh, But on Other Hand—'

New York Times film critic Bosley Crowther laid the groundwork for a new Great Debate to enliven the late summer days of the film importing fraternity with his Sunday (7) article headlined daily: "SUBTITLES MUST GO." Reaction among foreign film distribs was as diverse as it was impassioned.

Biggest surprise was caused by fact that Crowther has long been held to be chief among those cinema purists who believe that unless a film is seen in its original (i.e. subtitled) form, audience is not seeing the real picture. Critic Sunday punched this idea, pointing out, among other things, that much of the original meaning of a film is lost through inadequate titles in addition to which a large number of foreign pix are shot silent and dubbed later anyway.

Munio Podherzer, proxy of Cosmo Films and U.S. rep for Franco London Films, objected most strenuously to indication in Crowther's piece that all non-English language films should be dubbed for U.S. market. This is nonsense, since there are a great many films, and he mentioned the French "400 Blows" and the classic "Les Visiteurs du Soir" as examples, which do not depend on the audience's comprehension of every line of original dialog. In fact, he suggested, even when a patron does not understand the foreign language to which he is listening, that sound might even be considered a part of the "background score."

"Rosemary" Example

Ester thinks that "Rosemary" may be one of the films which does best when dubbed, considering that the wit of its dialog and social comments are the heart of the film, and that subtitles cannot possibly convey the full impact of the original.

Irvin Shapiro, proxy of Films Around The World (and U.S. distrib of "Rosemary"), is all for Crowther, but hastens to add that he doesn't believe that subtitles are Kaput. He thinks the Times-man's sentiments were long overdue and is of the opinion that with this one piece, the critic, because of the prestige and influence of the Times in the foreign film field, may cause a "revolution" in appreciation of dubbing here. "For heaven's sake," said Shapiro, "when we go to the theatre we don't demand on seeing a Chekov play in Russian or Ionesco play in French. Why, then, do so many people insist on seeing a film in the original language?"

As matter of fact, says importer, talking pictures are just an illusion. Really, the sound is not coming from actor's lips, but from loudspeakers placed (often) on sides of screen. Good dubbing can create, as perfect an illusion of actors speaking as is done ordinarily. Says he, there are two challenges in more dubbing of foreign pix: (1) to perfect the technical aspects, and (2) to dub creatively.

There's another aspect to the dubbing situation, touched upon only briefly by Crowther: the cost. Whereas subtitles might cost a distrib between $2,000 and $2,500, depending on length and complexity of pic, dubbing a standard pic in U.S. will cost from $12,000 to $15,000 in the States or about $30,000 in Paris, again depending on length and number of voices required. For a distrib with a film which might have limited U.S. appeal, dubbing investment is prohibitive.

Shapiro's main fear is that there might be a rush to dub all pix, with the consequence that there could be a lot of badly dubbed films available which, in turn, could alienate the public.

Another important distrib, Ed Kingsley, proxy of Kingsley International, also objects to implied idea that all foreign pix would be better in dubbed versions. There are plenty of pix which simply cannot be dubbed effectively, he says, particularly comedies, which have a way of flattening out with synced American voices. He also feels that an American audience stands to lose a large part of the greatness of a performance by a Mangnani or a Signoret in a dubbed version.

On other hand, he agrees that some films, notably straight dramas or suspense stories (such as his own upcoming Barnet pic, "Come Dance with Me") can be equally effective in good dubbed versions.

Another distrib, who shall remain nameless, suggested with some irritation, that perhaps Crowther is just getting older and his eyes are not what they used to be for reading subtitles.

(Ingmar Bergman's Swedish-made "Lesson In Love," when viewed by a Variety editor the other day in a nabe house was garnering laugh after laugh on nothing but subtitles. The wit certainly seemed well served, if perhaps some of the innuendo did not register.—Ed.)

Alperson and National Must Pay 154G Awarded Carroll Case, Sez Court

Hollywood, Aug. 16.

California Supreme Court has denied a petition for a hearing filed by Edward L. Alperson and National Pictures Corp. to review an arbitration award in favor of Carroll Case against both said defendants in a sum of $154,000.

Ah unanimous award by three arbitrators had previously been confirmed by the Superior Court and that court decision had been affirmed by the District Court of Appeal.

The arbitration proceedings filed by attorney Daniel Weber, arose out of certain disputes relating to distribution of the film, "Magnificent Matador." Case had claimed that he was entitled to recoup certain sums from distribution revenues which he was obliged to pay the Chemical Bank under guarantee of a production loan in connection with said film. The arbitrators agreed with him.

WB Gal Will Recover

Bowie, Tex., Aug. 16.

Barbara Taylor, of the Warner Bros. exchange in Dallas, is recovering from injuries received in an automobile accident in which her husband was killed. Her fractured legs have been set and she was given a favorable report concerning her eyesight.

At first it was feared she might lose the sight of one eye.

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A story of love, a story of marriage and children. It tears. It is drama. It is courage. It is an entertain like no other since the you exhibited a Motion

It stars **Ralph Bellamy** in his original stage role as Franklin D. Roosevelt — before he was known as F.D.R.... **Greer Garson** as Eleanor Roosevelt

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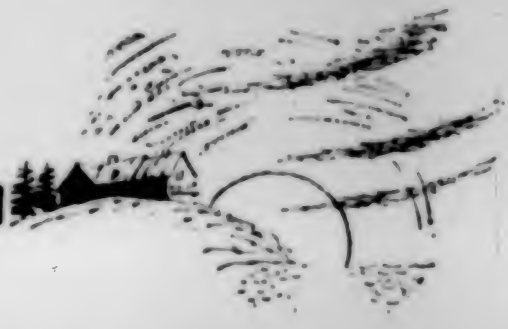

happiness. It is
is laughter through
devotion. It is
ment experience
very first time
Picture...

First at the ***PALACE N.Y.***
September 28

The ***BEVERLY*** *Los Angeles*
September 29

The ***GARY*** *Boston*
October 5

The ***MARINA*** *San Francisco*
October 6

The ***UPTOWN*** *Washington, D.C.*
October 6

co-starring **Hume Cronyn · Jean Hagen** · Technicolor

Everyone Set For Olympics

Continued from page 1

[illegible] the pits on the [illegible] Olympics [illegible] the Rome [illegible] at the Lake Albano [illegible] without the Italian Riviera [illegible] [illegible] the pools [illegible] the Tiber [illegible] made the [illegible] Phil Schaefer should give a medicine ball the one they had buried with his father, and would do the honors of the mixing pitcher at a 500 sycophantic former Neapolitan [illegible] to the background.

There are four other Alfredos in Rome now. Alfredo comes up as often as Jack with Brando in the U. S., as far as Italian hostesses are concerned, and there is no law which can protect against infringement. Now with music, spaghetti, and a glass of candles at the entry to the kitchen, **Armando** is ready for any African appetite including nonlegal. So close to Armando's resembling Pietro (Napoli), the manager isn't sure people think Alfredo is still alive and looking younger than when last seen.

The Hilton specialized intrusion on Rome rather than the 7,000-plus athletes, 377 of them U. S., is the press corps which will number 1,000-1,200. Hotelmen drew about 400 in 1952 Melbourne, 650 in 1956 but they were relatively hard to get to. Rome had to draw the line at 1,200, otherwise could have filled the 100,000-seat stadium with them. They could have made severe inroad on seating which goes for $2,000 (plus $19.20 top per ticket).

Housed at 481 Via Aurelia (out of town) the press is in the two Cinecittà hotels, Donna Marie (the House of Mary) and Donna Fiora (the House of Flora). Wags claim this to be an uneasy association of potential blasphemy and outright epithetism. One of the barkeeps at one of the Hollywoodish bars which have been established in each place was heard by a friend on the possibility from drinking habits of the press, and concluded with:

"And wait until the Americans come. They drink whiskey for breakfast!"

A spectacular could cover this XVII Olympiad right from 481 as relayed circuit to cameras will be on all events, and fed into the press-wire. Communications are not direct. The tv people, big for the first time in the Olympic history, will have a scramble to several sites for intervals and other.

TV Corps

CBS-TV has sports director Bill MacPhail as their barker to an announcing Rev. Bob Richards, pole vaulting Gold Medal winner, Gil Stratton, and Red Pulliam with technical crew of 20. With exec producer Peter Molnar, they have to contract a pan-European network with Paris Prime to Paris via the Eurovision link, which off footage on film in Paris where it is processed to Orly-Algiers jet into Idlewild (the world's N. Y. flight given there five hours on the clock and they come out of daylight people experienced). If it all works, CBS, after months of negotiating, got the exclusive U. S. rights for extensive coverage, which means a total of 20 hours. All other tv is limited to nine minutes a day. The news highlight CBS-Radio has also secured, ted Jerry Dolan and Marty Glickman.

NBC-TV and radio will participate in the [illegible] and has a "Monitor" crew of five led by Hank Tyler and including Ed Arnow of San Francisco, Jim Miller, Phoenix, Bill Hartman of the Los Angeles Times and Jim Simpson. Jerry B. Lemon, the regular Rome tv-radio for NBC, will top all the news coverage, and preview the main events from 20 Rock.

The Eurovision linkage in Europe of the Olympic Sound Facts Bureau, which has begun operations in a Bonn, Germany, "FIAT" auto showroom, Frankfurt, Germany, with Jack Kennedy as sports director on the scene in Rome, will page many than six hours a day to the stations and channels in several countries. The programming has been set for a long time for an additional six hours, hence nothing in Italy, but Italy are not in it.

Since the Romans sealed the world in 1952 and came into international sports with a great, the Olympic Games have not been without their political frame and drama. In 1956, the attempt Communist Hungary was torn from with-

[illegible] and the chance of Hungary [illegible] Rock [illegible] Cinderella party [illegible] Lou Carlesi [illegible] the Lombardy [illegible] the Alfredo and the Papa [illegible] the latter's [illegible] the Olympic [illegible] daily [illegible] showing the [illegible] and proclaimed [illegible] additional adjustments to the respective athletes.

The odds run rather high that there won't be many of the Communists country team who'll show even in jeering curiosity. The Pope John XXIII's advertisement for thanks for Olympic athletes in St. Peter's Square 24.

Part of the Olympics official crowd is lodged in the EUR area, Mussolini's project which was to lead to Rome's great international fair in 1942. Political pressures became such as the Olympic dates drew closer that the cement and plaster set began to appear to cover most of the deeply sculpted Fascist slogans at some of the old stadiums. One Roman suggests that maybe the Olympics should honor him by having a special endurance test of hanging by the heels, which is the way the Duce finished up in Milan in 1945.

Tourism

A recent American Express survey of 38 European tourist centers shows the first seven months averaging 14% above 1959. Athens, Rome, Brussels, London, Lucerne and Venice were 20-30% better attended by Americans. Bern, Cannes, Copenhagen, Dublin, Edinburgh, Florence, Frankfurt, Interlaken, Innsbruck, Lugano, Milan, Monaco, Munich, Nice, Paris, Salzburg, Stockholm, and Zurich are 10-19% better. Rome? Oh, well, they say Rome is full all the time. For 1960 the Olympic Games attangers made nationally based major travel agencies in U. S. American Express, the ticket dispensers for the games and with it went to sing up hotel space on a grand scale as long ago as a year.

Not all Romans are happy with the Olympics!

Take a restaurant operator like Augusto Rossi, whose Sergio di Frisio is also the address of the Notre Dame Club of Rome and a drink and pasta stop for the sweet tooth set, recent sign-ins, Bob Mathias, the Olympic decathlon champ, Burk Shaw, the Philly Eagles coach, Moon Mullins and Middle Ruel, Notre Dame football greats past. It. Sale, the Olympics are wonderful to show off Rome, but it's three weeks. Lasts 22. Twenty days don't make a season."

Another facet: there are 200 licensed guides, five times that many unlicensed. One trip to the stadium, they say, and the people know the way. Who'll need a guide? With events starting at 9 a.m. and running into the night, where is there time for a tour, they ask. Rome's police are not too already bad, wary. People with substance enough to come and sit out the games during their entirely much have money, they reason.

Interpol, the international police organization, is said to be hardly sending into Rome dozens on the more famous swindling types known to migrate from one travelling catalyst to another. Rome's pickpockets have never been greater, wanting to be sure they are not "detained" during the games when the picking should be excellent.

Rome's Mortalized madness (so called because it was Italian frontman Senator Angelina Merlin who brought off closing of the last licensed brothels in 1958 after more than 2,000 years of legal existence) will with an abundant of pimps in a small room, rather than in a number-full of girls. Pimps can consult the catalog, or "yellow book," make a pick, choose a time and address and business goes on. Only about 10-15% of Italy's [illegible] 50,000 licensed practitioners take the proffered offer of rehabilitation.

Magdalenes

In the legalized licensed days the houses were called Casa della Pertiene (House of the closed shutters). They forbade bringing alcoholic beverages, umbrellas or canes on the premises, but anything else went. This has made a switch recently to the girls-in-the-open-eyes. Many a singleton traveler has been hailed by a beaut in his own language, asked if he wants a ride, and once aboard and in traffic has found the offer had a double meaning.

Gyps are still around in the Rome area. There's the ever constant watch salesman who has to catch the train for Milan, needs money, will sell his "solid gold" watch for $10. He still makes the sale often, and never seems to catch the Milan train, but only to the pawnshop to get another watch for the next sucker. There is the man with a belt of pure Scotch tweed, one yard tweed, and inside 15 yards of burlap.

The baggage is still a target in train stations. There is a lottery a bag comes up missing, but the only man carrying a bag has one of another color. Trick is that he has a false bottom, he drops it over the bag he steals, a backlift comes out under it, he carries it away.

Then there are those who put baggage on top of cars drive hand-stop from Rome to Naples, wind up to Naples with no bags. When police ask for detailed explanation of anything unusual, there is always the time when that truck came alongside and refused to pass. A confederate to the truck untied and hoisted the bags over as they drove down the road.

Since there are still tickets available to most Olympic events, no black market has shown itself yet. But any event which makes people come to Rome—with funds—is welcome as evidenced by the apocryphal small boy who said his prayers thusly:

"God bless mama and papa and John Secondari." His mother questioned him about John Secondari. "From the kids of Rome know he's the one who wrote the book about throwing money in Trevi Fountain. He keeps them in Coca-Cola and ice cream with the coins they fish out after dark."

Rome is ready for the Olympics in every way, and about the only ancient rest not being put on display for the foreigners is evicting Farouk.

LEGION RAPS 4 FILMS

Cites Supposed Red Links of Their Screenwrights

Detroit, Aug. 16.

A resolution supporting the coming of "Exodus," "Spartacus," "Elmer Gantry" and "Inherit the Wind" because films were reported to evince no Communist menace (Gantry was approved here at the final session of a four-day state convention of the American Legion).

The resolution, which did not specifically name the writers or producers of the films, said the Communist backgrounds of the writers should be exposed in an effort to discourage exhibitors from booking the films.

Court Vs. Customs

Continued from page 5

own dictates. Thus, as has happened in the past, a pic may be allowed through one port of entry, and later disallowed through another.

According to London, there are two ways of approaching the case. The first would be to refuse to show a picture to the Customs officers and to stop when the point was withheld, or, two to use it and when a picture is refused entry. Latter is said to be the tack which Shapiro tends to favor.

One of the aspects of the case is that many foreign pics are brought by U. S. importers on the condition that they pass approval of U. S. censors. But what, asks Shapiro, are U. S. censors? Some pics come through Customs okay and then get hoard by the N. Y. State Film licensing board. In approval of U. S. Customs enough to validate a film purchase deal even when pic might not be allowed showing in New York?

London also spotlights the inequities between the various Customs officials in individual ports of entry by pointing out that N. Y. officials will often let a picture in without screening it if the distrib signs an affidavit saying there is nothing wrong in the pic, a practice not followed in other ports. London says he always advises his clients to sign since, as a matter of fact, this is only a statement of opinion and could hardly be held against the client in court.

N.Y. Sound Track

Continued from page 4

yakawa, are up for the lead roles in **Pearl Buck's** "The Big Wave" at AA. . . Actor **Howard Freeman** is back from making a picture in London and is now trying out "Captain and The Kings" at Westport.

Artist **Carol Hall** has been commissioned to paint the murals at the new Trans-Lux 85th Street Parisian cinema-cafe. Work on the remodeling of the theatre continues to go on during run of "Portrait in Black" which cannot be done during a film run. The new-style theatre should be ready early in the fall. . . Continental Distributing's "The Entertainer" is set to open at the Sutton in September following the current "School for Scoundrels". . . AA has acquired distrib rights to "Heroes Die Young," story of destruction of Florsti oil fields during World War II. **Gerald S. Shepard** and **Frank Russell** produced. . . Lionel Trilling Theatre Office is disseminating up ordered in the upcoming Cork International Film Fest Sept. 21-28. Programs of Polish films and a tribute to **Sir Carol Reed** will be first features. . . **Henry Weinstein**, former Play of The Week producer, has been given his first assignment under his new 20th Fox contract, "A Summer World," based on **Richard Dougherty's** novel. . . **Marlene Dietrich**, in New York briefly between her European tour and Dallas State Fair appearance starting Aug. 22.

Dorothy Lamour stated, in a guest appearance on NBC-TV that another "road picture"—this one called "The Road to Hong Kong"—is "tentatively set for next March" with **Bing Crosby** and **Bob Hope** again starred with her. "We had two dates set for the picture this year, but Bing was always fishing," she said.

Robert Mitchum is from the Coast to hold United Artists' "The Nightfighters." . . **Elvis Presley** set by the Mirisch Co. to star in "Pioneer, Go Home," based on the novel by **Richard Powell**. . . **Allen Bregman**, treasurer of the Conference of Personal Managers East, got the added post of executive secretary. . . **Gina Lollobrigida** off to Rome after winding up her role in Metro's "Go Naked in the World". . . Three additional Dec. 22 opening dates set for "Spartacus." Theatres in Cleveland, Cincinnati and St. Louis have been cleared for long-run hardticket runs. . . **Gregory Peck's Melville Productions** has purchased an untitled original story from **Sam Taylor** and Peck is talking to **Ava Gardner** about co-starring in it with him. . . **Billy Wilder, Jack Lemmon** and **Shirley MacLaine** off to the Venice Film Festival where "The Apartment" will be shown on Aug. 27 as the official U. S. entry. Following the fest, Miss MacLaine will make a three-week European tour on behalf of the picture. . . **Robert H. O'Brien** v.p. and treasurer of Metro, will serve as chairman of the amusements group for the Greater New York Fund's 1960 appeal. . . Cinerama hows in Indianapolis at the Indiana Theatre on Sept. 29 with the initial pic in the medium, "This Is Cinerama."

Director **Vincente Minnelli** and producer **Julian Blaustein** in Paris to wind up preparations for the filming of Metro's "The Four Horsemen of the Apocalypse." . . Metro studio ad manager **Clark Romery** in Gotham to confer with homeoffice execs. . . **Rock Hudson** and **Kirk Douglas** will be teamed again in "Masterpiece," which Douglas Brynaprod will make for Universal release. **John Huston** will direct. Hudson and Douglas just completed "The Day of the Gun," also a Brynaprod project for U. . . Boston Red Sox slugger **Ted Williams** is cooperating with Variety Club's **Bill Rooney** in an effort to wipe out the $1,150,000 mortgage of Boston's Jimmy Fund Building, one of Variety Club's best-known humanitarian projects.

The Evangelist of the Albany Catholic Diocese, in a leading editorial on "Friends of Unmarried Youth," referred to "youngsters old enough to know better who . . . defy standards of decency in dress and modesty . . . follow their own judgment on the merits of movies and other entertainment media." They are "easy prey to the forces of irreligion," the editorial declared.

Mike Hutner, ad-pub head of William Goetz Productions, back in New York after a four-week tour of key cities. . . A "Portrait in Black" ballyhoo is available at Whelan's for 20. . . **Ray Stark** in town talking to Parliament execs about his production of "World of Suzie Wong". . . **Harry Brandt**, a vigorous campaigner for the Kennedy-Johnson ticket. . . For the 200 additional "Ben-Hur" engagements scheduled for the fall Metro has prepared a 100-page exhibitor's promotion portfolio. It's divided into six sections—advertising, publicity, exploitation, press-series, reviews and group sales.

Miss Rogers, for whose tent prayer were addressed Sir Alfred **President Eisenhower's** recent emphasis on "physical fitness." She kept in trim, by diet and exercise.

Gallagher Report newsletter of suggestions recent survey shows that editors of tradepapers all kinds regard as the worst sin to which publications are prone the trading of editorial text for advertising.

Italian Epics Made in Yugo

Continued from page 1

they were going to find space in crowded Roman studios for all the pix planned in what looks like a record production year, had even thought of negotiating an over-all deal with Yugoslavia, calling for part of Italian yearly output to be made in Belgrade and Zagreb studios (presumably, most or all of the spectacle-type items). Plan was however killed by opposition from Italian extras unions, who would have been hardest hit by move.

Apart from "Giant of the Valley of Kings" (which has already been pre-sold in Germany—$100,000 min. guarantee from Italian Film—Austria, France, Belgium, Middle East, Far East, and Greece, with S. America rights pending Yank sale), two other big ones are just about to start on Yugoslav location: "The Mongols" Royal Film production to star Jack Palance and Anita Ekberg under direction of Andre de Toth, and "The Tartars" Lux production for Metro release, with Richard Thorpe slated to direct Victor Mature and others. Already under way there are "Constantine the Great," featuring Cornel Wilde and Belinda Lee under helming of Lionello De Felice for Jonia Films.

"Slave of Rome" (Atlantica) is about to start, starring Guy Madison and Rossana Podesta under direction of Sergio Grieco, as is "Virgins of Rome," also with an international cast. Another item on the Yugo location agenda is "Robin Hood and the Pirates" Lex Barker starring in the FICIT Prod., while the "Siege of Troy" is still another announced item among many.

"First" Italo pix to hurtle to Yugoslavia was a year or two back, Dino DeLaurentiis' "Tempest" while a more recent DeLaurentiis item, "Seven Hundred Women," was not made there due to reported opposition to script, and Germans had already made "The Last Bridge there. "Tempest" is generally credited with starting the current rush. Other pix made at least in part in Yugoslavia were, more recently, "The Cossacks," "Michael Strogoff," "The White Devil," "Volga Boatmen," "The Long Blue Road," and many others. Just finished are "Kapo" (Valor) starring Susan Strasberg under direction of Gillo Pontecorvo, and Antonio Leonardi's "Non Uccidere" (Do Not Kill), pic with a conscientious objector theme. Both these however are out of the epic-spectacle orbit.

Apart from German and French interest which has already resulted in several pix locationed in Yugoslavia, the country now seems to be attracting attention of other impresarios as well. Alfeo Bonacelli's Warwick Productions recently disclosed Vanessa June 29 plans to film a $3,500,000 item there called "The Long Ships" via an arrangement with an undisclosed Yugoslav company, and may make still another "The Hellbone," to this new Rock opera.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 4
This Date, Last Year 4

"LOOK IN ANY WINDOW"
(Pine Thomas Prod.)
Prod.—William Alland. Lance Newcomb
Dir.—William Alland
Paul Anka, Ruth Brisson, Alex Nicol, Lynne Wallace, Jay Patterson, Jack Lambert, George Dolenz
(Started Aug. 1)

AMERICAN INT'L

Starts, This Year 4
This Date, Last Year 3

"SEPTICUS"
(Filmex Prod. Prods. American Int'l-Cinecitta in Copenhagen)
Prod.—Sidney Pink
Radh Sailor
(Started July 18)

COLUMBIA

Starts, This Year 9
This Date, Last Year 20

"THE GUNS OF NAVARONE"
(Highland Prod.)
(Shooting in London)
Prod.—Carl Foreman
Anthony Quinn, Gregory Peck, David Niven, Anthony Quayle, Stanley Baker, Richard Harris, James Darren, Gia Scala, Irene Papas, Albert Lieven, Walter Gotell, Percy Herbert, Alfred Hitchcock, Bernard Lee, Michael Trubshawe, Jackie Robinson Jenkins
(Started Feb. 8)

"MYSTERIOUS ISLAND"
(American Film Prods.)
(Shooting in Spain)
Prod.—Charles H. Schneer
Dir.—Cy Enfield
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Beth Piggin, Herbert Lom, Dan Jackson, Percy Herbert, Nigel Green
(Started June 20)

"KEY FOR HAPPY"
(W. Dan Carey Prods.)
Prod.—William Carey
Dir.—George Marshall
Dana Ford, Donald O'Connor, Mike Todd, James Shigeta, Minerva Urecal, Howard St. John, Theodore Bikel, Judy Morris, Chet Douglas, Joe Flynn, Robert Alda, Marshall Wright, Don Beck, Hank Ali, Gloria Ted Knight, Hallie Waggo, Joe Williams, Nancy Kulp
(Started June 20)

"A RAISIN IN THE SUN"
(Shooting in Chicago)
Prod.—Daniel Rudnick, Philip Rose
Dir.—Daniel Petrie
Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, Louis Gossett, John Fiedler, Stephen Perry, Lou Fleischer, Roy Glenn
(Started July 6)

"UNDERWORLD, U.S.A."
(Filmex Enterprises)
Prod.—Samuel Fuller
Dir.—Samuel Fuller
Cliff Robertson, Dolores Dorn, Beverly Bal, Richard Kiley, Paul Dubov, Larry Gates, David Tom, Gerald Milton, Allan Stevens, Merle Warren, Rudy Wade
(Started July 18)

WALT DISNEY

Starts, This Year 2
This Date, Last Year 4

"PETTICOATS AND BLUEJEANS"
Prod.—Walt Disney
Assoc. Prod.—George Golitzen
Dir.—David Swift
Pat Boone, Millie Perkins, Arthur O'Connell, Dorothy Malone, Janice Rule, Joanna Barnes, Lisa Montell
(Started July 18)

METRO

Starts, This Year 4
This Date, Last Year 12

"WHERE THE BOYS ARE"
(George Pradko Prod.)
(Shooting in Fla.)
Prod.—Joseph Pasternak
Dir.—Henry Levin
Dolores Hart, George Hamilton, Yvette Mimieux, Paula Prentiss, Jim Hutton, Connie Francis, Barry Nelson, Rossano Brazzi, Frank Gorshin
(Started June 20)

PARAMOUNT

Starts, This Year 11
This Date, Last Year 8

"THE COUNTERFEIT TRAITOR"
(Pantagon Pictures Prod.)
(Shooting in Hamburg, Germany)
Prod.—Frank Freeman
Dir.—George Seaton
William Holden, Lilli Palmer, Hugh Griffith
(Started June 7)

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"SONG WITHOUT END"
THE STORY OF FRANZ LISZT starring
DIRK BOGARDE as Franz Liszt
A SHARON PRODS & Bloomfield & Gordon film
ON THE GREAT STAGE "FESTIVAL"

"THE BIG BOSTON ROBBERY"
Prod.—Brian Foy
Dir.—Jerry Hopper
Jim Barton, Sherwood Price, Robert Glaudini, Bemie Vincent, J. Pat O'Malley, Tom Duggan, Henry Corden, Robert Lambert, Robert Walker, Johnny Indrisano
(Started July 20)

20th CENTURY-FOX

Starts, This Year 13
This Date, Last Year 15

"THE BIG GAMBLE"
(David Zanuck Prod.)
(Shooting in Europe)
Prod.—Buck F. Zanuck
Dir.—Richard Fleischer
Stephen Boyd, Juliette Greco, David Niven, Diane Cilento, Hugh Griffith, Nur Eddin Burnoui, Philip O'Flynn, Mark Dana, Maureen O'Hara
(Started May 23)

"MARRIAGE GO ROUND"
Prod.—Leslie Stevens
Dir.—Walter Lang
Susan Hayward, James Mason, Julie Newmar, Ben Alexander, Judy Chaplin, Albert Paulsen
(Started June 20)

"THE SCHNOOK"
Prod.—Jack Leonard
Dir.—Charles Barton
Tommy Sands, Pete Marshall, Barbara Nichols, Jack Albertson, Jack Carrell
(Started July 25)

"SANCTUARY"
(Dwight F. Zanuck Prod.)
Prod.—Richard Zanuck
Dir.—Tony Richardson
Lee Remick, Yves Montand, Odetta, Bradford Dillman, Rosa Stone
(Started July 25)

"WIZARD OF BAGHDAD"
(Kurt Prod.)
Prod.—Nick Ratkomb
Dir.—George Sherman
Dick Shawn, Diane Baker, Barry Coe, Vaughn Taylor, John Van Dreelen, Richard Nemon
(Started Aug. 8)

UNITED ARTISTS

Starts, This Year 13
This Date, Last Year 7

"JACK THE GIANT KILLER"
(Edward Small Prods. for UA)
Prod.—Edward Small
Assoc. Prods.—Robert E. Kent
Dir.—Nathan Juran
Kerwin Mathews, Judi Meredith, Walter Burke, Barry Kelley, Torin Thatcher
(Started July 5)

"THE MISFITS"
(Seven Arts for UA)
(Shooting in Reno)
Prod.—Frank E. Taylor
Dir.—John Huston
Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter, Eli Wallach, Kevin McCarthy, James Wilcox, James Barton
(Started July 18)

"SOMETHING WILD"
(Eliamthous Prods. for UA)
(Shooting in N.Y.)
Prod.—George Justin
Dir.—Jack Garfein
Carroll Baker, Ralph Meeker, Mildred Dunnock, Charles Wills
(Started July 25)

"FRONTIER SCOUT"
(Little Phil for UA)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Jim Davis, Nancy Hadley, Don O'Kelly
(Started Aug. 1)

"WEST SIDE STORY"
(Mirisch Pictures Seven Arts for UA)
(Shooting in N.Y.)
Prod.—Robert Wise
Dir.—Robert Wise, Jerome Robbins
Natalie Wood, Richard Beymer, Rita Moreno, Rita Moreno, George Chakiris
(Started Aug. 9)

UNIVERSAL

Starts, This Year 9
This Date, Last Year 4

"THE SECRET WAYS"
(Heath Prod.)
(Shooting in Vienna)
Prod.—Richard Widmark
Dir.—Phil Karlson
Richard Widmark, Sonja Ziemann, Walter Rilla, Charles Regnier, Howard Vernon
(Started Aug. 1)

WARNER BROS.

Starts, This Year 9
This Date, Last Year 6

"FANNY"
(Mansfield Prod.)
(Shooting in Paris)
Prod.—Joshua Logan
Dir.—Joshua Logan
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Kurt Josca, Boxcar Bassett, Georgette Anys, Lionel Roubier, Paul Guilfoyle, Roy Sickner, Mercedes, Victor Francen
(Started May 26)

"A FEVER IN THE BLOOD"
Prod.—Ben Hagman
Dir.—Vincent Sherman
Efrem Zimbalist, Jr., Andra Martin, Anne Francis, Jack Kelly, Don Gordon, Ann Sheridan
(Started June 20)

INDEPENDENT

Starts, This Year 29
This Date, Last Year 34

"KING OF KINGS"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Jeff Hunter, Robert Ryan, Siobhan McKenna, Viveca Lindfors, Rip Gish, Carmen Sevilla, Justice Brando, Harry Guardino, Rip Torn, Frank Thorne
(Started May 2)

"THIS TIME AROUND"
(Gene Prods.)
Prod.—Wesley Barry, Edward Nay
Dir.—Wesley Barry
Don Megowan, Frances McCann, David Crane, Bruce Elliott
(Started Aug. 15)

Changing Film Biz

Continued from page 1

empires that were regarded as so precious before.

Barney Balaban at Paramount and Spyros P. Skouras at 20th-Fox are oldtimers by calendar calculations but they're obviously aware of the current economic demands corporately. Both are continuing high on the picture business and both are looking to support this picture business. In Skouras case it's in the form of a willingness to sell studio real estate at a price of $43,000,000 to the William Zeckendorf interests. Consider this: Skouras is willing to become tenant via leaseback, whereas before 20th was its own landlord. It's clearly a matter of the whole-owned empire being reduced in size—in terms of physical holdings. But it also means more money in availability for theatrical production.

Balaban personally is as fond as ever of theatricals. But he's not relying alone on this endeavor as the lifeblood for Par. Par has moved into the electronics field, the business of memory machines, etc. and clearly will go further into whatever other situation looks promising.

It doesn't matter whether it's Wall Street gouging or perhaps good business dictates. The fact remains that the film companies are going in many directions. Managements are up to date in their thinking—and if this means selling real estate or unloading film backlogs to television, they'll do it.

Film company presidents and distribution heads in past had a reverential regard for their respective empires. And now Columbia and Par corporate stories come along with the disclosure that they are merging facilities in Canada. Calf's pet Screen Gems division shortly will have the public looking over its shoulder, due to a public stock offering.

On the exhibition front, Si Fabian and Sam Rosen practically were regarded as iconoclastic with the Stanley Warner maneuver toward ownership of a garment business, International Latex. But it made for a strong foundation for S-W economics. Loew's Theatres is drawing applause, among the Wall Streeters, with its dramatic coups in the hotel field.

There have been bold strokes through the film industry all along the modern times lines—and survival lines. It would be hard to visualize Marcus Loew selling his studio to an agent. But Milton R. Rackmil sold Universal's to Music Corp. of America and the money is coming in handy. So it looked like the U empire was lessening, but the major confusion is that U is doing beautifully on the N. Y. Stock Exchange. Paramount's most-splendored diversifications has this outfit's stock at an unusually high level.

There can be no doubt that the Arthur B. Krim-Robert S. Benjamin top sergeants at United Artists imbued this company with "youthful" aggressiveness. And Joseph R. Vogel, no juvenile by these aforementioned calendar standards, has endowed Metro with a new kind of youth drive.

It adds up all around to managements alert to the modern times business conditions. Some errors may be made by the top echelons but, importantly, the top echelons in the motion picture business are winning. And they are showing flexibility.

'Joseph' to Geo. Sidney

Hollywood, Aug. 16.

George Sidney Productions has taken over "Joseph and His Brethren," biblical pic which has been on Columbia Pictures' shelf for some years and was formerly slated as a Rita Hayworth starrer.

Film, on which William Dieterle previously worked and reportedly spent more than $1,000,000, will be based on the Louis N. Parker play and is slated to roll early next year in CinemaScope and color, with Sidney producing and directing.

AFM to Court

Continued from page 1

utors, as expressed in a letter from the Assn. of Motion Picture Producers, already has stated a refusal to negotiate.

Herman Kenin, president of AFM, said in effect there has been a "callous disregard" on the part of WB to work out a deal and threatened that if other film corporations pursue the same policy the AFM will take similar court action.

Kenin made it clear that prior consent must be given by AFM before any company sells its theatrical productions to video. He said such consent is spelled out in existing contracts with the studios and this means "adequate re-issue payments to the men who played for the sound tracks of the films will be a pre-requisite in our negotiations." The film companies agreed to an AFM commitment not to sell to tv without AFM's consent, Kenin alleged.

It was stressed that the re-use payments are asked for the musicians themselves, personally, and not the union. Affidavit went on to note that the AFM, as a further condition to its consent, "may require" from the producers a promise that they'll cease to make new sound tracks abroad.

Kenin related that on two occasions he wrote to Jack L. Warner, president of Warners, asking to negotiate the AFM's terms of written consent and on Aug. 5 received a reply from the full producers' group denying his request.

Mirisch's TOA Spirit

Walter Mirisch, president of the Screen Producers Guild and head of the Mirisch Co., will be the principal speaker at one of the luncheon sessions scheduled at Theatre Owners of America's convention in Los Angeles, Sept. 13-16.

VICTOR YOUNG LATEST FOR BIOPIC SUBJECT

Hollywood, Aug. 16.

Biopic rights to the late Victor Young have been acquired by producers Bernard Girard and Robert Lewis for filming under their production unit at Paramount.

The Victor Young property marks the fourth feature on the Girard-Lewis slate. Pair is currently producing "Mr. Garland" vidpix series in partnership with Paramount. Series debuts Oct. 7 over CBS-TV.

Schwalberg

Continued from page 1

the supreme authority in the organization is invested in the president. Previously, the authority was divided between the board chairman and the president. Some Allied members felt that Myers, who held the board chairmanship for almost 30 years, issued directives and instituted policy without consulting the board or the members. The new arrangement calls for the selection of the board chairman from the ex-presidents pool, with the proviso that the board chairman cannot hold the post for more than two years.

Myers, however, has been retained as lifetime legal counsel and will continue to serve as Allied's listening post in Washington. The veteran exhibitor leader was also unanimously voted a lifetime honorary membership on Allied's board of directors.

In another administrative change, regional vice presidents will be elected rather than be appointed by the president. The various Allied units have been given the privilege to recommend choices from their regions.

Amusement Stock Quotations

Week Ended Tues. (16)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅞	23⅞	ABC Vending	123	39⅛	38⅛	39⅛	+⅞
40⅛	25⅞	Am Br Par Th	143	40⅛	38⅞	39⅞	—⅛
42⅛	30	Ampex	890	36⅛	30⅞	36⅛	+4⅞
45⅛	36⅞	CBS	162	42⅛	40⅞	41	—1
21	14⅞	Col Pix	336	21	18⅛	20⅞	+1⅞
34⅛	17⅞	Decca	397	34⅛	32⅞	34⅛	+1
49	26⅞	Disney	116	32	29⅛	31⅞	+2⅞
136½	94	Eastman Kdk	230	123⅛	119⅞	121	—1⅞
8⅞	6⅞	EMI	167	6⅞	6⅞	6⅞	
23⅛	12⅞	Glen Alden	388	16⅛	15⅞	16⅞	—⅛
19	14	Loew's Thea	192	18⅛	17⅞	17⅞	+1⅛
38⅞	22⅞	MCA Inc.	58	37	34	37	+2⅞
38⅞	24⅞	Metro GM	1034	38⅞	35⅞	38⅞	+2
66⅛	12⅞	NAPI Corp.	1817	42	38⅛	41⅞	—⅞
13	6⅞	Nat. Thea	275	7⅞	6⅞	7⅞	—⅛
65⅛	39⅞	Paramount	133	60⅞	58	60	+2⅞
38⅛	24⅞	Philco	294	26	24⅛	25⅞	—1
258	168⅛	Polaroid	218	258	242⅞	255	+4⅞
78⅛	58	RCA	539	64	61⅞	63	—1
11⅛	7⅞	Republic	113	11⅛	10⅞	10⅞	—⅛
15	12⅞	Rep., pfd.	13	15	14	15	—⅛
42⅞	25⅞	Stanley War.	169	27⅞	24	27⅞	+2⅞
30⅞	28⅞	Storer	19	30⅞	29⅞	30⅞	+1
39⅞	30	20th-Fox	94	37⅞	36⅞	37⅞	—1⅞
30⅛	29⅞	United Artists	225	30⅞	29⅞	29⅞	—⅞
42	28⅞	Univ. Pix	26	45	43⅞	45	+4
83	70⅞	Univ., pfd.	290	83	83	84	+2
56⅛	37⅞	Warner Bros	12	47	46	46⅞	—⅞
127⅛	89⅞	Zenith	203	117	110	115⅞	—⅞

American Stock Exchange

8⅞	4⅞	Allied Artists	62	6	5⅞	5⅞	—⅞
7⅛	3⅞	Buckeye Corp.	5½	5⅞	4⅞	5⅞	—⅞
10	8	Cap. City Bdc.	17	9	8⅞	8⅞	—⅞
5⅞	3⅞	Cinerama Inc.	446	5	4⅞	4⅞	—⅞
14⅛	10⅞	Desilu Prods.	25	12	10⅞	11⅞	—1
7⅛	4⅞	Filmways	28	5	4⅞	4⅞	—⅞
2⅛	1⅞	Guild Films	147	1⅞	1⅞	1⅞	
3⅛	2⅞	Nat'l Telefilm	11	3⅞	3⅞	3⅞	—⅞
9⅛	6⅞	Technicolor	102	8⅞	7⅞	8	+1⅞
13	8⅞	Teleprompter	45	11⅞	11⅞	11	—⅞
4⅛	2	Tele Indus.	13	2⅞	2⅞	2⅞	
13⅞	8⅞	Trans-Lux	29	[illegible]	12	12	—1⅞

Over-the-counter Securities

	Bid	Ask
America Corp.	1⅞	2⅞
Gen Aniline & FA	460	470
King Bros.	1⅞	1⅞
Magna Theatre	2⅞	3
Medallion Pictures	1⅞	2⅞
Metropolitan Broadcasting	17⅞	18⅞
Movielab	13	15⅞
MPO Videotronics	6⅞	7⅞
Scranton Corp.	3	3⅞
Sterling Television	1⅞	2⅞
U. A. Theatres	7	7⅞

* Week Ended Monday (15).
† Actual Volume.
‡ Ex-dividend.

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Hallmark 'Macbeth' Sets Unique Pattern on TV-Theatrical Prod.

By BOB CHANDLER

Tinsbour filmed version of "Macbeth" slated for "Hallmark Hall of Fame" telecast on NBC-TV Nov. 20, represents something brand new in the way of financing of a tv special with simultaneous use as a theatrical feature overseas.

"Macbeth" on film and in color was made possible principally through the fact that the sponsor Hallmark put up most of the money. The balance of the budget, which totals around $750,000, came from guarantees from the foreign theatrical distributor, British Lion, and from bank loans.

Under the pattern, Hallmark buys one-shot tv rights for the U. S. and Canada for the Maurice Evans-Dame Judith Anderson starrer for about $350,000. In addition, it advanced more monies to get the project started. It also gets options on a repeat of the telecast. With that for starters, the British Lion deal and the bank loans were a cinch.

"Macbeth" was filmed in England by George Schaefer's Composite Productions, the outfit which produces the Hallmark series, and will air as the second of six "Hallmarks" this fall. The first will be a rewritten version of "Shangri-La," the Lawrence & Lee musical of a couple of years back, with a complete new book by Lawrence & Lee and some of the Harry Warren score retained.

Third in the series will be an original Christmas opera, "Golden Child," part of original cast of "Amahl and the Night Visitors," which Hallmark also had something to do with as sponsor. Opera was written by poet Fred Ebb (director and Philip Rosenson (tenor), both faculty members at U. of Iowa. "Golden Child" is a Christmas story set in the west of Gold Rush days and will star Jerome Hines, Patricia Neway, Stephen Douglass and Judy Garland. Peter Herman Adler will conduct. Finish will be Joan Ansell's "Time Remembered" in February and the other two haven't been set, though Schaefer hopes to do the Lear original.

The "Macbeth" filming originated when Hallmark decided it would like a repeat of its "Macbeth" of a couple of years back. When Schaefer got to talking about the work that went into that one with the only personal result a bad kinnick, he decided he'd like to try it on film. He went back to Hallmark boss man Joyce Hall with the idea and Hall liked it both for the film angle and because Schaefer envisaged doing it in England and Scotland. He agreed to put up his own tc ends plus additional moneys in advance.

Continued on page 38

The Bigtime

Americans spent $2,900,000,000—twice as much as they spent for newspapers—for purchase of new tv sets, set maintenance and electricity to operate their sets during 1959, the Television Bureau of Advertising reported last week.

Outlay by the public even exceeded that spent by advertisers on television. Sponsors paid $1,500,000,000 for programs and time.

Leland Hayward Gets TV Rights To 'Thurber Carnival'

Leland Hayward has secured an option on television rights to "A Thurber Carnival" and may produce it as a special for CBS-TV early in 1961 with James Stewart as star.

If Hayward and CBS go ahead with the project the telecast would mark one of the shortest lapses between a Broadway run and a subsequent telecast yet. "Carnival" is still running on Broadway with Tom Ewell as star. But CBS wants to do the show this tv season, which runs before next May, and if Ewell materializes the revue would jump directly from Broadway to tv.

Show would also mark Stewart's first acting debut on tv. He's appeared in several telefilms and made some quickie live walkons on the Ed Sullivan show. Likewise, show would mark Hayward's first CBS-TV effort on a show previously produced in another medium. He's done original tv series only for the web.

On the sponsorship end, CBS-TV has diligently begun to pitch the show to several prospects, one of them General Electric, which has committed for four entertainment specials but so far bought only one property, an Art Carney show. CBS is pitching several shows at GE, among them another Hayward property, "The Gershwin Years" in development as a possible 90-minute special for next spring.

CBS SALES UP BUT 6-MO. PROFITS DIP

CBS sales were up by 8% to $231,921,970 for the first six months of 1960, but profits dipped to nearly $650,000 from the comparable period a year ago, totaling $12,669,169 for the half, equal to $1.51 per share. The comparable 1959 net was $13,318,671, or $1.59 per share.

CBS board of directors last week declared a cash dividend of 25c per share on common stock, payable Sept. 9 to stockholders of record on Aug. 26.

Coe & Penn As ABC Drama Team

Series of four drama specials, to be budgeted in the neighborhood of $300,000, will be done on ABC-TV by the production team of Fred Coe and Arthur Penn.

Deal is expected to be formalized later this week when Coe, Penn and Tom Moore, ABC-TV programming veep, hold further talks. Properties have not been selected as yet. Dramas will be of an hour or 90 minutes in length, with the selection aspect facing no obstacle.

William Morris was the catalyst in the deal. The Coe-Penn dramas, it is understood, bring the number of specials slated for next season on ABC-TV to 11. The roster is exclusive of the pollyanna news specials, with Bell & Howell due to sponsor a one-a-month series of pollyanna shows on web.

Coe, yet to produce or consult with such showcases as "The Innocents," "Philco-Goodyear Television Playhouse" more recently has turned to legit. He produced "Tea for Two Cents" and "The Miracle Worker" on Broadway. Penn has worked with Coe in tv as a director, before the producer in Broadway as a director of "Sunrise" and "Miracle Worker." Penn will direct at least one of the four ABC-TV dramas.

As part of the web deal, Coe and Penn may make a half-hour or 60 minute filmed pilot for a series, to be aired in the 61-62 season.

ABC-TV made its deal in the middle of preliminary dickers between Coe and CBS-TV for next season. CBS-TV dickers, though, didn't lead to any solid projects for Coe.

Rivers' 'Stay Away From My Station Door' Cues Fracas

Memphis, Aug. 16.

E. D. Rivers Jr., long a shoddy period in Memphis radio circles, has now moved one in a wild hassle for control of station KWAM here that has seen incumbent management ousted and armed detectives posted around the clock to keep them out.

Son of former Georgia Governor E. D. Rivers Sr., Dee Rivers Jr., who tips the scales at 250 pounds plus, has literally thrown all his weight into the fray, martial-minding the owner and dispatching invading troops from his beachhead off the Miami, Fla., shores.

Frays, which has been pegged in the local dailies, centers around Dee Rivers group, which holds 50.98% stock interest in KWAM, Inc., which in turn owns KWAM and H. C. Young Jr., who has been proxy of the Memphis outlet for the last year and who claims to own the balance of station stock.

Young, who also has interests in stations at Nashville and Birmingham, is a country music promoter. He's said to have "sold Rivers a bill of goods" in saying he would air the station without an investment of "a dime," a KWAM spokesman told VARIETY.

After a year of the Young management, Rivers threw up his hands and literally ordered Young and manager Kern out of the station. The Young crew retaliated with a lawsuit filed in Chancery Court here. Chancellor Charles Rond awarded the initial round of that could be a long court skirmish to the Rivers group.

Calling the shots from his Florida base, Rivers rushed in top aides to effect the ouster. Currently engaged in the affair but due to take over the station are John Patrick, production chief of Rivers' station; Hubert Ulmer, Rivers' brother-in-law and station exec, and John Gaines, who has been named to replace station manager Kern, and the armed detectives hired to keep Young Kern et al from getting into the studios at 64 Flinker St. here.

In ruling in favor of Rivers, Chancellor Rond said that a receiver should be appointed on billings and receipts for the station. No bank deposits have been made by the Young group since July 1, a point that was hammered in by Rivers' lawyers during court proceedings.

Lawyers for Young withdrew their petition when the court asked for a $250,000 bond. Young and Kern, however, have said they will continue the battle.

Rivers, meanwhile, has named his wife KWAM proxy and Joseph Gunn of Miami as treasurer.

Despite the managerial shakeup, talent has remained intact with deejays Dick Stuart, Eddie Rand and Dave Hill spinning records as usual. Station is a daytime indie and operates a major part of the time in Memphis and about two hours a day via feed from West Memphis, Ark., studios adjoining the Sunset Drive-In theatre, an exhibition outlet for many a Memphis-banned picture.

NBC Pulls Fastie On 'Project Echo'

NBC-TV pulled a smart news and sponsorship move last Friday (12) when it moved onto the air that night at 9:30 with a half-hour news special on "Project Echo," the satellite-balloon achievement successfully launched that afternoon. The extra feather in NBC's cap was that the special was fully sponsored by Bell System.

The coup represented some proplanning. NBC News and Bell knew about the Project Echo program, arranged some footage in advance (including an interview with Bell Labs Dr. John R. Pierce and films of preparations for the project at Cape Canaveral). Also arranged in advance was an agreement with Bell that the day the U. S. succeeded in launching Echo Bell would sponsor the special.

When Echo was launched everything was set to go. That's the pattern NBC hopes to follow with "Journey Into Space," series of hour specials likely to be keyed to U. S. space achievements on a spot-news, day-they-happen basis. Web will prepare material in advance on such projects as Project Mercury, and try to sell four shows at a pop, with the same day-to-buy arrangement with the sponsor.

N.Y. Daily News Bids for FM Web

The N. Y. Daily News has been negotiating for purchase of the four Concert Network stations presided by T. Mitchell Hastings and is very close to closing the deal, according to trade sources.

FM web, which broadcasts fine music programs via tape and air pickup, has been cutting operational costs with staff trims while seeking fresh capitalization. Hastings' stations in the hookup are WNCN New York, WBCN, Boston (headquarters), WHCN, Hartford, Conn., and WXCN, Providence. Other stations in the chain include WDAS, Philadelphia; WRVA, Woodbridge (covering Washington, D. C.) and WNTW, Mt. Washington, N. H.

Also reported in financial straits is Communicating Arts Corp., firm that has been presenting a jazz strip on Concert Network outlet WNCN in New York. Jazz spread, which was nightly from 10 p.m. to three a.m., was recently cut back an hour to an 11 p.m. starting time. CAC was to pay Concert Network $3,000 a month through July, with the ante upped to $5,000 thereafter. Word is that CAC is behind in its reimbursements to the web.

Time-leasing corporation also was publishing an elaborate program guide but has failed to produce on time in the last couple of months. Situation has reportedly left a considerable number of the Jazz Guide's subscribers $3 a year in a huff, with some stormed into WNCN offices demanding copies.

Electronics Educ'n Gets a Major Boost in Chi Junior College Study

Chicago, Aug. 16.

Research contained in a report issued by the Illinois Board of Education shows that, in general, students taking junior college courses on educational tv tend to learn more than those receiving instruction in classrooms.

In 29 courses surveyed from 1956 through 1959, in changeover the classroom in 19 of them, while the classroom had a higher learning level in only one. This was second semester Humanities. With the rest of the courses, no notable difference was indicated.

The report presents to a strong note of confidence in electronic education. Conclusions by a panel of educators, executives who visited the Board of Education and experienced using a TV Outlook take note.

1. That courses at the junior college level can be taught effectively by a large audience. Results were considered at least equal to and comparable.

2. That TV outlook helps an older group of students than the educational system, median age in the 30s, most of which are housewives who are interested in some kind of education but weren't enough for a lecture of traditional definitions.

3. TV College does not necessarily reduce the group as junior college facilities because of lack of appetite in the community for higher education" and because

Continued on page 38

Celebs in Vote Pitch

Metropolitan Broadcasting has corralled a flock of VIPs and celebrities for a taped tv get-out-the-vote campaign which the group's tv stations will get underway after Labor Day.

Already taped in one and three-minute pitches are Helen Hayes, James A. Farley, Al Capp, Sid Caesar, Cardinal Spellman, Buddy Hackett, Norman Thomas, Milton Cunniff and Mrs. Eleanor Roosevelt. That's the first of a contemplated three groups of such taped spots to be done between now and elections.

Churchill Series Sets 23 Writers; BBC-TV to Tie In

London, Aug. 16.

BBC got in on American Broadcasting Co.'s $1,400,000 project to make 23 programs on Sir Winston Churchill's war memoirs because it owns or has direct access to a wealth of valuable library material. BBC radio section naturally has—since it's the only sound channel operating here—all the recordings of the ex-Prime Minister's wartime speeches to the nation.

BBC-TV, with exclusive screening rights here, plans to transmit the series early next year, while ABC is shooting it for a start on Nov. 27, three days before Churchill's 86th birthday. With the finish line weekend of location shooting for six episodes at Chartwell, Churchill's country home, BBC has now passed the main burden of immediate cooperation with ABC to its New York office.

Writers engaged for the series total 23, including Quentin Reynolds and Max Ehrlich on the American side and Sir Arthur Bryant and Fred Maidatsky from Britain. Richard Burton has been chosen as the voice to deliver extracts from the memoirs on the soundtrack which will also feature music by Richard Rodgers.

'CBS Views the Press' Nabs a Chi Sponsor As Web Tables Idea

Chicago, Aug. 16.

Ironically, at just the time the CBS-TV o&o division tabled its "CBS Views the Press" project, the Chi anchor, WBBM-TV, came up with a book sponsor for its program which is pioneering television's watchdogging of the press. Purchaser is Oak Park Federal Savings.

The Chi program, "WBBM-TV Views the Press," is a 15-minute skipweek entry helmed by Carter Davidson, onetime reporter on the Chicago Sun-Times. When it was launched a couple of months ago it drew generally encouraging reviews from the local critics.

Battle of Atlanta (For Call Letters)

Atlanta, Aug. 16.

WEAS, Inc., which operates WGUN, radio station with studios in nearby Decatur, Ga., has filed suit against two radio personalities for $500,000 claiming they entered into a conspiracy to use its former radio call letters illegally.

Suit filed in Fulton Superior Court in Atlanta names Robert A. Corley, president of firm operating a commercially new station in College Park, small municipality near Atlanta, which started in life as WCPK, and James A. Davenport, station manager who is no longer associated with outfit.

Action contends that Corley and Davenport used WEAS call letters for WCPK and thereby took advantage of the prestige, good will and fine reputation of WEAS.

Corporation is asking for $250,000 from each in damages.

Suit says that Corley and Davenport put in use on the station of College Park Broadcasting Co., Inc., the call letters of WEAS March 3, 1960.

WEAS, in existence for 13 years, changed its letters to WGUN in November, 1959, but still uses its business name WEAS, Inc. (holders of the license), suit charged.

Last May WEAS, Inc. asked for an injunction against the College Park outfit asking that they be restrained from using WEAS as call letters. Cases still are pending, presumably because courts feel that this is a matter to be adjudicated by Federal Communications Commission.

THE HOT HALF-HOUR: NEWS

NBC-TV's 'Story Of a Street'

As part of that "new tv look" for the '61-'62 semester, NBC-TV is blueprinting a two-hours-or-more evening's entertainment which will chronicle "The Story of A Street"—namely, Broadway. This one, being spearheaded by special projects chief Dick Linkroum and Don Hyatt, who is responsible for such network entries as "Project 20," "Wisdom," etc., will enlist stars from all facets of show biz who have been prominently identified with the Broadway scene.

It will trace the history of "the street" from the days of Peter Stuyvesant to the era when it became a symbol for the world of entertainment.

Under the general supervision of program chieftain Dave Levy, the network's '61-'62 blueprint on extra-dimension specials is taking on a clearer focus. The plan, as previously announced, of having full evenings assigned to eminent producers (for an 8 to 11 showcase) reached the near-signaturing stage with Jerry Wald, who is scheduled to do the first of the series. Broadway producers are also being enlisted for the undertaking.

There's a strong possibility that Walt Disney—whose new long-term contract with NBC is expected to become a fait accompli around Labor Day — may play a key role in the super-special project. Levy will be on the Coast next week to pursue the '61-'62 program plans, and will sit down with Disney for further talks on his proposed multiple commitments with the web. (Disney returned from European quickie late last week, heading straight for Hollywood.)

Skelton Solution to Overexposure: Eight TV Comics Rolled Into One

Chicago, Aug. 16.

The phenomenon of Red Skelton, in a medium that notoriously burns up other comics in short order, gets a very simple explanation from his chief writer, Sherwood Schwartz, to wit: Skelton isn't one comic, but seven or eight.

"While other comedians get spent on television through over-exposure," Schwartz points out, "Skelton is presented as a different character every week with no repetition of the same character for five or six weeks. As a result, none of them gets overexposed in a single season. Furthermore each of the character creations requires a different kind of comedy situation, than the others, which also helps to keep the format from growing stale."

Only in the warmup monolog does Skelton play himself, Schwartz notes, and that's only three minutes per show. Otherwise he's Freddie the Freeloader, George Appleby, San Fernando Red, Clem Kaddidlehopper or one of the less frequent creations, like Vulgier Shagnasty, Willy Lump Lump or Cauliflower McPugg.

This fall, for instance—when he returns for his eighth consecutive season on the same night (Tues.) and same network (CBS-TV)—Skelton will open with another all-pantomime show as Freddie the Freeloader. In the next three weeks, however, he'll play Cauliflower McPugg as a bullfighter; Clem Kaddidlehopper as a candidate for President, and George Ap-

(Continued on page 29)

Gee Whiz

Total viewing of the Democratic convention on the three networks reached some impressive figures—at least 108,000,000 people saw at least some part of the convention, six minutes or more—according to the Nielsen data projected to viewers-per-set estimates.

In all, ratings on the week-long convention coverage aggregated an 86 rating, i.e. 86 out of every 100 tv homes watched at least six minutes. In number of homes, that's 38,736,000 out of a total tv ownership of 45,200,000.

Nielsen Confirms Convention Score In Web Rivalries

Though NBC's ratings victory in last month's convention coverage was generally agreed to be clear-cut and decisive on the basis of the early Arbitrons, the pundits preferred to wait for the National Nielsens for the final answers. The Nielsens, out this week, merely confirmed what Arbitron revealed, with the figures closer than the usual Arbitron-Nielsen spread.

Nielsen figures gave NBC a major victory. In average audience ratings over the five Democratic nights, NBC had a 14.4 rating, a 41.4% share and reached an average of 6,500,000 homes each minute. CBS had a 10.7 rating, a 30.6% share and reached 4,836,000 homes. ABC had a 4.2 rating, a 12.2% share and hit 1,898,000 homes per minute. In terms of the three-network share, the percentage of those homes watching the convention on any of the network, NBC grabbed

(Continued on page 28)

$2,000,000 Bldg. For WFIL-AM-TV

Philadelphia, Aug. 16.

Philadelphia City Council has been asked to pass a bill providing for the sale of 3.5 acres of land on the east bank of the Schuylkill River near Callowhill St. to Station WFIL and WFIL-TV.

The bill was submitted by Mayor Richardson Dilworth who said the stations, which are subsidiaries of Triangle Publications Inc., would build a new $2,000,000 headquarters on the site which is near the downtown section of the city.

The land is in the custody of the Fairmount Park Commission, which also must approve the sale price. Funds from the sale would be used to improve Fairmount Park and to acquire about 100 acres of new park land.

A price for the land is to be agreed upon, the Mayor said. It will be considerable, he added.

The stations had planned to move to Whitemarsh Township, Montgomery County. They are now located at 46th and Market Sts. in Philadelphia.

CBS-TV Affils, Web Brass in Aloha Meet

CBS-TV affiliates advisory board and the network brass attending their gettogether will have some sunshine for their annual meeting Sept. 7 and 8. They've set the two-day session in Hawaii, first time the affiliate group has met there.

Attending for CBS will be tv prexy Jim Aubrey, program v.p. Oscar Katz, sales administration veep Bill Hylan, engineering & station relations veep Bill Lodge, station relations v.p. Carl Ward, advertising-public relations v.p. Jack Cowden and legal v.p. Tom Fischer.

LIP SERVICE OUT, REAL SERVICE IN

By GEORGE ROSEN

The revelation that CBS Radio was reformatting its programming to give No. 1 priority to news and public affairs hardly came as a surprise to the industry. It was, if anything, conclusive evidence something the indies found out a long time ago: that to remain alive and alert today in radio broadcasting, the key to audience acceptance is news, and you're only as good as your news setup.

For years it was fashionable to pay lip service to news-informational shows. It went well with the Washington boys. But today it's something more than "the thing to do." It's not only that the Washington boys are wiser, but it's become an imperative. You're dead without it.

While the upheat in news-public affairs is widespread and extends coast-to-coast, the New York story offers as good evidence as any in reflecting the "who's-doing-what-to-whom" in the numbers game and in capturing the major slice of the audience.

Not that news alone is the sesame to success. Far from it. There are a variety of factors involved, as witness the variegated formats of Gotham's three hot AM'ers—WNEW, WOR and WMCA. Over and above their contributions in the area of "talk," which encompasses news-public affairs and informational shows, there couldn't be three more diverse approaches to programming. But in the final analysis it's what they did with the news that sparked the new dimension in establishing their status.

WNEW has been often described as "the best sound coming out of radio in America today," which by now is probably an old story. But the real singer, in the changing pattern of broadcasting, came with the Martin Weldon era of big-time news operation, without the loss of those specific ingredients that have long since made WNEW unique.

The reemergence of General Teleradio's WOR within the "big three" dates within the past twelvemonth span, with the recognition of the fact that news, whether in capsule or in expanded 30-minute form was the hot commodity today with the listening audience. As a supplement to the station's morning lineup of audience-pulling talk shows (Dorothy & Dick, Ed & Pegeen, Galen Drake, Martha Deane, Carlton Fredericks, John Gambling Jr.) the formula, within the framework of today's audience acceptance, couldn't miss.

Then there's the remarkable story of WMCA and its emergence into the big-time store. Peter Straus (son of owner Nathan Straus) took over the helm as prexy and brought in Steve Labunski as general manager a couple years back. This, of course, was the station that, long before it was deemed kosher to editorialize, went out on a limb way back in '32 as the older Straus started using his facility as a community organizer. Today the WMCA pattern is quite unique in parlaying such "community service" into community acceptance.

Eight months ago the Straus Broadcasting Group (which also comprises WBNY in Buffalo, which is being patterned along the same lines of WMCA) went a step further in the establishment of Radio Press International. Starting with 14 stations, it now services 55 stations throughout the U.S., Canada and the Caribbean area, with two live feeds every day—but as a continuous round-the-clock operation staffed by 20 men. (Last week it added stock market reports to the service.) Helmed by Mike Minahan, ex-ABC production chief, RPI today has emerged as perhaps the largest "independent voice" of its kind anywhere.

Garroway Makes Good

After these many years, NBC has decided to change the name of the "Today" show to the "Dave Garroway Today Show."

Web switched from "Tonight" to "The Jack Paar Show" some two and a half years ago.

NBC-TV's Cavalcade of B'casting For '61 as 35th Anni Salute

NBC-TV is planning to open its 1961-62 season with a major industry salute, a two-hour or more special titled "35 Years of Broadcasting" embracing the history, economics, personalities, social effects and technology of both radio and tv over three and a half decades.

The special is pegged to the 35th anni of NBC's first network broadcast, a four-hour and 15-minute pickup from the Waldorf-Astoria in New York (plus remotes) aired over a 21-station hookup in November of 1926. The one-shot featured Mary Garden, Weber & Fields, the Ben Bernie and George Olsen orchs from the Roosevelt Grill and Will Rogers in a remote from the road, among others.

Dick Linkroum, NBC's v.p. in charge of special programming, is already prepping the show now, researching the material and formatting the show. He envisions a live telecast before a studio audience, with inserts of film, stills, stop-motion techniques and reenactments to spell out the salute to broadcasting. He's planning to ask cooperation of other networks, and sees the show as an all-industry broadcaster salute rather than specifically pinpointed as an NBC history.

Program will take up the future, too, in tv terms. While tracing the technological advances, it will cover the first crystal sets, the establishment of networking, the World War II era and then work into tv, covering tape, color, and for the future, the Atlantic co-axial cable. Show will also take a look at the executives behind the business, via film, anecdotes and actual live appearances.

In the course of researching, Linkroum will also be looking for relics of a bygone radio age, and he's putting out a call to all comers to provide old footage, old equipment and anything else of relevance and rarity for use on the show.

Khaki Kayoes Katz

CBS-TV producer Al McCleery, starting a two-week hitch in the Army Reserve (he's a colonel), showed up for a meeting with program v.p. Oscar Katz in uniform. Discussion got heated at one point, and McCleery, losing his temper, shouted, "If you don't have enough faith in me to see it my way, then you better fire me."

Katz cracked back, "How can I fire a man in uniform?"

Clifford to RCA As NBC Reveals Key Exec Shifts

NBC prexy Robert Kintner revealed in an inner-office communication over the weekend some major shifts in key personnel, topped by the announcement that J. M. Clifford, who has been head of administration for the network, will move over to the parent RCA as staff veepee, West Coast personnel, effective Sept. 1.

As result of the Clifford shift, the following organization changes take effect on the same date:

R. Lowell Jacobsen, veepee of personnel; Aaron Rubin, veepee and treasurer, and Alfred R. Stern, veepee of NBC Enterprises, will henceforth report directly to Kintner. In addition to his other functions, Stern will now be responsible for the activities of California National Productions (the web's film arm). Earl Rettig, prexy of CNP, will report to Stern.

Tom Erwin, veepee and general attorney, will in the future report to senior exec veepee Dave Adams.

In one of the major changes reported by Kintner, Robert L. Stone has been given the nod as v.p. of operations and engineering. Reporting to him will be Andrew L. Hammerschmidt, v.p. of engineering and facilities administration.

WITH DUGGAN THEY ALL END THIS WAY

Hollywood, Aug. 16.

An "amicable settlement" of KCOP's grievances against Tom Duggan, and vice versa, was reached last Friday (12) to end one week's suspension of the commentator. He'll be back in his familiar six-a-week niche tonight. Al Flanagan, veepee and general manager of the indie tv station, declined to elaborate other than add "we now have a clearer understanding of what each expects of the other."

Washup of l'affaire Duggan came after a long meeting attended by Flanagan, Keynon Brown, KCOP prexy, Duggan and Paul Caruso, attorney for Duggan, who had threatened $250,000 damage suit against the station if his client wasn't reinstated.

'Family Classics' Bows With '3 Musketeers'

CKS-TV will kick off its "Family Classics" syndication with Talent Associates on Oct. 28 and 29 with "The Three Musketeers." Other properties already set for the two-part, consecutive-days treatment are "Vanity Fair," "The Scarlet Pimpernel" and "The Man in the Iron Mask."

Network has already set the dates for the six two-partners. Second show goes Nov. 30 and Dec. 1, third Jan. 9 and 10, fourth Feb. 8 and 9, fifth March 17 and 18 and sixth April 24 and 25. Breck Shampoos is in for half. CBS-TV is now making a concerted effort to sell off the remaining half.

ATV, ABC Collab On Bing in Dublin

London, Aug. 16.

Associated Television Ltd. is aiming to give a spring airing to the 60-minute Bing Crosby show that American Broadcasting is taping in Ireland this October. ATV's working with the U.S. web making available its mobile converter.

Production is sked to begin Oct. 15 in Dublin, while other Irish locations will be visited during the six days of shooting. Present plans include that Irish, American and British artists will appear with Crosby in the show, which ABC hopes to slot in the U.S. on St. Patrick's Day.

ATV will be taking the mobile unit to Dublin from Vienna where for the past couple of months it has been grabbing dramatic programs for the new German commercial tv transmitter in Frankfurt. Following the Ireland chore, the converter returns to the Continent to fulfill a number of commitments for the CBS "Person to Person" skein.

Crosby's trip will be his first to the British Isles with entertainment intent, though he's been here before on vacation and has done a guest spot with Bob Hope.

Sullivan's Repeats

Ed Sullivan, who's only done one repeat show—the Moiseyev Dancers—in 13 years, is breaking down his policy late this month to present three more reruns of outstanding stanzas.

Trio comprises the Takarazuka Dance Theatre show, repeating Aug. 25; "Invitation to Moscow," which he'll capsulize to 60 minutes (from the original 90), Sept. 18 and "Circus Stars of the World," repeating on Oct. 9. All three were done originally in the past year.

Cantor, Landau Agree on Terms For NTA Spinoff From Parent NT&T

Hollywood, Aug. 16.

The long-projected spinoff of National Telefilm Associates by its parent, National Theatres & Television, has been agreed upon.

NT&T will distribute to its 14,000 stockholders 944,875 shares of NTA common stock at the rate of three shares for every 10 shares of NT&T. However, NT&T will retain 620,311 shares. There are 155,125 shares of NTA outstanding, incidentally, which NT&T does not own as warrants for their purchase were never picked up when NT&T acquired NTA control early last year via a stock deal.

All such offers by NT&T were withdrawn by B. Gerald Cantor, prexy, and the NT&T board when it met to put its imprimatur on the NTA spinoff.

The change in the financial structure of the two companies was effected principally by retirement and funding certain of NTA's indebtedness to its soon-to-be-former parent, with NT&T of course accepting securities of NTA for the balance of the obligations.

Cantor would not be drawn out on whether the spinoff indicates that NT&T no longer is interested in acquiring more properties that are basically exhibition. But there are signs pointing that way.

It appears too, that Oliver Unger, president of NTA, and board chairman Ely A. Landau will cut their vespre pasts with NT&T. They will devote themselves wholly to NTA now, and will headquarter in New York, where NTA owns station WNTA and majority of company's programming henceforth will be on tape, all or almost all to be done on videotape.

The spinoff indications first began to appear when it was disclosed last March that NTA had lost about $2,000,000 in its last fiscal year—which, of course, was communicated to NT&T overall operations and reflected in the parent firm entering a loss of $895,981 for the half-year ended last March 29. In the corresponding 26 weeks the year before NT&T had had a net of $903,858. In the more recent 26-week span NTA's loss had been $2,899,000.

From that time on talks sporadically were held whereby the split began to take form, especially as Landau and Unger seemed anxious to get back into autonomous operation of merely NTA.

At first Landau gathered a group of NY associates and proposed buying WNTA from NT&T, but this didn't jell. Then NTA decided to move its headquarters back to NY. At that time discussions stopped for a while, then last weekend developed when Cantor flew east after a hatchback NT&T board meet here last week and reported an agreement with Landau and Unger.

As far as NT&T is concerned

(Continued on page 28)

15 Major Markets Buy Fashion Show

Boston, Aug. 16.

[illegible]

(Continued on page 28)

CNP'S 'AUTHENTIC' SERIES ABOUT WEST

"The Lonesome West—the Legend and the Men," described as an "authentic dramatic treatment" of outer legends, is being produced by California National Productions.

Half-hour series will be helmed by Allen H. Miner, producer-director-writer. CNP prexy Earl Rettig denied any debunking outline. He contended "American audiences certainly are capable of enjoying these new dramas, which are documented versions of traditional legends without suffering disillusionment."

British Batch Get A-R Airing Despite Frown on Vaulties

London, Aug. 16.

That batch of British old movies acquired by the London weekday outlet owned by web Associated Rediffusion Ltd from producers John Woolf and Daniel Angel and which caused a furore in the industry at the turn of the year, starts to get regular airings in the fall. A-R, which has hitherto shown only one ("The Galloping Major") from the 50-plus slate there at intervals of roughly two weeks from Sept. 14, among titles that include "Sailor Beware," "A Kid For Two Farthings," "The Guinea Pig" and "Women Of Twilight" in the pre-Christmas period.

At the moment though, these are not being fully networked but hit only three areas—A-R's own London region, East Anglia which is covered by Anglia TV, and the South coast where Southern Television operates. Accordingly, inasmuch as the main weekend program - providers, Associated TeleVision Ltd and ABC TV, have dropped old films entirely from their fall schedules, it begins to look like the day of the vaultie is passing from the general scene.

One reason for this is the success of the Film Industry Defense Organization's activities in keeping British pix from tv since the Woolf-Angel deal, effective primarily in that companies to show their feature programs derive the week full freedom to screen unlimited American imports. Another reason is that stock of U.S. oldies acquired by commercial tv was back site almost exhausted, though ATV declares that it has some left and will no doubt show some at some time.

Still stocked up with lots of old theatrical pix is BBC TV, which continues, in its full programming, periodically to shut down for Saturday evenings in alternate weeks and on Sunday afternoons. BBC-TV, whose major acquisition was a batch of RKO Radio Pictures product a few years back, has been [illegible] the Hammer with distinctive period remake to more and [illegible] entrepreneur such as Fred Astaire-Ginger Rogers musicals.

Lena Clore's British Com'l Prod. Setup

London, Aug. 16.

Lena Clore, nephew of the British financier Charles Clore, and producer of "Conquest of Everest," "Sunset Island," etc., heads a new company, Film Contracts Limited, which has been formed for the production of tv commercials.

Terry Lipton, American film publicist who has worked in several British studios, is a director of the new outfit, and other Board members include Karel Reisz, the screen and director Anthony Simmons, writer and director of the award winning "Sunday By The Sea," and John Arnold who directed and was co-author of "The Flying Stranger."

Other directors available to the new company are Charles Crichton, John Krish and Wolf Rilla.

Peggy McGraw Teams With Bruce Andersen On Vidpix, Theatricals

Hollywood, Aug. 16.

New York television producer-writer Peggy Mayer McGraw and writer-director Bruce Andersen have formed Chanticleer Productions to film a program of tv series and feature pictures. Company initially has four video projects and a trio of theatrical film treatments on tap.

Chanticleer toppers have signed Herbert Marshall to star in a tele-series entitled "Huntley's Manor," comedy revolving around film star who takes in boarders. Mrs. McGraw and Andersen additionally have developed three other series and have completed pilot teleplays on the properties — "Houdini's Mail," dramatic series centering on a magician; "Legal Eagle," comedy series in which Lee Bates and its secretary play prime roles, and "Le Chat," French detective series.

Mrs. McGraw, who will co-write and co-produce with director Andersen, said there is firm network interest both in "Houdini" and "Eagle," with option already taken on the former.

Mrs. McGraw has six major network shows to her writing-producing credit including "Wanted," series which ran on CBS in 1956 and was syndicated for the following three years. Andersen has been under contract to Hal Wallis-Paramount and also produced and directed some of the "High Adventure" shows for Lowell Thomas.

20TH IS TOSSED FOR DOWN-UNDER LOSS

There's an informal agreement among Australian tv station owners that they will not deal with anyone but principals in buying tv product.

The agreement, designed to prevent hikes prices via cutting in middlemen, prevented 20th Fox from marketing the "Danny Thomas Show" in Australia, according to a source close to the scene. Twentieth Fox met failure in the face of heavy guarantees for the show. Motion Picture company also handled National Telefilm Associates product Down Under. It was the agent prohibition which forced 20th Fox to give up Australian rights to the "Danny Thomas" and NTA shows, it was said.

Lord Furness Peddling Mongolian Theatre Vidpic

London, Aug. 16.

Lord Furness, who is partnered in Fairdel Productions with Alan Redel, pioneed out for New York last week on a two-fold mission.

One object of his trip is to see whether the U.S. networks would be interested in releasing a telefilm which he proposes to make in London of the Mongolian State Theatre, which is scheduled for a West End season under the Furness banner.

The second objective is to gander the legit scene, with particular attention to a couple of off-Broadway attractions.

U.S. Air Force Preems 'Skywatch' Documentary

Chicago, Aug. 16.

The U. S. Air Force has prepared a half-hour documentary film for television titled "Skywatch," which describes the Strategic Air Command's 24-hour alert with hydrogen bomb-armed planes. It's the operation that compounded the U-2 situation during the aborted Summit Conference last May, for which CIA topper Allen Dulles took the rap.

Telefilm will have its debut Aug. 27 in prime time on WBKB, Chicago.

MCA's Tokyo Office

Tokyo, Aug. 16.

After much probing over last few years, it appears that MCA will open a Tokyo office.

Veep Peter McDonald of the percentery departed after a 10-day visit during which he interviewed prospective staffers.

Ryder Makes With the Sprockets

Motion picture sound expert Loren L. Ryder has perfected a new recording technique for video tape which utilizes audio codes and "electrical sprockets" for sound transfer to take a la film style. Dubbed the "Re-Synchronizer," the device enables easier editing of videtape by overcoming the difficulty caused by the picture-sound lag on tape.

With the system, sound is dubbed onto quarter-inch audio tape, and during the dubbing process, the electrical sprocket holes and audio codes are placed on both the edges of the audio tape and the original VTR. Then the videtape is edited separately, ditto the audio, and finally the edited audio tape is matched to the videtape by the code numbers.

That's doing it by code. Cutter can also do it on film by making a film transfer, then transferring the audio tape with codes and sprockets to the film track, then editing and finally transferring the edited film back to videtape.

NBC's Ferleger Sees Japan as Exporter Of Programs as Well as Major Buyer

Tokyo, Aug. 16.

A visiting NBC International exec said that within three to five years Japan would become as big an exporter of tv product as it is an importer today.

Alvin Ferleger, manager of administration and sales development for NBC Intl, suggested that tv industry leaders in Japan start to look to the United States and other overseas areas for the export of their programs.

"The Japanese are an ingenious people producing a superior product," Ferleger said. "The industry here is as professional and in some ways more professional than compared to tv in other countries."

He added, "Now that the commercial industry is organized, the Japanese can parallel for tv what the theatrical producers have done around the world. They can be prodigious in quality as well as in mass entertainment," he continued. "They have a rich history to draw on for story material. And the modern locales are just as exotic."

Ferleger said he believes the samurai and ninja action shows would have really appeal in the U.S. He tagged these "eastern westerns." Others, he advised, could be produced with an eye toward the lucrative African market.

These telefilms could be made for both domestic use and export, Ferleger said, by dubbing or having them shot for pan-Asia distribution.

"I think the job of selling," he offered, "is not for foreigners, but for the Japanese themselves. Like other merchants, salesmen from the tv stations should go to the U.S. and study the market. They should open an office there and try to sell the U.S. as consistently as the U.S. tries to sell Japan."

Here for two weeks building with tv execs, Ferleger described Japan as the world's fastest-growing tv market.

RUSSELL HAYDEN'S THEATRICALS, TOO

Hollywood, Aug. 16.

Russell Hayden, packager-producer of syndicated telefilm packages such as "26 Men" and "Judge Roy Bean," is enlarging production of theatrical pix, with a quartet of scripts already penned and ticketed for filming shortly. Initial feature will be "Caribbean," story of a tramp airline in the West Indies penned by Sam Rocca. Hayden skies to Miami next weekend enroute to scout locations in Martinique, Tobago, Jamaica and the Virgin Islands.

Second on the Hayden theatrical schedule is "White Milan," another original by Rocca. Third is "Executive Flight," written by August Brato, and fourth and final projected venture is "Tobago," penned by Buckley Angel. "Skippy" Sanford, former Todd-AO exec, will serve as associate producer on these ventures.

WGA Details Why It Needs Fulltime Fact-Finding Rep

Hollywood, Aug. 16.

Details of a nine-page report submitted to Writers Guild of America West Council by the Guild's television negotiating team revealed reasons why negotiators feel a fulltime paid WGA representative is necessary on writer-producer fact-finding commission to develop a royalty formula.

In summing up reasons the negotiators declared, "to stand on any concept of economy, precedent or personality is not protecting the Guild with a paid, fulltime representation on fact-finding commission is to lose by irrevocable default what was won in over five months of a bitter, costly strike. It would be false economy—unwanted precedent — and self-destructive emotional pettiness. More important it would be an unconscionable breach of responsibility to the membership of the Guild."

Report delineates seven areas in which the commission will work and lists importance of problems anticipated.

"How important this commission and its work is to management can be instantly adduced by the first announced choice of management representation to commission," the report reads, noting Alliance of Television Film Producers has so far made it could that Richard M. Jenkins, prexy of the Alliance and its chief negotiator, will rep producer organization.

Report expresses considerable misgivings over selection of economic survey firm which will work with writers and producers in developing royalty percentage. "In any commission matter requiring a vote, assuming block voting on the part of the Guild and management, survey firm—contractually—will have tie-breaking and deciding vote," says the report. "It must be assumed any economic survey firm, by the very nature of its employment orientation of firm chosen for the commission is more than is normally expected, the result could

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Foreign TV Marts Yen BBC Shows

London, Aug. 16.

Statement in the House of Lords last week by the Commonwealth Relations Secretary, Lord Home, that about 500 BBC-TV programs were "made available on a commercial basis in the world as a whole" in the year ended March 31 tends it perhaps to lessen estimate the pressure for supplies now being put on the outfit. Television Promotions, division of BBC devoted to overseas marketing, finds itself up to the neck with inquiries and orders—especially, at this date, from New Zealand.

Lord Home declared that Australia was the chief buyer in the year he covered, with 278 programs, and that the export increase over previous years was 70%. To this can be added that Bermuda, Cyprus, Hong Kong, Rhodesia and Nigeria are among those now putting in keen bids. With somewhat typical BBC sang froid, all this is described as "vastly encouraging."

Also rated as jolly heartening is the keener interest being shown in BBC-TV packages in the States. The Corporation's own productions (in collaboration) of "The Third Man" and "R.C.M.P." vipic shows have already been sold, while what's described as a satisfactory number of setups like the Ford Foundation have also taken shows.

POST-'48s IN WEBS' FUTURE?

You, Too, Can Be a Wizard

Here are some of the rebuttals to the anti-pix-networking contingent offered by pix producer-distribs.

"There are many other films as durable as Metro's "Wizard of Oz," which perks up sizable rating points and spunner dollars with each network outing on CBS-TV.

"The best of the specials can't match the production dollars put into features. Why do specials, based on adaptations of features, when the pic itself is available for telecasting? Which was better—the pic versions of "Mrs. Miniver," "Miracle on 34th Street," "Ninotchka," "Philadelphia Story," or the televersions done by Talent Associates last year? And what about the comparative star values?

"Time and again, the double AA pix on the local level have outrated regular network fare. Why give up popular program fare because of prejudices? As to creativity in the medium, how creative is an outer videseries, or one in another category? Does everything seen on tv come from tv's creative pool? How much does tv, in its present stance, borrow from other show biz mediums?

"The rebuttals go on and on. One sure thing, any no's on the network level won't deter the try, and try again, attitude of producer-distribs.

45-Min. Series as Robt. Lewine Plan for CBS Films 'If Client Buys'

Hollywood, Aug. 16.

There is a distinct possibility that CBS Films will inaugurate a 45-minute tv series next year, according to plans disclosed by Robert F. Lewine, vice-president, programs, CBS Films.

"Our concept of the advantages in planning such a show," Lewine stated, "is based on the argument that a half-hour show is too short and an hour-long show too long. We would start at 10 p.m. and follow with a 15-minute news roundup and wind-up the 11 o'clock time slot for a feature film."

In effect, asserts Lewine, "this would give the station an obvious two-fold advantage over its competitors. First, in having a top quality program running into their opposition's 10:30 time and, second, the station would get a 15-minute news break plus starting its feature film at the most convenient time."

Obstacles to be overcome in the plans, at least at this stage are, claims Lewine, "to get the networks and the advertising agencies to offer the necessary time slot to prove the practicality of the plan. I am certain that with a good 45-minute show the plan would be an overnight success."

On other observations within the television industry, the optimistic program chief declared that tv is now in a trend away from the outdoor adventure series.

"The trend today by networks and advertisers is to improve the image of the sponsor," Lewine said that "many beverage companies (beer, wine and whiskey) are seriously attempting to identify themselves with shows that are considered family situation or comedy shows."

Lewine is constantly bugged by persons who think of CBS-Films as

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Jules Power Sets Slapstick 'Bloopy'

New slapstick film series titled "Bloopy and the Colonel" is being made for tv by Jules Power Productions, for many years a producer of live television shows for children.

Series will consist of 208 six to 10-minute episodes and will feature Joe Ross and Bobby Gibbons in the lead roles. First three episodes of the series have just been completed.

For many years Power was the producer of "Mr. Wizard" on NBC-TV. Company has, in addition, produced live comedy shows for children in N. Y., Chicago, Cleveland, Detroit, St. Louis and New Haven. "It's Time for Fun" program has just completed seven full years on WABC-TV, N. Y.

Present production plans for "Bloopy" call for the completion of 104 episodes in the first year, with an equal number of episodes the second year.

CNP's Hope Features

Television rights to two Bob Hope features, "Road to Rio" and "My Favorite Brunette," have been acquired by California National Productions.

NBC subsid promptly sold the new CNP Hope package to five CBS-TV o&o's, in N.Y., Los Angeles, Chicago, Philadelphia and St. Louis.

Syndie Entries Out of Chi Get Widespread Play

Chicago, Aug. 16.

Tope syndication out of Chicago has finally hit a respectable stride. In recent weeks, WGN-TV's syndie arm sewed up five markets for the station's 1960 Peabody Award winner, "Great Music From Chicago," and 14 markets for the Notre Dame football games. And Stuart Brent Enterprises has found takers in New York and Hollywood for the WBKB origination, "Books and Brent," namely WOR-TV and KJH-TV respectively.

"Great Music" has been sold so far to KTTV, Los Angeles; KPLR, St. Louis; KTVK, Phoenix; WFAA, Dallas-Ft. Worth, and KPRC-TV, Houston. Some foreign markets, as well as other major markets, are understood to be nibbling at the bait.

Other Chi shows in syndication via tape are "Playhen's Penthouse" and WGN-TV's "Blue Fairy," another Peabody winner. Expected to be offered on the syndie marts this fall are WBBM-TV's "At Random" and WBKB's "Creative Cookery."

OF Names Raycroft, Sets 'Headlines' Sales

Official Films has appointed Russ Raycroft, vet of several years in production, sales and servicing stations, as a special consultant.

Raycroft will report directly to Official prexy Seymour Reed. The consultant's first assignment will take him on a swing through the south and southwest.

Sametime the syndication firm reports a multiple-market sale for "Greatest Headlines of the Century," package of five-minute stanzas edited from newsreel files. Involved in the multiple sale are four stations, KLOG, Mason City, Ia.; WMTV, Madison, Wis.; KHQA, Quincy-Hannibal, Mo., and KEYC, Mankato, Minn.

Station WLWD, Dayton, also has bought the package, bringing total markets to 60.

HOPE STIRRED BY NBC-TV'S 'MAYBE'

By MURRAY HOROWITZ

A new excitement is enveloping the feature-to-tv biz as the post-'48's are beginning to build up in the market place. This hinges on speculation as to whether any of the three networks will open up time for some of the fresh, top-grade, pix product.

The scorecard reads this way at the gate post at this time: ABC-TV, no; CBS-TV, no; NBC-TV, maybe. Today's scorebard is not definitive. It may be revised, dependent on the pic offered and the sponsorship situation. But the ABC-TV no, the CBS-TV no, and the NBC-TV maybe, in few words describes the prospects at this time.

The producer-distributor's of the new pix have millions of dollars at stake in the prospects of networking. Pitches have been made, are being made, and will be executed to alter the no's of networking.

Example of what is at stake is offered in the "Wizard of Oz" deal between Metro and CBS-TV, a pic which has been renewed by CBS-TV for special telecasting for the upcoming season and subsequent runs. Prior to the renewal in January, '60, "Oz" made a white showing in the Metro-Goldwyn-Mayer coffers. Not counting the renewal coin, it had earned $450,000 for Loew's. It's estimated the single pic will earn a minimum of $750,000 in tv, combining its network and syndie runs. That's a "Gone With the Wind" for a tv grossing performance.

Yet CBS-TV is very reluctant to program oldies, even of recent vintage. CBS-TV execs don't argue the rating pull of "Oz" or the sponsor attraction for such a pic, but they say that the Judy Garland, Ray Bolger et al. special represents an almost unique attraction. As a network, CBS-TV might like to telecast the alltime "top ten" feature attractions as a series of specials, but web's pix position doesn't break out of that nigh impossible format.

All in the Family

Perhaps coloring CBS-TV's network position is the huge investment in pix made by CBS-TV o&o's. Why compete with similar product with members of the same family?

NBC-TV appears much more open to the proposition. There is no blanket objection to features. NBC-TV will listen to propositions and the possibility of telecasting top-grade product will be explored. Of course, coming into the web fold with sponsor coin will help the chances of getting a clearance on NBC-TV. Current position of NBC-TV represents a change in attitude—web traditionally has been opposed to telecasting movies following a theatrical run.

ABC-TV, which before its boom-boom upswing had a regular weekend schedule of feature pix telecasts, now its opposed to movie programming on its web. ABC-TV's current position runs along these lines: we want programming specifically made for tv, borrowing programming from another medium for tv adds nothing to tv's creative capacity. Interrupting regular web fare for pix specials, on basis of past experience with specials in general, would hurt the ratings of regular web programming; additionally, regular web sponsors are penalized by a rating drop and by preemptions.

ABC-TV's pix showcase a few years back consisted mainly of British fare, as opposed to Hollywood product. Pix showcase too, was in a period unlike today when many foreign stars, Alec Guinness, Brigitte Bardot, et al., didn't have the same popular appeal in the U.S. as they have today.

Whether network attitudes change will be one of the fascinating aspects of the coming season. Success of one pic deal might kick present thinking sky high.

SAG Nixes Cole Plan for AFTRA Merger by an Overwhelming Vote; Restrict Tie to Com'ls, Taped Shows

Hollywood, Aug. 16.

Screen Actors Guild has rejected the David Cole plan for merger of SAG with American Federation of Television and Radio Artists by an overwhelming membership vote of more than 82%. An alternative to the Cole plan was approved by 92% margin of the SAG vote. This proposal calls for positive cooperative action between the two unions to include joint negotiations and administration in the fields of tv commercials and taped tv entertainment programs.

More than 5,000 votes were cast in the SAG mail referendum. George Chandler, SAG prexy, noted that in this first nationwide referendum of actors on the question of merger, the results "are most significant."

N.Y.'s Guild members voted 67% to approve the rejection. In Hollywood and elsewhere in the country, the vote was 86% against the Cole Merger Plan. Total national vote against the plan was 82%. Valid ballots nationwide favoring rejection numbered 3,962; opposing, 862.

On question of approving the Guild board's proposal for cooperation between the two unions, national vote backed the board with 92% majority. Proposed and approved were:

1. Joint formulation of contract proposals and joint negotiation and administration of all collective bargaining contracts in the field of tv commercials (live, taped and film) and also in the field of taped tv entertainment programs.

2. Exploration of the possibility of full interchangeability of membership cards in these fields.

3. Cross-crediting of pension and welfare benefits.

4. A continuing study looking for other areas of positive cooperation between SAG and AFTRA.

While AFTRA has not submitted this proposal to a national referendum of its membership, it was approved by the AFTRA national board and convention at Washington, D.C., a few weeks ago, after extended debate.

Guild Board stated it believes "joint negotiations in television commercials and tape are essential in order to equate the rates and most particularly the working conditions in the field of video tape," adding that "the Board is convinced that the SAG contracts, which include full payment for rehearsals, continuous employment, payment for overtime work, 12-hour rest period, five-day week and prohibition of crediting against overscale payments, would increase the earnings of performers."

Next moves to put into effect the SAG proposal will be committee meetings in New York, Hollywood and Chicago.

ABC-TV Cartoon Happy

When the new season opens, there will be three cartoon series riding on ABC-TV in the evening. One is "The Flintstones," a new cartoon adult situation comedy series, heralded as a possible pace-setter for cartoon networking.

The others include "Matty's Funday Funnies," which for 13 weeks will occupy the Friday night at 7:30 half-hour time slot. Sponsored by Mattell toy manufacturers, "Fundays" will move back to its Sunday afternoon period after the American Football League season ends. The third cartoon series is "Bug Bunny" at 7:30 Tuesday, half-sponsored by General Foods.

When "Fundays" moves out of its Friday night slot in midwinter, Warner Bros. situation comedy "Room for One More" is slated for the period.

SG As a Separate Corporate Entity; Col Post-'48s Due

Screen Gems, the telefilm baby of Columbia Pictures, might soon take its first steps as a separate corporate entity. Columbia, not setting any timetable, set forth plans to turn SG into a separately operated company. The new SG corporate entity would have much of its stock retained by Columbia, with the remainder going for public sale.

At the same time, Columbia made it clear it expects to release a sizeable number of post-'48's to tv. Pix, like others in the Columbia catalog, would be released via SG.

SG, though comparatively young in years, currently is grossing from $35,000,000 to $40,000,000 yearly to Columbia coffers, accounting for about 40% of the parent company's total revenues.

Columbia has a post-'48 inventory of some 400 pix, estimated by Wall Street sources to be worth about $30,000,000. Statement by Columbia prexy Abe Schneider on post-'48 releases to tv leaves no doubt that some of the post-'48 will be hitting the tv market this year.

Columbia thus will join Warner Bros., 20th-Fox, United Artists, Republic, RKO Pictures and indies on release of post-'48's to tv.

PTI'S $750,000 ON SALE OF RANK PIX

Sales of $750,000 on the J. Arthur Rank pix distributed by Programs for Television (PTI), was reported by Michael Silverman, exec sales v.p.

Rosters of stations include WNBC-TV, N.Y.; WHDH, Boston; WGR, Buffalo; WRCV, Philadelphia; WHYN, Springfield; WRGB, Schenectady; WPTV, Palm Beach; WSUN, Tampa-St. Petersburg; WLWA, Atlanta; WCCO, Minneapolis; KTVI, St. Louis.

'Chatter's World' Sold To Triangle Stations

"Chatter's World," the Chimp series distributed by Sterling Television, has been sold to all six Triangle Stations, WFIL, Philadelphia; WNBF, Binghamton; WFBG, Altoona; WNHC, New Haven; WLYN, Lebanon, and KFRE, Fresno.

Other sales include WCCO, Minneapolis; WEEK, Peoria; WISC, Madison; KTVU, San Francisco; KCRA, Sacramento; WHBQ, Memphis; and WTVC, Chattanooga.

Chesler Chairs Seven Arts Prod.

Toronto, Aug. 16.

Lou Chesler, Toronto businessman who has fingers in several U.S. show biz pies, has been made chairman of Seven Arts Productions Ltd. That's new name of Creative Telefilm Ltd., adopted at the annual meeting here last week.

Chesler headed a syndicate that bought $15,000,000 in convertible debentures from Creative to help finance its projects such as buying up Warners' post-'48 backlog to sell to free tv. Latter is being done through a N.Y. subsidiary, Seven Arts Associated Corp.

David B. Stillman, a N.Y. lawyer, is president of Seven Arts. He said the company was considering entering "the hotel resort and development business" by acquiring an interest in a company to operate in the Bahamas.

Summer Beer Sales Hit Peak With TV's Impact Taking Bows —On Other Madison Ave. Fronts

The breweries have never had it so good, thanks to the network spot impact registered by TV. Sales are at an all-time peak, they report, and whether it's a U.S. Brewers Foundation network spread, as with the Esther Williams aquatic show last week, or a regional Nat King Cole NBC-TV spread by Rheingold, or those surrounding of broadcast spots thousands of times every week in the New York market alone—the results apparently have never more gratifying. Not small measure of the success is attributed to the commercials themselves, with top marquee names for which the breweries paid out plenty of money as an added venture.

As Esther Williams show may be subjective as it was—it critical panning, but it doesn't negate the fact that when the Arbitrons hit the 24-city Nielsens and the Trendexes were tallied, it was a runaway for the Brewers Foundation, with share-of-audience hitting a summertime peak for a network entry (Trendex gave it a 64% share of audience). Foundation allocated the $1,500,000 budget for three network entries—"Summer On Ice," the Esther Williams display from Cypress Gardens in Florida and the swimming Donald O'Connor spec—and thus far the beer cup runneth over in the numbers game.

Not that it's a summertime thing alone. Beer cash on a year-round basis is being siphoned into the medium at an accelerated pace as evidenced by the fact that the backbone of the new pro football league seems predicated on beer backing. Harry Wismer is reported to have had more conferences with beer people than with the players themselves.

Too Much

There's a danger that too much more communications can cause a loss of effectiveness in transmitting advertising ideas and messages. So says McCann-Erickson general corporate exec Matthew J. Culligan in a speech scheduled to be given today (17) before the San Francisco Advertising Club.

Culligan says the nation is rapidly reaching a point where electronic equipment will make available a "deluge of information." This can obscure the fact that the most effective communication has been, and always will be, between one personality and another.

"The personal approach" has its basis in a very simple fact. Communication between one human being and another goes on not only between lips and ears, symbols and eyes, one brain and another brain, but also from one personality to another.

"The human personality has many names—the sense of sensing, feeling, imagination, of hope, fear, indifference, of fact, fancy, mood, mind, many others."

The message that is most successful, says Culligan, is usually a creative grouping of the facts and duties of specific words, sounds or pictures in a certain proportion, a certain proportion, a certain sequence and a certain timing—all calculated to straight into the audience.

He says advertising's need for the "personal approach" derives from the difficulty between it and fact-to-have communication in the circumstances surrounding their reception.

"The advertising message," he says, "goes to a consumer who is taking with continued attention to accept, reject, or ignore. It must overcome inertia and indifference."

New Shop

Tierney, national sales manager of Buffalo Broadcasting Press Time, has organized a new ad agency that will emphasize placement of TV-broadcast media.

Tierney Assoc. will headquarter in the penthouse floor of the Times Tower on Times Square with occupancy set for late this month.

Agency is already scheduling a radio-tv spot campaign for client Gold Industries, makers of men's toiletries. Schedules will carry about 20 stations on the eastern seaboard.

Tiley (last recently has been acting as a consultant to several top firms, and has had station experience from management to air personality).

Expansion

New England's largest ad agency has been created with the merger of the five-year-old Sackel Co. of Boston and Jackson Assoc. of Holyoke, Mass., house agency for Loxtel.

Merger boosts the billings of Sackel from less than $2,000,000 to approximately $12,000,000. Prexy of Sackel, Sol Sackel, becomes chief officer of Sackel-Jackson.

With the Mags: McCall's now leads women's service magazines with 747 columns of food and grocery advertising in the first six issues of 1960. . . . TV Guide starts four new regional issues in September, raising to 60 the number of regional editions. New editions are planned for New Mexico, Florida, Minnesota and the Dakotas. . . . Holiday and Macy's will team up for a fall fashion show Sept. 7 which will feature European originals and be videtaped for a WNBC-TV color special Sept. 11.

Changes: Martin Kowbring, formerly with Foote Cone & Belding, joins McCann-Erickson's Chicago office as veepee and creative director.

New Biz: Warner Bros. Co., Bridgeport, makers of girdles, corsets and bras, to Doyle, Dane, Bernbach.

Elgin Watch Co. to Kenyon & Eckhardt of Canada Ltd.

Herald Tribune Radio Network to Zekin Advertising.

Aircraft Radio Corp., Boonton, N. J., to Josephson, Caffari & Co., New York and Montclair, N. J.

Chi Agencies

Chicago, Aug. 16

Some background on the Alberto-Culver switch from Wade Advertising to Compton. Latter's pitch for the account had based in research that A-C was overspending on NBC-TV and could get a better shake for its money if web buys were supplemented by a spot campaign. Which means that the spot boys here can look forward to a windfall next year. Compton has added Bob Penninger, formerly of Kenyon & Eckhardt, to its time buying staff in Chi for the account.

Leo Burnett agency is delegated this season with station presentation for the trio of Kellogg shows, "Huckleberry Hound," "Quick Draw McGraw," and the new "Mr. Magoo," again being placed on spot basis. Enthusiasm for the Kellogg biz was high in the past but never like this. Spot season is flourishing, with Pillsbury, Parker Pen, Tea Council, Russell Carpet Sweepers and other big Chicago accounts ready to cut loose.

Edward H. Weiss agency has entered into an affiliation arrangement with Allbaugh, Fox & Rockhill of Kansas City, with the Weiss home valed drawing account, the chief Link Account, which has been in the AF&R shop for nine years, will henceforth be handled by the Weiss agency, with Jerome S. Rockhill coming up from K.C. to supervise. Rockhill, exec veepee of AF&R, will be listed as a veep at Weiss.

With the Station Reps

CBS Television Spot Sales has nothing on the Radio Advertising Bureau with its recent study showing TV's advantage over newspapers in coverage of suburban counties (really RAB has issued a sales promotion piece for member sec-ond that finds radio's supremacy in suburban communities surrounding metropolitan areas. Study is particularly interesting to spot users because it covers in its various sections five and 10 major markets.

RAB's pitch first covers the general growth and marketing importance of suburban areas, pointing out that suburban areas are the nation's fastest growing with an increase of from 46,000,000 in 1957 to a projectable 85,200,000 in 1975. Suburbanites are rather than city folk with family incomes averaging more than 40% more, home ownership more than 34% higher and car ownership more than 22% greater.

In important product categories suburban sales have surpassed or are nearly abreast of central city sales. Cited are home furnishings, apparel, major appliances, cars and food, beverages and tobacco.

How does radio compare with newspapers in reaching these out side homes? RAB says the air medium's suburban coverage is 72% greater than newspapers, that in for every 100 families reached by newspapers, radio reaches 172.

In the five-market study, covering Boston, Buffalo, Chicago, Detroit and Los Angeles, the percent of suburban families reached by radio is 85.1 against newspapers 56.2. In retail trading zones, newspaper coverage on the average was 38%, below city zone penetration.

RAB says the five markets studied were not representative, that they actually gave the advantage to newspapers. Their penetration as reflected in the five markets is actually 33.2% higher than is the case for the average of the retail trading zones of the top 50 markets.

The 10-market research takes in the five above mentioned markets and Baltimore, Philadelphia, Miami, Providence and San Francisco-Oakland. It shows radio's suburban coverage as 83.6% of all homes against newspapers' 68.6%. Same time, RAB says radio's coverage in the city zone surpasses that of newspapers with 84.5% penetration against 78.1%.

Film Rep Expands

Richard V. Thoriet formerly assistant to the general manager of KSL-TV, Salt Lake City, has joined Film Service Corp., same city, which, in conjunction with Film Service International, New York, books and buys film for 28 tv stations throughout the country.

Thoriet was with the Salt Lake City CBS affiliate for 10 years mainly as a film buyer. Before that he was five years with ad agencies.

Briefs: Robert Liddel has been appointed director of Compton Advertising. He's been the agency's head time buyer. . . . Charles Warner, formerly with station WTOP-TV, Washington, joins the New York tv sales staff of Avery-Knodel. . . . Actor Allen Swift, "the man with a thousand voices," has just cut a series of radio blurbs for Hunt Club, Burger Bits via Ted Bates agency. . . . Joseph P. Foley joins Weed Television's New York sales staff. Jack Hetherington joins the rep's St. Louis staff and John A. Carrigan joins the Chicago staff. . . . Charles M. Pickering, formerly a salesman for WBZ-TV, Boston, joins Television Advertising Representatives' Chicago sales staff. . . . Robert H. Perez, account exec in the New York office of CBS Television Spot Sales, is named manager of the rep's San Francisco office. He replaces Richard R. Loftus, recently named midwestern sales manager, headquartering in Chicago.

ZENITH NET DOWN, CHI STRIKE ENDED

Chicago, Aug. 16

In the midst of last week's strike involving some 6,000 production and maintenance workers, Zenith Radio Corp. reported lower second quarter profits in 1960 than were scored in the same period a year ago. Net consolidated profits for the second quarter were given as $1,454,226, or 48c a share as compared with $1,577,816, or 54c a share in 1959. Consolidated sales, however, were up 5% over last year for the period.

Zenith prexy Hugh Robertson attributed the profits decline vis-a-vis the sales upheaval, largely to "a continuation of unrealistic pricing and liquidations" by several competitors, affecting the pricing of certain Zenith merchandise in the lower price brackets. Factory shipments of tv receivers set a new record for the first six months, he said, running 13½% ahead of first half of 1959.

Meanwhile production was halted last week at all seven Zenith plants here by the striking Independent Radionics Workers of America, their first strike in Zenith's 40-year history.

But a settlement was reached over the weekend with Zenith agreeing to raises of 6 to 8c retroactive to July 18, plus four-week vacations to 25-year employees.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Martin Plissner named news chief of WMCA, under **William D. Hamilton**, director of news and public affairs. Plissner has been news bureau chief for Mutual and producer of **Mike Wallace's** "Newsbreak" on WNTA-TV. . . . WABC-TV is holding a special session of its "School for Political Candidates" tonight (Wed.) at the station's studios. School is being conducted by the station so that candidates and incumbents for public office can learn about tv and how to use the medium in their campaigns. . . . **Marilyn Mark** has been named assistant to producer **Louis M. (Duke) Heward** of "The Dick Clark Show". . . . A friend of **Julian Goodman**, chief aide to Bill NBC news veep McAndrew, was waiting for somebody to get out of the office and somewhat impatiently said "Okay, Julian, now we can discuss the matter while you're having your Ground Grippers manicured by Joe" (the RCA Bldg. shoeshine boy). The cautious Goodman crack: "No, let's wait. Joe may be a stringer for VARIETY."

CBS program veep **Oscar Katz** to the Coast for a week, then back to N. Y., then again to the Coast and on to Hawaii for Affiliates Advisory Board session Sept. 7 and 8. . . . WNBC-TV publicity-exploitation manager **Al Slop** named New York State Chairman for the NAB's 14th Annual Voice of Democracy scriptwriting contest. . . . CBS **Dick Heffner** addressed the Syracuse U. TV & Radio Center Graduate School Commencement Dinner last week on "The Thinking Man's Network." CBS, natch. . . . WNBC-TV program boss **Al Perlmutter** attending the first Broadcast Responsibility Seminar at Syracuse this week. . . . **Fred Robbins** interviews **Sammy Davis Jr., Angie Dickinson Peter Lawford, Tuesday Weld** and **Jerry Lewis** on his syndicated AM-er "Assignment Hollywood," this week. . . . TV-theatrical attorney **Sy Littenell** and actress **Toy Storey** announced their marriage for Oct. 1. . . . CBS Radio veep **John Dundee** and ABC program boss **Allen Ludden** tour the web's serve-ville Aug. 17-25 to hype use of the new "Dimension" capsules. . . . **Walter Cronkite** received the Air Force Small of Appreciation for his narration of the service documentary film, "Two Hats." . . . **Robert Troup** of CBS Television Production Sales on the winning team that copped the Spring Lake, N. J., invitation men's doubles tennis tourney last week. . . . CBS Sports topper **Bill MacPhail** and producer **Pete Weisner** off to Rome to prepare Summer Olympics coverage. . . . **Harry Fenner**, CBS-TV trade manager, off to his Delaware Valley retreat for a furlough. . . . Director **Morris Engel** to Brazil to shoot sequences for the CBS-TV "Tomorrow" specials. . . . **Jeanne Parr** subbing for vacationing WCBS-TV weathergal **Cindy Reed** Aug. 15-27. . . . **Mary Lou Forster** recorded a series of new radio commercials for Meadowbrook National Bank. . . . **Helen Gerard** checked in from Rome vacation. . . . **Ronald Dawson** into next week's taped "Moment of Fear" on NBC-TV. . . . **Dave Brown** inked to direct the **Milton Berle** bowling show. . . . **Lucille Kallen** retained as writer for the **Max Liebman** spec. . . . **Rod Alexander** will choreograph. . . . **Fred Heider** will produce two shows for Bell Telephone, first to go on Oct. 28 and the second on Nov. 11. . . . **Bill Nichols** to direct "Holiday on Ice," which is being taped by NBC-TV starting Oct. 4. . . . **Bing Crosby** spec will have a staff which includes **Bill Harbach**, producer-director, **Saul Ilson & Herb Sargent**, writers, **Danny Daniels**, choreographer, and **Jim Elson**, associate producer. . . . **Perry Como's** NBC show has made talent parts which includes an exchange date with **Bob Hope** who goes on Nov. 30, and Como goes to Hollywood in September for a taping on Hope's show, date of which is to be announced. Others are **Rosemary Clooney**, Nov. 2, **Ginger Rogers**, Nov. 9, **Barrie Chase** and **Kingston Trio**, Dec. 7. **Judy Holliday**, Dec. 14 and **Anne Bancroft**, Jan. 18.

IN HOLLYWOOD . . .

Bob Enders moved his base here from Washington and prepping pilots for the early shoppers. . . . **Dick Francis** rated a tribute for 25 years with Campbell-Ewald agency. . . . **Fred Schiller**, back from Europe, says England is the biggest threat to U. S. television and that the other countries are lagging by 10 years. . . . Civil War buff and authority **Mort Lewis** says the south is just as eager as the north to have dramatic reenactments of the historical battles and that sponsors need have any fear of offending the Dixiecrats. . . . **Bob Welch**, who produced the belts-and-nuts musical for Cadillac, says he got a car without air conditioning so they gave him three eskimos breathing on ice. . . . **Frank Cooper** writes from Moscow that he saw a live drama on tv but got lost when the interpreter fared with the actors and lost. . . . **Bob Finkel** will produce only half of Dinah Shore's 20 for Chevy next season. . . . **Tom McKnight** moved over from NBC to CBS to point **Ben Brady** on "Oh Those Bells". . . . **William McDowell** named acting manager of KHJ to succeed **Norman Boggs**, resigned.

IN CHICAGO . . .

Nasty headline of the week: "Boy Stares Time Watching TV" (Chicago's American, Aug. 9). Text told that he was watching a quiz program. . . . More wrestling, not less, is in the offing for the fall locally. WBBM-TV is continuing the grunt 'n groaners on Saturday afternoons under a contract with promoter **Fred Kohler**, now that the IBC port has run out. And WNBQ is scrutiny a Saturday slot for some color tawdry films, prepared by Kohler. . . . With **Ted O'Connell** shifting to New York as eastern sales manager for CBS-TV spot sales, **Richard R. Loftus** has come in from the west to replace him as midwest manager. . . . WIND is seeking a newspaper personality to replace **Jack Mabley**, who dropped his radio chore there. . . . **Norm Krueff's** "Country Fair" on WGN originating from Illinois State Fair this week. . . . **Ted Weber**, onetime WGN-TV sales manager, now handling syndications of the **Stuart Brent** book review shows. . . . WBKB staff announcer **Fred Kasper** subbing on the ABC Radio net for **Paul Harvey**, who's vacationing. . . . **Jim Lounsbury** gets a one-shot on ABC-TV Aug. 21 as vacation replacement for **Dick Clark** on "American Bandstand". . . . **Everett Mitchell**, who hosts NBC Radio's "National Farm and Home Hour," tapped for early morning market and farm reports on WMAQ. . . . Lincoln Mercury Dealers have bought the documentary, "Secret Life of Adolf Hitler" as a September special on WNBQ. . . . WBBM-TV doing reruns of "At Random" while **Irv Kupcinet** vacations. . . . **Rona Barry**, former timebuyer for the Ted Bates agency, joined WBBM-TV sales staff.

IN LONDON . . .

Director **Peter Morley** and writer **Cyril Bennett** skied to Japan last week on a six-weeks trip to prep a 60-minute documentary for Associated-Rediffusion airing Nov. 2. . . . Associated-Television resumes its hour-long "Probation Officer" weekly skein Sept. 12, with **John Paul** again filling the main role. . . . **Philip Bray** joins Scottish Television Ltd. from Anglia Television, will direct a puppet show for fall transmission. . . . **Conrad Voss Bark** appointed BBC's Parliamentary correspondent in succession to **Roland Fox**, now assistant publicity topper. . . . Granada TV already banging the big drum for its 90-minute version of "Wuthering Heights," shedded for Oct. 25 transmission. . . . **Sam Wanamaker** produces his first tv play with "A Young Lady Of

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BUSY, BUSY B'CAST LOBBYIST

Catholic Code for British Viewing

London, Aug. 16.

Seven positive proposals on children's viewing have been issued for Roman Catholics in Britain, deriving from the International Catholic Association for Radio and Television which is headquartered in Switzerland. Couple are that 90 minutes should be the normal time allowed daily to children for looking-in, with two hours an absolute maximum, and that horror programs must be taboo at any age.

Another salient point in the code is that the idea mustn't be allowed to develop that all members of the family have equal right to watch all programs. Children must be brought up to understand that certain shows are grownups' fare, same like tobacco and alcohol.

Pro Grid's Bigtime Showcase On British TV; Film Exhibs Worried

London, Aug. 16.

Professional football is going to play a major role in the autumn and winter tv schedules and exhibitors throughout the country are already concerned at the possible effect on the boxoffice. The final deal is expected to be closed at the end of this week, when the commercial tv companies will sign a $400,000 contract with the Football League for the rights to telecast 26 matches. Of these, 19 will be aired on Saturday evenings and the remainder will be mid-week events.

At the same time BBC-TV has put in a bid to the Football Association, reportedly for around $125,000, seeking exclusive rights to six of the Cup rounds. The commercial operators have also shown their interest in these games, and a counter-bid against the BBC is anticipated.

The initiative in making a protest was taken last week by Sir Tom O'Brien, general secretary of National Association of Theatrical & Kine Employees, who sent telegrams of protest to the Independent Television Authority, the Football League and the Football Association.

At a press conference last Thursday night (4) Alan Hardaker, secretary of the Football League, said he had not yet received Sir Tom's telegram. He felt it would be worthy of consideration if Sir Tom could give an undertaking that theatres would stop Saturday matinees so as not to compete with football.

It has taken the ITA companies four-and-a-half years to come to terms with the Football League, and the current negotiations extended over four months. The Saturday night telecasts will necessitate a revamping of weekend programs, and standard attractions such as "Saturday Spectacular" will only go on the air intermittently instead of every week as heretofore.

BBC-TV in Major Olympic Spread

London, Aug. 16.

BBC-TV is to give splash coverage to the home Olympic Games, having shedded around 60 hours of programs via the Eurovision link in addition to an introductory item in the "Sportsview" edition tomorrow night (Wed.). Immediately after this show, the the web's head of remote broadcasts, Peter Dimmock, heads for Italy with a team of some 25 to prepare for the operation proper which starts Aug. 24 with an eve-of-event roundup direct from Italy and continues next day with the arrival of the Olympic Flame and the opening ceremony.

In contrast, none of the commercial tv webs is shedding any particular Olympics program but all have agreed that Independent Television News shall provide material. ITN is sending out a team to feed back film for news bulletins but doesn't at the moment envisage filling any other slot.

WW's Gleason Bits

Walter Winchell has been signed for a pair of brief bits on the upcoming Jackie Gleason spec. Columnist has been retained to do a prolog and eptog with Gleason.

Setting will be Toots Shor's eatery, since torn down, where both will set the scene for the show, which will be told in flashback.

Alert To Stations: FCC Keeping Tabs On Political B'cast

Washington, Aug. 16.

Every radio and television station must report in detail to the Federal Communications Commission by Dec. 5 on the handling of all political broadcasts between Sept. 1 and Election Day.

Acting on the suggestion of a number of members of Congress, FCC is dispatching a four-page questionnaire to all AM, FM and tv licensees calling for numerous facts and figures on all political broadcasts.

Information sought in the new printed form includes:

—Whether a station editorialized in behalf or against any candidate, and, if so, were "replies" broadcast and were politicians "encouraged" to reply.

—The amount of money charged for political broadcasts in total, as well as the individual amount for each political party.

—The requests received from

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BBC-TV Standing Pat Next Season on Sked Of Light Entertainment

London, Aug. 16.

BBC-TV is making no radical program changes in its fall light entertainment schedules, apart from bringing in a couple of fresh situation-comedy series and a new (to Britain) skein of Western vid-pix. Highlight vaude program from Sept. 25 will be, as last season, the 45-minute Sunday night "Showtime" for which Hoagy Carmichael, Alfred Drake and Danish artiste Nina and Frederik have already been booked.

The comedy series to debut are "Meet The Champ" with Bernard Bresslaw, which is slotted for Thursdays starting Sept. 22, and one for yockman Sid James on Thursdays from Nov. 24. The western for Saturday nights starting Sept. 17 is "Tenderfoot," the Warner skein of 60-minuters shown in the U.S. as "Sugarfoot."

Long-standing light shows that are returning include "Whacko," with Jimmy Edwards, and a series for Charlie Drake, together with "What's My Line?," "This Is Your Life," "Juke Box Jury" and "Divon Of Dock Green." Plans for Saturday night vaude aren't yet hard, excepting that Billy Cotton and his band will get a regular spot.

HARRIS CATCH-ALL BILL CHIEF TARGET

By LES CARPENTER

Washington, Aug. 16.

These are busy days for broadcasting lobbyists in Washington. The only controversial bill affecting radio tv expected to come up during the present special Congressional session is due to be settled within a matter of days. So the heat's on.

At issue is S1898, a catch-all measure into which Rep. Oren Harris (D-Ark.) dumped a number of his pet reforms last month. The broadcasting industry is out to make two changes in it, and would even like to doctor it in a third and fourth place, too.

Chances for the industry to succeed are good, but nothing is a cinch these days.

Another important broadcasting matter which isn't controversial will also be disposed of during the special session. That's the resolution releasing "Great Debates" by the Democratic and Republican Presidential candidates in 1960 from Sec. 315 "equal time" requirements. A deal has been made for Rep. Harris to call it to a House vote under the "suspension of rules" procedure Aug. 22. This shortcuts timetaking further consideration by the House Commerce Committee and the House Rules Committee, and sets the stage for a final Congressional verdict that day.

The Senate Communications Subcommittee held a one-day hearing on S. 1898 last week, and the industry won over Sen. John O. Pastore (D-R. I.), subcommittee chairman, on the two major points in dispute. He was an important man to catch, since he will be running the Senate end of the show when Senate-House conferees begin meeting on a final draft of the bill, probably later this week.

The two points are these:

(1) As the House approved S. 1898, it authorizes the FCC to suspend radio or tv licenses for 10 days or less for various abuses laid out in the bill. The industry, speaking through the National Assn. of Broadcasters, claimed this would destroy any station. A 10-day suspension, it was argued, would result in such a loss of prestige within the community and loss of revenue from advertisers both then and in the future that a station would go out of business.

"The Kids Top the Rap"

Pastore had another objection. The public would suffer more from a 10-day silencing edict than the station would. "The kiddies," said Pastore, wouldn't be able to see Howdy Doody. The station owner could go to Bermuda for 10 days, but it is the kiddies who would do the suffering."

When FCC Chairman Frederick W. Ford was on the stand, Pastore made Ford admit that another section authorized in the bill—$1,000 a day fines until a wayward licensee cleans up—is penalty enough for a station if the Commission doesn't want to go all the

(Continued on page 38)

WHEREVER YOU LOOK, THERE'S JUNE ALLYSON

"The June Allyson Show" will really be making the rounds on CBS-TV next month, during the changeover from the end of its rerun cycle and the start of the new season.

The Four Star stanza was slated to wind its Monday night rerun stand on Sept. 12 before switching to Thursday nights with new shows on Sept. 22, but CBS-TV's nine-week pact with Westinghouse for the pre-election "Campaign Countdown" show in the Monday night slot necessitated an earlier shift.

So the Allyson stanza will run Monday, Sept. 5, then switch over to Wednesday night on Sept. 14 for its final rerun, and finally settle down to Thursdays with new product on Sept. 22.

Major Clients Seen in Bates, JWT Defection (Colgate, American Home)

Benny's Stand-In

Hollywood, Aug. 16.

Jack Benny has found a new way to slow down—skip rehearsals for his weekly tv series, 10 of which have already been completed for next season.

An old friend of his vaude days, Ned Miller, is acting as stand-in, having, according to Benny, "my characteristics and timing my lines just as I would." Which makes Benny the only comic in tv with a regular stand-in.

ADA to Congress: End Newspapers' AM-TV Ownership

Washington, Aug. 16.

Payola and quiz show frauds are "symptoms"—not "causes"— of the failure of television to serve the public interest, in the opinion of the Americans for Democratic Action which has called on Congress for some drastic changes in broadcasting law, including divorcement of newspapers from broadcasting.

The liberal organization made these suggestions in a letter to the Senate Commerce Committee:

—License tv networks.

—Carve out not fewer than 70 usable contiguous tv channels for the public "preferably by the phased shift of all tv to another band." ADA believes this essential to make the self-regulating effect of competition operate to the greatest extent.

—Newspapers shouldn't be allowed to own tv and radio facilities, too. ADA called for an end of "vertical" monopoly in communications and other businesses, just as the Government prohibits "horizontal" monopoly in a business.

—Congress should get tough with a new law banning trafficking in tv licenses for a profit. ADA suggested comparative hearings when a licensee seeks to sell a station for a profit.

—FCC should crack down on programming. In ADA opinion, there is a "broad area of authority" for FCC to achieve balanced programming without raising censorship questions.

—In creating 70 contiguous tv channels, an adequate number should be reserved for non-profit civic, educational and cultural organizations.

—In the meantime, since the current session is a short one, Congress should give final approval to S. 1898 with its provision authorizing FCC to suspend radio-tv licenses for 10 days or less.

Mpls. FM'er Carries Torch for Symph In 12-Hour Benefit Show

Minneapolis, Aug. 16.

What's undoubtedly a local FM radio station's alltime public relations high as well as an outstanding public service found WLOL-FM going all out to help a good cause dear to civic and business leaders' hearts—the raising of money for the famed Minneapolis Symphony orchestra which is this city's pride and joy as well as its foremost cultural asset.

Reports of the orchestra's growing deficit inspired station manager Tom Ruben to produce a Sunday 12 (noon) to midnight "Salute to the Symphony" program designed to stimulate increased public interest in and support for the orchestra.

After deciding on donating the entire 12-hour period to the cause, Ruben enlisted the John W. For-

(Continued on page 28)

Ad agency switches affecting two major broadcast accounts appeared imminent last week with executive changes at the companies figured as important factors in both moves.

Boyle-Midway division of American Home Products, with billings estimated at about $4,500,000, is reportedly pulling out of J. Walter Thompson.

Colgate-Palmolive has shifted budgets of two networks to shows out of Ted Bates agency to McCann-Erickson and Lennen & Newell, and more changes are expected.

For Thompson the Boyle-Midway defection would be the second major account loss this summer, what with the recent shift of Shell Oil to Ogilvy, Benson & Mather. Total billings loss would be about $17,000,000, representing the first slide in many years for the world's largest agency. JWT's total billings are estimated at more than $300,000,000 and the agency has been No. 1 since the early thirties.

JWT picked up a sizable piece of the Boyle-Midway business about a year ago from Gaines, etc., after several changes in the division's advertising staff. It's conjectured that recent top level executive changes could be a good part of the current restlessness. American Home Products president Walter Silbersack died this spring and William Laporte, an executive veepee, has taken over the top post.

Retirement of Colgate board chairman and proxy E. H. Little is figured as part of the reason behind the company's recent tv billings shuffle. It's said that management now feels there should not be so great a concentration of the ad budget at one agency, and Colgate has been an anchor account with Bates from the agency's start, accounting for some 30% of the shop's $100,000,000 or so total.

Budget shifts have seen McCann-Erickson becoming agency of record on CBS-TV's "Twilight Zone" and Lennen & Newell ditto on "My Sister Eileen." Colgate has "Zone" on alternate weeks and is currently trying to sell off half of "Eileen." Billings on the two shows comes to about $3,000,000.

Besides the new feeling with Colgate ad execs that the coin should be spread around, it's likely that recent FTC action against Colgate tele blurbs via Bates, which has received unprecedented publicity in both trade and consumer press, has the company men (who are at any rate hyper-sensitive to negative exposure) in a blame-shifting mood. Since no other Colgate agency has come under the Federal gun, Bates is a likely patsy.

ABC Expands Into Venezuela Market

American Broadcasting Co.'s international division has purchased a minority interest in a new Venezuelan network, Corporacion Venezolana de Television S.A. Venezuela buy-in caps ABC's expansion in foreign field.

Web owns a 51% majority interest in the Central American Television Network. ABC also owns a minority in Televisora de Costa Rica.

Serving as general manager for the new Venezuelan network will be Benny Ottolina, a Venezuelan tv performer, who has had a show of his own for the past four months on WABC-TV, ABC-TV's flagship station. He will return to Caracas where he will perform before the CVT cameras in addition to his managerial duties. Stations making up CVT will be Caracas, Valencia and Barquisimeto. Caracas operation is expected to begin around Oct. 1.

ABIT proxy Leonard Goldenson was in Caracas when the deal was formalized. Goldenson is on a 14-city tour of Latino markets.

Olympics Being Beamed to 100 Latino Stations, Sponsor 'n' All

World Wide Broadcasting System and its key station WRUL has lined up a Latino network of more than 100 stations for a series of Olympic broadcasts, to be sponsored by International Telephone & Telegraph, Cuthbert Marine International and Firestone Inter-American Co.

Sponsor cost for the series of 17 half-hour Olympic broadcasts amounts to over $50,000, sizeable money for this special operation. It also marks the first time in the history of Olympics that a Latino rebroadcast web has been set up for main coverage of the events. Going to Rome to head up WRUL's coverage is Guillermo Cash, WRUL's director of Latin American Affairs. Correspondents in Rome will be utilized as stringers for part of the coverage.

Transfer of World Wide and WRUL to Metropolitan Broadcasting is pending at the Federal Communications Commission. Olympics Latino will extend from Mexico to Chile and Argentina.

'White House' As Hank Colman's 1st

Hank Colman, former director of program development for Geo. and Arthur Craig and the Theatre Guild has formed Henry Colman Associates, company which will serve as a permanent representative for its clients and use of new talent and series.

First series slated for sale of a documentary film titled "The White House Story" to CBS-TV for use by the web as the basis of the Nov. 6 edition of "The Twentieth Century." Documentary was produced by Howard Jensen and written by Amy Jensen. "Twentieth Century" producer Bud Benjamin will shoot additional footage and integrate the Jensens' film into the new overall show, which will bear the same title and is timed to the elections.

Other Colman clients are Fall Productions, Bud Palmer's production company (commercials, industrial films and sports packages) and Jack A. Miller (ex-Keenan, Miller Television Productions). Colman, with the Theatre Guild, handled coordination of "U. S. Steel Hour" with ABC and CBS. At GAC-TV he brought in Max Schulman and working with him helped develop "The Many Loves of Dobie Gillis," first GAC film package.

Rank Org, Northcliffe Among 100 Applying For Brit. Com'l Radio Stake

London, Aug. 16.

Over 100 such private companies have now been registered as the past year to run local commercial radio stations in the U. K. if Government permission eventually comes along. The century mark was passed last week when 30 more outfits came into being.

Responsible for 29 of these is The Rank Organization, which moves each company Rank Radio subsidiary meaning Rank Radio Liverpool, Rank Radio Birmingham and so on. Capital in each case is £100,000 and shares are stated as "to construct, erect, install, equip and operate sound radio and other programme for sound and television broadcasting purposes, and to act as engineers, contractors, technical and commercial consultants in connection with any such activities."

The other 21 companies registered last week are backed by newspaper interests, the majority involving the Northcliffe provincial newspaper group.

These pioneers as with all other would-be commercial radio operators must await the findings of the Pilkington Committee, which is reviewing the whole future of radio and television broadcasting in Britain and any subsequent legislation is expected to be around 1963.

Sue Salter's CBS Slot

Sue Salter has been tapped by CBS Radio to produce all the broadcast interest talk features for the network's new "Dimension" campaign. Miss Salter's been talent coordinator for NBC's "Monitor" for the past couple of years. She started at NBC as a publicity writer in the old NBC Film Division.

CBS last week added Bennett Cerf to the celebs doing the "Dimension" talk pieces.

Conventions

Continued from page 25

off 49% of the audience, CBS 37% and ABC 14%.

Since average audience represents those watching at any one minute, the total audience, which represents viewers who saw the convention for six minutes or longer at least once during its average evening of the convention week, assume importance in overall impact. Here again, NBC was top dog, with NBC grabbing a 27.1 rating and reaching 16,700,000 homes per night, CBS a 22.0 rating and hitting 14,484,000 homes and ABC a 16.1 or 7,277,000 homes.

The closeness of "The Adlaiais and Nixons Groups are also important for brought the political ad-vertisers and merchandisers, in terms of the availability in viewing pattern, was a via the big video and for nation as a whole. Addition-ally, seven cities holding great weight to New York and the east. Nielsen measures the entire country. But since Affiliate figures are closely matched those of Nielsen, it can be assumed that the nation as a whole, smaller cities as well as large, tuned as well as urban areas, watched the conventions as closely and as frequently as did the seven major eastern and midwest area metropolitan centers.

Mpls. FM'er

Continued from page 25

ter Advertising agency here to handle the business end of it. The initial step was to link 11 of the largest retail firms of a previous job, with the entire amount re-leased from the advertising to be turned over directly to the project.

The 11 composed what probably was the most impressive list of sponsorship firms ever to participate as radio or television program here.

The program itself amounted to a review of the existing women's orchestra attractions and expected highlights. Music, commentary and interviews were presented. The outstanding interview was a re-corded one with Stanislav Skoro-ski, the new conductor who hadn't arrived here yet. Others on the program included Frank Miller, Norman Carol and Charles Bellows, new assistant conductor, concert master and orchestra association president, respectively.

The program not only directly raised a substantial amount of money—the amounts paid by the 11 program sponsors—but also is being credited with stimulating the season ticket sale now in progress and bringing in donations to the orchestra fund. It undoubtedly also has increased public interest in the forthcoming season. Bellows believes.

BRIT. A-R'S BOOMING BIZ FOR YEAR AHEAD

London, Aug. 16.

Reliance advertising continues as Associated-Rediffusion's London monopoly to outlet are running at over $5,000,000 ahead of last year, and present indications are that the network will have a record turnover in the current financial year.

According to informed sources it is this prospect of substantially increased advertising revenue that prompted the network chairman, John Spencer Wills, to forecast that the profits for the current year would be maintained notwithstanding the conclusion of the Granada-A-R networking agreement. Last month A-R announced a trading profit of just under $22,000,000.

Export revenue from time sales rather than from diversified interests, is reported to be the company's prime objective. The recently acquired Wembley Studios is considered to be a brighter investment which may prove disappointing when the company goes ahead with its tele-project in association with the Rank group. There will be adequate space available adjacent to A-R's main studio for videotape to cope with up to five hours a day, five programmes. There is however no immediate prospect of tele-tape coming to Britain, as has like other developments, will have to wait the pay-television's 1964 handicap.

BBC, British Com'l TV Set for '60 Radio Show

London, Aug. 16.

Both BBC and commercial television have laid on special attractions for the 1960 Radio Show opening Earls Court Aug. 24. Centrepiece of the BBC display will be a newsroom showing how sound bulletins go out at 35 newspapers and on to while the commercial tv contributions will be a garden studio including a remote broadcast unit. Two only of the 10 commercial networks now operating, however — Associated Television Ltd. and Southern Television Ltd. — join with the Independent Television Authority in the latter venture.

BBC again tops up its "Toledo, O. Dan" and "Grandstand" features whereas radio and video personalities will make p.a.'s. Some prizes will figure in the normal radio schedules, but none will be televised. Likewise the commercial sets aren't disseminating programs on the public channel, but ATV and Southern TV are providing a closed-circuit system for the exhibition.

Inside Stuff—Radio-TV

John H. McNeil, who spent 18 years with NBC in New York, has joined the faculty of the U. of Georgia as an instructor in advertising and public relations, filling a berth created when Fulmer Moore moved to the U. of Illinois.

McNeil's stretch with NBC included six years as general manager of the Blue Network of radio (now WJZ now WABC). At the outset of commercial television he was ad operating exec at the then-Dumont station, WABD.

After the death of his wife, a specialist in executive employment in the Manhattan advertising, McNeil took up the dream of getting away from it all by raising cattle in Georgia. But he drifted back to advertising and broadcasting, mostly consultancy, in Atlanta.

Delivery of Pathe News' "Milestones of the Century" has been advanced one month. Originally scheduled for Sept. 1 delivery to stations, Pathe has stepped up production and personnel to meet increased demand for immediate or dates. Added personnel for this project includes Don Hewes who for 20 years was supervising editor for Columbia Pictures. Hewes will function as senior editor. Robert Craig, for many years Pathe's story editor, now is in charge of writers for the Milestones series. Craig is also credited producer of the series, working under supervision of exec producer Wally Gould.

Employees of the four N. Y. Herald Tribune Radio Network stations have voted down an effort by the International Brotherhood of Electrical Workers (AFL-CIO) for affiliation. In the ballot conducted by the National Labor Relations Board, employees rejected the union by a vote of 20 to 7.

Four stations involved are WFYI, Mineola, L. I., WVIP, Mt. Kisco, WVOX, New Rochelle, and WGHQ, Kingston, N. Y.

From The Production Centers

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Property" for A-R tomorrow (18). . . Field Marshal Lord Montgomery has done a special prolog to introduce his "Command in Battle" skein, shown here by BBC-TV and to be aired in the U. S. in the fall by National Educational Television and Radio Center.

IN BOSTON . . .

WBZ's **Bob Nelson** taped his interview with **Bette Davis** in Portland, Me. for "Program PM" to be broadcast on WBZ Thursday (18), 9:30-10 p.m. . . . **Judy Valentine**, Hub pop singer and wife of **Sherm Feller**, vet disk jock now on WILD, to have an new tv program, "Judy and Google" on WHDH-TV for the tele set. . . . WHNB-TV, Channel 30, Hartford, Conn., changed its "Happy The Clown Show" to "Clown-town" Saturdays a.m.s. . . . **Carl deSuze**, WEZ radio personality back from six-week tour of 10 African countries to host special series of five half-hour broadcasts, "Africa Calls At The Door," on WBZ's "Program PM." . . . Vacationers at WEEI include **Morgan Baker**, **Carl Moore**, **Phil MacDonald** and **Bob Jones**, and subbing for them are **Tom Russell**, **Howard Nelson**, **Vin Mahoney**, **John Marion** and **Ted Bair**. . . . **J. B. Ridrout**, WEEI weather man marking his 35th year of continuous broadcasting.

IN PHILADELPHIA . . .

WRCV-TV will debut the "Plan of the Week" series on Sept. 18. It will be aired on 13 successive Sundays at 3 p.m. . . . **Jack Whitaker** will do play-by-play for the Philadelphia Eagles pre-season games over WCAU-TV. **Rosh Pritchard**, former Eagle star, will do the color. . . . **Jerry Dean**, of Hagerstown, is a couple disk jockey. He's working stints over WMID, Atlantic City, WPAS, Portstown, and WILM, Wilmington. . . . WFIL-TV has purchased Independent Television Corp's "Best of the Dark" series. . . . **Nancy Glassman** will do a weekly half-hour program on stock market operations for WPCA-TV. . . . **Doug Arthur**, WCAU disk jockey, will emcee the first Quakey City Jazz Festival at Connie Mack Stadium Aug. 26-28. . . . WHYY-TV has been commissioned by Purdue U. to tape 120 20-minute "Elementary Music" programs. **Mrs. Dolores Dudley**, of Hagerstown, Md., will be instructor. . . . **John Rubrigh**, WFIL newscaster is going to Rome to cover the Olympics.

IN MINNEAPOLIS . . .

The four Twin Cities' commercial television stations by July racked up new ultime hits in theatre time holidays. . . . WTCN Radio holding forum parties that include broadcasts from various city takes with its there hanging chance to talk over the mike. . . . Before deciding to re-tedule ABC network's **Paul Coates** interviews out of Los Angeles, dealing with such subjects as mental health and unemployed among others that are offbeat, WTCN-TV panelled two video-tape segments to closed circuit for a representative group of Twin Cities women's approval. . . . **Richard F. Vogel**, who was manager of WOI AM and FM, Ames, Ia., appointed production coordinator of Twin Cities educational station KTCA-TV's Minnesota private college hour. His principal duties will concern the tv presentations of 15 Minnesota private colleges over the station from 8 to 9 p.m. Mondays through Fridays. . . . Twelve Minneapolis business concerns sponsored a 12-hour WLOL-FM "Salute to the Symphony." The purpose of which was to promote the Minneapolis Symphony orchestra 1960-61 season ticket sale and guarantor fund contributions. The station donated the time and the advertising agency handling the program its services.

IN PITTSBURGH . . .

WIIC, the NBC affiliate here, has sold "The Walter Winchell File" to the Giant Eagle Grocery chain. Sale was made through the Jay Reich Agency. Sponsor also took 8 to 8:30 a.m. half-hour on "Today." . . . **Mal Alberts**, sports director of WIIC, and photographer **Lynn Casey** are on the way to Rome to cover the Olympics. . . . **Joe Tucker** is in Chicago for meeting with NFL announcers and commissioner Pete Rozelle before going to New Orleans to cover the Steeler-Packer game over WWSW. . . . **Bill Finkel**, vet exhib, now assistant to **Eddie Hirshberg** at WEDO. Pitt CBS affiliate. . . . **Clayton Moore**, tv's Lone Ranger, latest personality to okay appearance on Variety Club television next month. **Sophie Tucker** taped a sequence for the show while she was here at the Holiday House. . . . The old "Lunchbox at Oxer" program at WIIC will be revived this fall. No permanent set yet.

IN DETROIT . . .

NBC Board Chairman **Robert W. Sarnoff** will deliver the principal address at a civic luncheon in observance of WWJ's 40th anniversary Aug. 19. Station, which claims it is the world's first commercial radio station, is planning a week-long celebration. . . . In a realignment of programs, WXYZ-TV has eliminated the 11 to 11:20 p.m. newscast because it "did not meet with wide popular acceptance." Ten employees, six of them summer replacement engineers, have been laid off as a result of the changes, the station said. . . . A half-hour composite telecast of excerpts from several plays in the "Plan of the Week" series simultaneously was published for time buyers and sneak peeked for the public by WXYZ-TV in an another tele-cast following ABC's "All Star Football" game. . . . New entries on local stations include Preseason and regular season Detroit Lions football games on WJR, and on WXYZ-TV, "Tales of the Vikings," "Campy's Corner," and "Six O'Clock News" with **Lee McNew** and **Pat Morris**.

CBS Films' 45-Min. Series

Continued from page 29

only a subsidiary of CBS and by whom they must offer their product on a "first-to-CBS" basis. Nothing is further from fact," he said. "we are as much an independent producing company as is Four Star, Revue or California National. We create programs for sale to any company and, incidentally, the other networks are our biggest buyers." What has hurt CBS Films in the tv sales market, Lewine pointed out, is the fact that CBS-Films apparently has to knock on the door to let them know we have products they can buy. Once they know this, we frequently have been made the number one contact but it's taken some darn good stuff to convince them. Our longrange planing demands that we become a major factor in net work programming by the fall of 1962, and I firmly believe CBS Films will have from three to five successful network shows at that time.

Lastly, Lewine has stated between eight and 12 projects, with none of the deals on an independent basis. "CBS Films must look to other appropriate creative sources for development," he said, "and we have contracted top writers, directors, producers, etc., who will produce pilots for us. Out of this planning has come 'Fearless Frederick,' 'Angel,' 'Brothers Brannagan' and 'Turnpike,' all of which Lewine confidently expects to become successful network shows.

CBS Films will probably move overseas for one production, Lewine declared.

'Do's' & 'Don'ts' for Lawyers on TV

Hollywood, Aug. 16.

The American Bar Assn's ethics committee is considering drafting a model rule governing the appearance of lawyers on television dramatic shows and the matter's up for discussion Aug. 27 when the ABA holds its annual meeting in Washington, D. C.

To date the L. A. County Bar Assn's proposed absolute ban on lawyers-as-actors has not been endorsed by any other major bar association and is only advisory in nature until (and if) the California State Bar Assn acts. Some proposals—most notable that of the Beverly Hills Bar Assn—have been advanced which would limit the amount and kind of such appearances.

ACLU Plumps for All-UHF System, Urges 5-10 Year Changeover Period

The American Civil Liberties Union proposed a gradual changeover to an all-UHF television system this week in a letter to FCC Chairman Frederick W. Ford. ACLU exec director Patrick Murphy Malin suggested a shift over a five to 10-year period during which the present VHF system would be retained.

A "Darkened all-U" system is necessary, the ACLU declared, to "provide the many new channels which are needed to insure the wide range of programs to which the public is entitled under the free speech and interpretation, free hearing guarantee of the First Amendment. For the government to deny the public a wider choice of TV fare than it now has would be an unconscionable contraction of debate."

The problem to be solved in changing to an all-U system, the ACLU wrote, "seems to us minuscule as contrasted with the achievements of the nuclear and space scientists." Once a firm decision is made for a changeover by a given year, "scientists and engineers will discover ways of improving transmission both as to quality of picture and range of broadcasting."

ACLU congratulated the FCC on its coming experiments with UHF in New York, but insisted an all-U setup "is the only viable solution to the service limitations of the Very High Frequency spectrum." ACLU expressed fear that you and your fellow Congressmen will not accept the solving of every technical difficulty before you ask Congress to pass enabling legislation. The subject, period of five to 10 years, which we suggest will give the industry set manufacturers and set owners time to adjust, and will allow time for such additional research as may be needed to bring UHF up to the level of VHF transmission."

AM-TV Set Sales In '60 Retail Climb

Washington, Aug. 16.

Retail sales of television sets are up 17% this year while radio sales have climbed 23%, Electronic Industries Assn reports. The figures are for the first six months of this year and last.

The January-June count on retail tv sales is 2,657,527 this year, compared to 2,263,957 in 1959. For radio, the tally is 3,878,358, against 3,158,981 for last year.

Over 64,000 more tv sets with UHF tuners have been manufactured during the first six months this year—244,847 in all, compared to 180,443 in the first half of 1959. Total tv manufacture this year has been 2,903,044, while it amounted to 2,782,713 last year.

Radio manufacture totaled 8,524,520 in the initial half of this year. The figure for the period was 7,107,586. Auto radio manufacture was 3,323,092 this year, compared to 2,900,196 a year earlier. FM production came to 442,535 this year, and was 223,423 in the first half of last year.

Lowenstein Exits R & C

Larry Lowenstein has resigned as head of the New York office of the Rogers & Cowan flackery after an 18-month tenure. He was previously with CBS-TV and prior to that with Benton & Bowles. He's checking out of the job shortly after Labor Day. His successor has not been chosen yet.

Lowenstein will announce a new affiliation shortly.

Jim McKay Tapped For Olympics Anchor Man

Jim McKay, now back in the CBS Sports picture on a fulltime basis, has been tapped as anchor man for the network's Summer Olympics coverage in Rome. McKay will operate out of New York, handling the narration on tapes flown in for same-night and night-after coverage of the events.

Though doing occasional sports assignments in the past three years, particularly in golf coverage (Masters, PGA tourneys), McKay has been unable to handle fulltime assignments because of his status as narrator of CBS-TV's "Verdict Is Yours" daytimer. When "Verdict" moved to the Coast last month, McKay remained in NY and moved back into sports fulltime.

Tap McCormick To Helm Yankee As Knight Quits

Boston, Aug. 16.

Norman Knight, longtime proxy of the Yankee net divisions of RKO General Inc. and general manager of WNAC-AM-TV and WNAC-FM Boston, yukked to run his own ship for the net Thursday (11). William M. McCormick was named prexy to replace Knight by Thomas O'Neil, prexy of RKO General, effective Aug. 22.

Knight, whose leaving for private biz was hinted several times during the past year, is prexy and sole stockholder of Knight Broadcasting of New Hampshire, WHEB, Portsmouth, N. H.; Radio Claremont Inc., WTSV-AM-FM, Claremont, N. H.; Radio Hanover Inc., WTSV, Hanover, N. H. and Radio Fitchburg Inc., WFEM, Fitchburg, Mass.

Knight said he had asked to be relieved of his responsibilities in order to devote fulltime to both public affairs projects and public service work within and outside of the broadcasting field and to his private business interests.

McCormick was vice president and director of sales for WOR, New York. O'Neil, in making the appointment, said it represented recognition of McCormick's many contributions to WOR's success during his 14-year association with the station.

McCormick, who was appointed vice president and director of sales last year, joined WOR in 1946 as account executive and moved up through various sales and management posts. For three years during this period he served as regional sales manager with direct responsibility for New England, Philadelphia and New Jersey.

Knight served as chief of the New England operations for RKO General since Nov. 10, 1954.

WNBC-TV ELECTION COIN

WNBC-TV, NBC's New York flagship has posted the SRO sign on Election Night adjacencies and cutins, though the web itself hasn't yet reached sold-out status on the election coverage.

Station inked Lanvin for 10-second spots, Maybelline for all 20 seconds, Tidewater for the 30's and Gallo Wines and Chuck Full O' Nuts for the five-minute cutins. Latter will occur at 25 and 55 minutes past the hour.

Steve Allen's GE Seg, Other 1-Shots; Cohorts All Over the Spectrum

Seems like everybody associated with last year's Steve Allen show is getting series assignments except Allen himself. But the comedian is getting his share of one-shots, anyway.

Newest Allen repertory star to get a spot is Louis Nye, who's been tapped by producer Art Hoffe for the "Ann Southern Show." He'll play the romantic interest opposite Ann Tyrell, who's been a loveless spinster these many years on the Miss Southern stanza and its "Private Secretary" predecessor.

Don Knotts has been tapped for a running role on the new Andy Griffith show, and Bill Dana, Jonathan Dana, of course, is producing and writing the Spike Jones stanza. Allen himself guests on the Jones show in a couple of weeks, tying curtains with his wife, Jayne Meadows, in "The Man Who Thought for Himself," a "General Electric Theatre" segment filming this week. Comedy stanza was written by James Allardice and is directed by Sheldon Marks.

Ironically, every assignment for an ex-Allen player and for Allen himself have come on CBS-TV shows. Allen, of course, was a longtime NBC contractee.

Shari Lewis Spec Set by Ideal Toy

Ideal Toys will launch its fall ad campaign with an hour kid tv special starring Shari Lewis. Show will be videotaped in New York and seen in 19 major markets on Sunday, Sept. 25.

Titled, "Scout in Toyland," the special will feature Miss Lewis in song and dance and ventriloquial routines with her wk puppet characters. Ideal and ad agency Grey are also attempting to line up several kid stars for brief guest shots.

Format will be built around a Christmas-in-September theme with several demonstrations of new Ideal toys. Show will be slotted in late afternoon times in markets ranging across the country from New York to Los Angeles.

Eleanor's 2 Overseas Among 10 'Prospects' On NET's Season Sked

National Educational Television will produce almost for the first time next month when it does two of Mrs. Eleanor Roosevelt's "Prospects of Mankind" in London and Paris. Division is Mrs. Roosevelt's trek to Poland as representative of the American Assn. for the United Nations.

NET will produce 10 new "Prospects" shows this year. First show, "The British Attitude Toward Communism," to be taped in London Sept. 12, will feature Bertrand Russell and Sir Hugh Gaitskell as guests, with NBC London chief Joe Harsch as co-moderator. Second, to be taped in Paris the next day, is "The European Common Market" and will be co-hosted by the New York Times' Abe Rosenthal.

Tapes will be flown from Europe to Ann Arbor for duplication, distribution and airing starting Sept. 25.

Arch Robb Upped

Arch Robb has been named director of special programs under v.p. Dick Linkroum at NBC-TV. Robb has been with the web since 1943, acting in a variety of program posts.

He was most recently manager of special programs.

West Germany's 2d TV Channel, Bowing Jan. 1, All Muddled Up As Adenauer Takes Over Control

By HAZEL GUILD

Frankfurt, Aug. 16.

A sudden move by West German Chancellor Dr. Konrad Adenauer completely changed the picture regarding the second, long awaited, West German television channel—and about the only fact that still remains the same is that the second channel is going into operation on Jan. 1, 1961 and that it will be commercial.

The West German government has been feuding over the second channel for seven years, with the issue having become a major political issue. But earlier this year, the outlet was definitely promised to a newly-formed corporation, Freies Fernsehen Gmbh, with headquarters in Frankfurt. The firm was to produce the shows, and allow advertisers to buy commercial spots, although with no control over the programming.

But Adenauer took the debate into his own hands and signed into being a completely new corporation called Deutschland Fernsehen Gmbh, which is ostensibly to be controlled by the federal government with 12,000 German marks of shares (about $3,000) and by the 11 states of West Germany contributing 1,000 marks ($240) each as founding capital.

The surprise move caught the whole nation off guard, with the Federal Minister of Justice, Fritz Schaffer, appointed as temporary "trustee" for the various lands.

Coincidentally, the sole television channel now in existence, which is jointly owned by the various lands and has the time apportioned among them, got the wimp on the new formation. Adenauer called in a television representative to see the signing of the new contract, and the exclusive was revealed to the nation's 4,000,000 television set owners that night during the news roundup — while the astounded West German papers got the story only the following day.

Under Adenauer's arrangement, Channel Two will go into operation next January with its own news shows and public service programs, and advertisers will be able to buy commercial time spots, which will contribute to the station's support. In addition, it is due to get part of the five marks monthly ($1.20) that each of the 4,000,000 tv set owners pay to the West German post office for the privilege of viewing the shows.

(Continued on page 36)

Arbitron Top 10

(Aug. 8-14)

Esther Williams—NBC	30.4
Gunsmoke—CBS	26.2
Untouchables—ABC	24.3
U. S. Steel Hour—CBS	21.0
What's My Line—CBS	20.0
77 Sunset Strip—ABC	19.5
Have Gun—CBS	19.1
To Tell Truth—CBS	18.5
Alfred Hitchcock—CBS	18.4
I've Got A Secret—CBS	16.4

Color TV Now A $100,000,000-Year Business: Burns

Washington, Aug. 16.

Color television today is a $100,000,000 a year business.

Radio Corp. of America prexy John L. Burns made the statement in a speech here, noting that color's growth to the hundred million mark has been achieved in a mere six years, while it took the automobile industry 12 years to make it, the aircraft industry 25 years and oil 40 years.

"You can get some perspective on the massive scope," said Burns, "when you reflect that if a single company were handling the whole business, it would rank to one among the top 175 of the nation's industrial corporations."

Conflicting claims about color's future, he said, have obscured its achievements.

He listed them as these:

1) Sales—dealers orders for the new line of color receivers during June ran 300% of a year ago. The number of "key" color dealer rooms displaying four or more color sets in their stores nearly quadrupled in June.

2) Technology—A new color camera tube has been developed requiring no greater lighting for color pickup than for black and white. It's a boon, he said, to telecasting night baseball games.

3) Programming—NBC's 1960 color programming will add up to over 1,000 hours, almost 30% above last year. Home screens, he said, will have twice more network color during the last three months of this year than Hollywood "puts on film in a whole year."

Burns addressed the Institute of Management of the National Appliance and Radio-TV Dealers Assn.

'LAND OF PROMISE' AS AFL-CIO ENTRY

Washington, Aug. 16.

AFL-CIO headquarters here said the labor association is producing a special 30 minute public service television film, "Land of Promise," to be carried over the ABC tv net work Sept. 4.

AFL-CIO prexy George Meany described it as "a historical documentary which records factually and dramatically the development of the American labor movement in the light of the events that shaped our nation's history. This is clearly a public service program of special merit."

TAM's Top 10 in Britain

(Week Ending Aug. 7)

	Homes Viewing (000's)
Rawhide—AR ATV GRANADA	9287
No Hiding Place—AR	5072
Dellios Sunday Show—ATV	5072
Television Playhouse—AR	4774
Armchair Mystery Theatre—ABC	4774
Emergency-Ward 10 (Fri)—ATV	4475
Mess Mates—GRANADA	4376
Variety Show—GRANADA	4307
Emergency-Ward 10 (Tues)—ATV	4276
Play of the Week—GRANADA	4077

WNEW-TV Readies Medical Specials

Metropolitan Broadcasting and its WNEW-TV flagship in New York are going on a spree of medical specials. Upcoming are hour-long programs dealing with such subjects as leprosy, mental health, heart disease and surgery, the latter involving telecasts of actual operations on a one-a-month basis.

The hourlong leprosy documentary is being undertaken in association with the United Nations World Health Organization. It will utilize UN footage but will also include taped interviews with experts and with victims of the disease. Depending on the amount of material amassed, this one might go 90 minutes.

Mental health show will be the second in the series of specials on medicine with the umbrella title of "A Question of Life." It will feature Dr. Nathan F. Kline of the Rockland State Hospital of N. Y., Dr. Heinz E. Lehmann of the Verdun Protestant Hospital of Montreal and several former mental patients. "Question of Life" is slated to kick off Aug. 21 with a show on heart disease, titled "The Heart."

The same-a-month 60-minute on-camera operations are still in the process of being worked out. Station is negotiating with the medical school of a top university for arrangements to televise or tape the operations for subsequent telecasts.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is each pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: APRIL 8-11, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "CLOAK & DAGGER"— Gary Cooper, Robert Alder, Lilli Palmer. Warner Bros., 1946. Jayark	1st Run	Big 7 Movie Sat. April 9 10:30-12:00 p.m. KIRO-TV	10.2	11.8	7.9	41.0	Jubilee USA Major Studio Preview— "Relentless" (1st Run)	KOMO KOMO	9.0 7.9
2. "MR. DEEDS GOES TO TOWN"— Gary Cooper, Jean Arthur. Columbia, 1936. Screen Gems	Repeat	Foremost Movie Sun. April 10 11:00-12:30 a.m. KOMO-TV	9.9	10.6	9.3	48.1	Divorce Court	KING	8.7
3. "RELENTLESS"— Robert Young, Marguerite Chapman. Columbia, 1948. Screen Gems	1st Run	Major Studio Preview Sat. April 9 11:00-12:45 a.m. KOMO-TV	7.2	7.9	6.6	39.4	Big 7 Movie— "Cloak & Dagger" (1st Run) Kings Command Theatre— "Rage in Heaven" (1st Run)	KIRO KING	9.9 8.3
4. "SAHARA"— Humphrey Bogart, J. Carroll Nash. Columbia, 1943. Screen Gems	Repeat	Royal Theatre Sat. April 9 8:00-6:30 p.m. KING-TV	6.5	7.3	5.3	48.1	Alumni Fireside Command Performance Championship Bowling	KOMO KOMO KOMO	1.9 2.7 11.6
5. "ROAD TO MORACCO"— Bing Crosby, Bob Hope, Dorothy Lamour. Paramount, 1942. MCA	Repeat	Sunday Show Sun. April 10 4:30-5:30 p.m. KIRO-TV	4.8	4.6	5.3	27.0	Paul Winchell NBC Opera Championship Golf	KOMO KING KING	4.6 4.6 3.9
6. "PURSUED"— Robert Mitchum, Theresa Wright. Warner Bros., 1947. Jayark	1st Run	Masterpiece Theatre Fri. April 8 11:00-12:30 a.m. KIRO-TV	4.0	8.3	4.6	33.0	World Today Jack Paar show	KING KING	7.6 3.9
7. "MADE FOR EACH OTHER"— Carol Lombard, James Stewart. United Artists, 1939. NTA	1st Run	All Star Movie Thurs. April 7 10:00-11:45 p.m. KTNT-TV	4.2	5.3	2.6	13.9	Untouchables Take a Good Look Deadline	KOMO KOMO KOMO	29.1 11.3 5.3
8. "MOTHER WORE TIGHTS"— Betty Grable, Dan Dailey, Vanessa Brown. 20th Century Fox, 1947. NTA	1st Run	All Star Movie Fri. April 8 10:00-11:45 p.m. KTNT-TV	4.1	4.6	2.3	12.2	The Detectives Black Saddle World Today	KOMO KOMO KING	25.2 14.1 7.6
9. "HEAVEN CAN WAIT"— Gene Tierney, Don Ameche, Charles Coburn. 20th Century Fox, 1943. NTA	1st Run	All Star Movie Thurs. April 5 10:00-11:45 p.m. KTNT-TV	3.9	4.6	2.0	13.5	Alcoa Presents Twilight Zone World Today Jack Paar Show	KOMO KIRO KING KING	23.8 11.3 4.6 6.0
10. "THE SCARLET SPEAR"— John Bentley, Martha Hyer. United Artists, 1947. UAA	Repeat	Sunday Matinee Sun. April 10 1:00-5:00 p.m. KOMO-TV	3.9	4.6	2.6	32.2	Masters Golf Sports Spec	KIRO KIRO	5.3 4.0

AMARILLO

STATIONS: KGNC, KVII, KFDA. SURVEY DATES: MARCH 1-7, 1960.

1. "BLOOD ON THE MOON"— Robert Mitchum, Robert Preston, Barbara Bel Geddes. RKO, 1948. UAA	1st Run	Feature Film Fri. March 4 10:30-12:15 a.m. KVII-TV	9.9	11.3	6.6	51.0	MGM Command Presentation "White Cliffs of Dover" (Repeat)	KFDA	6.3
2. "SINBAD THE SAILOR"— Douglas Fairbanks Jr., Maureen O'Hara. RKO, 1947. UAA	1st Run	Feature Film Sat. March 5 10:30-12:00 p.m. KVII-TV	6.9	7.3	6.0	54.2	MGM Command Presentation "The Search" (Repeat)	KFDA	6.7
3. "CAPTAIN BLOOD"— Errol Flynn, Lon Hatton. Warner Bros., 1935. UAA	1st Run	Feature Film Mon. March 7 10:30-12:00 p.m. KVII-TV	6.8	7.9	5.3	23.1	Jack Paar Show	KGNC	14.3
4. "GUNGA DIN"— Cary Grant, Joan Fontaine, Victor McLaglen, Douglas Fairbanks Jr. 1939. RKO. UAA	1st Run	Feature Film Sun. March 6 9:00-11:00 a.m. KVII-TV	6.6	7.3	6.0	70.7	Sunday Church Services MGM Command Presentation	KFDA KFDA	3.7 1.8
5. "A BULLET FOR JOEY"— Edward G. Robinson, Audrey Totter. United Artists, 1955. UAA	Repeat	Feature Film Sat. March 5 10:30-12:00 p.m. KGNC-TV	6.5	6.6	6.6	32.2	MGM Command Presentation "The Search" (Repeat) Feature Film— Sinbad "The Sailor" (1st Run)	KFDA KVII	7.9 6.3
6. "THE SEARCH"— Montgomery Clift, Wendell Corey. MGM, 1947. MGM-TV	Repeat	MGM Command Presentation Sat. March 5 10:00-12:30 a.m. KFDA-TV	6.4	8.6	7.3	31.4	News, Weather Feature Film— Sinbad "The Sailor" (1st Run)	KGNC KVII	32.9 6.9
7. "WHITE CLIFFS OF DOVER"— Irene Dunne, Peter Lawford, Van Johnson. MGM, 1945. MGM-TV	Repeat	MGM Command Presentation Fri. March 4 10:30-12:15 a.m. KFDA-TV	6.3	6.6	5.3	32.5	Feature Film— "Blood on the Moon" (1st Run)	KVII	9.9
8. "SAN FRANCISCO"— Clark Gable, Marie MacDonald, Spencer Tracy. MGM, 1936. MGM-TV	Repeat	MGM Command Presentation Tues. March 1 10:30-12:00 p.m. KFDA-TV	6.2	7.3	5.3	33.4	Jack Paar Show	KGNC	4.4
9. "SUSPICION"— Cary Grant, Joan Fontaine, Sir Cedric Hardwicke. RKO, 1941. UAA	1st Run	Feature Film Thurs. March 3 10:30-12:15 a.m. KVII-TV	5.2	6.6	4.0	26.5	Goodyear Theatre Jack Paar Show MGM Command Presentation— "Johnny Eager" (Repeat)	KGNC KGNC KFDA	7.3 6.6 4.0
10. "GOLD RUSH MAMIE"— Ann Sothern, Lee Bowman. MGM, 1939. MGM-TV	Repeat	MGM Command Presentation Sun. March 6 3:30-5:00 p.m. KFDA-TV	5.1	8.9	4.6	20.6	World Series Golf Broken Arrow	KGNC KVII	6.6 12.3

Tele Follow-Up Comment

Robert Herridge Theatre

"The Antic World of Irving Harmon," a half-hour of pantomime comedy on the syndicated "Robert Herridge Theatre," had a mother lode of nostalgia. It was first reminiscent of silent picture and second reminiscent of television's early days of experimental derring-do.

Irving Harmon, a 30-year veteran of comedy, mined his way through nine relating episodes that were mostly either witty, wistful, or ridiculous—or combinations thereof—satiric and human behavior. Throughout he was ably assisted by fellow members of the "Gypsy" cast.

Harmon plays Ethel Merman's father in the hit Broadway musicalized.

Producer Robert Herridge made a brief intro to the proceedings. The rest of the show consisted of more than a score of quick take-offs, alternating the nine basic episodes without a spoken word.

The nine sequences, titled by telop, were "Two Close Friends," "The Cafeteria," "The Ladder," "The Getaway," "The Tycoon," "The Banana People," "The Elegant Man," "Home Sweet Home" and "Three Close Friends." Aside from the banana people (starting with three and ending with six troups who merely mugged and devoured bananas to an effect that totally escaped this viewer), the bits were pointedly funny and take-offs on human types. In the "Cafeteria" two characters are so stereotyped they eat each other's food without knowing it. The Tycoon, behind a massive circular desk in a spacious office, plays jacks with the assistance of an underling (he bounces the ball the Junior ever picks up the jacks). The elegant man poses on a pedestal to the applause of a paper parker, but is completely ignored by passersby. He is finally urged off his lofty plain by the paper parker to learn a lesson in humility.

Overall, it was a refreshingly different half-hour that in less capable hands than Herridge and Harmon could have easily gone cute and pretentious. "Gypsy" cast members with Harmon were Joe Silver, Arthur Zeguerra, Pat Murray, Willy Sommer, Phil Bruns, Lee Sherman, Jokl Arkin, Bobby Weil, Marisha Rivera, John Felder, Lenny Lwis and Sue Ann Gilfillan. Also Sandra Lee, who was touchingly whimsical in the most important supporting role in "Two Close Friends." A fine piano score that captured the various moods in a style that was both reminiscent of the silents and modern, was composed and played by Leonid Hambro. *Bill*

Moment of Fear

Producer-director Bob Stevens had one of his better NBC-TV "Moments of Fear" last Friday (12) with "The Third Party," a James Yaffe original about the machinations of a power-hungry millionaire who tries to keep an independent party alive after its Presidential candidate dies of a heart attack on Election Eve.

Yaffe's script and Stevens' direction, along with some excellent acting by E. G. Marshall and James Gregory, kept the story believable most of the way and suspenseful throughout. Marshall played the big-shot in back of the independent candidacy of Sheppard Strudwick, a diplomat who seems a shoo-in for the White House. But Strudwick collapses on Election Eve and dies, and Marshall, seeing the power slip out of his fingers, decides to keep the death a secret until after the opponents concede. Then, the vice-presidential candidate, a simple-minded Senator, would succeed to the Presidency and Marshall would really call the shots.

Most of the hour thereafter consisted of the efforts of Marshall and Gregory, the latter the professional politician-campaign manager, to conceal the death until well into Election Night. Not only the press and the public had to be kept in the dark, but also Wright King as an idealistic aide to Strudwick, the dead man's mother, and Nancy Marchand, his wife, who knew about the death but who was forced into silence.

These machinations provided most of the suspense, and they also provided the show's chief weakness, in that as events and complications moved toward a climax, Marshall resorted more and more to force. So that the ending, in which the Veep is killed in a waffle to save young King, is properly ironic and wraps everything in a neat bundle by throwing the choice of the President to the Congress and depriving Marshall of his victory, it's also not very believable, even to the viewer who's accepted all of the other premises.

Nevertheless, overall it was a good show. Marshall was excellent in his role as an out-and-out villain, playing it without much shading but giving it the works. Gregory, as the politician with an occasional weak twinge of conscience, was also fine. Strudwick was an excellent choice as the candidate and Miss Marchand fine as his wife. King was believable as the disciple. *Chas.*

U.S. Steel Hour

Sight of Red Buttons assuming a cockney accent and a rather amusing characterization was about the only thing different in "The Case of the Missing Wife" last Wednesday (10) "U.S. Steel Hour" entry. Other than that the Orin Borsten mystery yarn was routine and predictable stuff.

Nor was the Buttons try all to the good. That cockney accent wasn't there all the way—some of Buttons' New Yorkese occasionally broke through. Nor was the characterization entirely right—for all the interesting approach of a low-brow English police inspector pushing people around, it wasn't quite believable he could get away with it among the colonial landed gentry in Malaya, where the action took place.

But that's apart from the fact that this was a very ordinary mystery in which the good guy (John Cassavetes) is found guilty of the murder of his wife (Gaby Rodgers) and is sentenced to hang, but the persistence of the woman he really loves (Nancy Wickwire) leads the inspector (Buttons) to the fact that the wife is really alive and feigning loss of memory. The plot, of course, was for our hero to be hanged and wifey to come back with amnesia and claim the estate.

Everybody went through the charade quite seriously, and Buttons got a chance to try—and succeeds—the offbeat in characterization. Cassavetes, Misses Wickwire and Rodgers, Patrick Waddington, Rita Vale, Rose Quong, Mary Hunt and Eric Berry played it straight with competence and solemnity. So did director Ron Winston. This wasn't a bad show, just rather dull and predictable. *Chas.*

Ed Sullivan Show

The Ed Sullivan Show on CBS-TV continues to roll along with an unswerving loyalty to its original vaudeo format. While few surprises can be expected within this framework, this show can at least be relied upon to deliver an hour of pleasing entertainment with almost unfailing regularity.

Last Sunday's (14) layout was a typical potpourri of turns old and new, which succeeded in filling the hour with professional competence occasionally punctuated with real high spots. After a familiar opening in which the Kirby Stone Four ran through their gallery of impressions, the stanza picked up steam with Pompoff & Thedy, a crackerjack Continental clowning act. Another import from England, Richard Hearne (Mr. Pastry) also registered potently with his acrobatic and alcoholic "passing out" stint, which he has done before on this show.

Carol Haney, with partner Buzz Miller, also turned in a boodoggy display assisted by some sharp camera angles of the background instrumentalists. Metropera soprano Roberta Peters delivered one number, "The Nightingale Song," with an arresting gamut of thrills. Another number from "Pagliacci," handled by Andrea Zannis, was one longhair number too much for this show.

Jasman, Maynard, Ferguson, boxing his band on tv, effectively blasted through a couple of numbers, demonstrating his trumpet virtuosity midway on a ballad and displaying his versatility on a flock of brass instruments as a closer. Also featured was pop songstress Lu Ann Simms who impressed nicely with her "Lonesome Road" vocal. *Herm.*

A COOL EVENING WITH NAT KING COLE

With Dave King, others
Producer: Bill Ward
Director: Ward
60 Mins., Tues., 8:30 p.m.
KRUEGOLD BEER
WABC-TV (Tape)
(Tinsley, Cone & Bolding)

Nat King Cole is one of the smoothest singers on the nitery and record circuits. He serves as a model of projection, enunciation and many of the other attributes probably sought after by the novice singer. As added plus to his facility, his full session for Rheingold Beer on Tuesday (9) series brought out these qualities.

Taped in Paris, Rome and London, this exhibit was virtually a one-man tour de force for Cole. He seemed to dig the music of each country with, of course, a liberal sprinkling of tunes from his native heath. Cole with a list of hit records as long as any chirper in the business, capably demonstrated the reasons why he crashes the best seller lists with flattering regularity.

Scenically and vocally, the show was excellent. There was enough of Cole to satisfy the demand for fun singing, the locales were photographed beautifully and the tunes were recorded with taste.

In these precincts the show added up well. There were a few lagging bits, such as the weak comedy by Dave King, and the smooth and even gait of the session, which left the show devoid of peaks and did little to add a measure of excitement. A few more sets might have created a change of terrain.

The commercials were also in the singing vein. Tony Bennett, Johnny Desmond and Bert Parks chanted the Rheingold parody of "Let's Do It." Despite the absence of variety, the Cole stanza was one of the better song exhibits of the summer. *June.*

THE CIRCLE

With Lonnie Sattin, Barbara McNair, Elly Stone, Richard Hayman
Producer-Director: Karl Genus
30 Mins., Sat., 10:30 p.m.
SCHAEFER BEER
WABC-TV, N.Y.
(BBDO)

In a show designed for the Negro market, but which has sufficient scope to get a wider set of listeners, Schaefer Beer has gathered together a good set of performers, but has failed to back them up with fitting production. In the format shown on its premiere (Sat.) each of the group is entrusted with a number or two, there is a duet and a finale.

This pattern would need at least an hour and performers of the Sinatra, Crosby stripe to catch on.

"The Circle" is pegged mainly on the efforts of Lonnie Sattin, a Negro singer of distinction and style whose night club training in punching across a tune is readily discernible. He is aided by Barbara McNair, also a chirper of charm. Elly Stone a newcomer in the billed class has already cut a good work, and harmonicist Richard Hayman has always been a performer of class. There is little wrong in the individual musical and vocal contributions, but there should have been some below the line help in creating for them a format that could blend this show into a more harmonious unit. *June.*

RENNY

With Renny Ottolina, Theodore Bikel, Fred Hellerman
Producer: Robert Stivers
Director: Ben Squires
30 Mins., Sun., 11 p.m.
WABC-TV, N.Y. (tape)

WABC-TV has discontinued the daytime strip featuring Renny Ottolina, moved the emcee to Sunday nights at 11 and put the interview show in as informal an atmosphere as possible.

It's virtually impossible to make a judgment of the South American beamer on the strength of the show caught Sunday (14), because folk singers Theodore Bikel and Fred Hellerman were spilling over with folk anecdotes, jokes, strummings and songs. Ottolina wedged in a couple of queries in the half hour. Example: "Do folk songs throughout the world have anything in common?" Bikel: "Yes, they're sung by kooks." And so on into another burst of earthy lyrics.

Format and setting of the show strive for informal atmosphere. Guests were seated through the entire show in chairs on either side

(Continued on page 38)

Foreign TV Reviews

A DATE WITH SHIRLEY JONES & JACK CASSIDY

Producer: Colin Clews
25 Mins., Thurs., 7:35 p.m.
Associated TeleVision, from London

This was a charming, slick, and lightly old-fashioned bouquet of ballads, the first of six programs aimed by husband-and-wife team Shirley Jones and Jack Cassidy. They were provided with neat and well-flavored backing from the Jack Parnell orchestra, directed by Alec Firman, and production values were first-rate, with pleasing sets by Eric Shedden to touch in the romantic mood.

The singers opened with such numbers as "Let's Fall in Love" and "I'm Glad There's You." Then they slid into a bunch of memory-packed oldies, and finished up with a seasonal selection, in which Shirley Jones clicked with "Spring Will be a Little Late" and rain-coated Cassidy showed his paces in "Autumn Leaves."

They made a well-matched pair in personality and vocal technique, and they didn't overdo the intimacy. Miss Jones was inclined to hoot when she found a note that suited her range, and her pronunciation sometimes wobbled. But there was nothing else wrong with a melodic outing that was poised, professional, and cunningly varied in mood. *Otto.*

PICASSO

With Sir Kenneth Clark
Director: Anthony Flanagan
30 Mins.; Mon., 10:35 p.m.
Associated TeleVision, from London

Currently drawing the mob at the rate of 10,000 bodies per peak-day is a mammoth show of Picasso painting at London's Tate Gallery. This program was an aperitif for the expo and absolutely frustrate it was.

Trotting around the exhibits was that able guide, Sir Kenneth Clark. He's a connoisseur, a collector, and a deft and cogent scribe on aesthetic subjects. Here he took viewers through all Picasso periods, which began at the beginning of the century, and singled out illustrious examples of each. He had a stroke of luck in that the Picasso loan from Russian art galleries had arrived, and he was able to wrap two of them up in his discourse.

Clark's merit was that he was not afraid to air prejudices. He came out against certain of Picasso's gambits, and won sympathy for his lack of understanding, shared by millions. On this sympathetic basis, he built his explanation of the scope and achievement of Picasso. And, summary though it was, it proved an enriching and enlightening experience.

Director Anthony Flanagan had little to do but keep his cameras (hurtly on the trail of Clark's footsteps. This he did, with a single gaffe. *Otto.*

BERTRAND RUSSELL

With Woodrow Wyatt
Director: Dennis Vance
15 Mins.; Tues., 10:45 p.m.
BBC-TV, from London

This was the kickoff of four filmed programs in which aged and revered pundit Bertrand Russell airs his views on set subjects. First in line was the present condition of Great Britain. And Woodrow Wyatt, Socialist politician and propagandist, fired questions at the sage in and around the topic.

The result was curiously chill and disconnected and, with all respect to the Russell brain-power, somewhat fuddling. This was chiefly because Russell's chief strength is the power of his logical exposition. He can worry a thought down to its essentials. Here he had to answer a number of snap questions, most of which didn't follow any train of argument, and the impression remained of a professional wiseacre doing a virtuoso act. The opinions expressed seemed as arbitrary as those of a bright college boy.

Anyway, Russell opined that the country could settle down to being a second-class power like Holland, that tradition was a great thing over here, that he hoped our moral influence would still be exerted, that we were a nation of quite nice snobs. And so on.

The presentation was unhelpful. Wyatt strode into a huge-lined study, fired his questions, got his answers, got up and went away. It might quite easily have been reported to the Society for Prevention of Cruelty to Photographs. And it was unfortunate announcing because Russell was billed as a highly controversial figure, always ready with the unpopular thought. *Otto.*

JAZZ SESSION

With Memphis Slim, Ottilie Patterson, Eddie Thompson, Tony Kinsey quartet, Chris Barber band, Mollie Kenny, Ronnie Curran, Tony Hall
Producer: Christian Simpson
30 Mins., Sat., 9:30 p.m.
BBC-TV, from London

This was a packed and largely satisfying jazz package, and the credit belongs to producer Christian Simpson, who deployed his cameras so as to give the vital closeup at the right time, and established an uptempo pace that didn't flag throughout. A club setting with a live audience aided the atmosphere and the only irrelevant bits were the few pointless words exchanged with Jack Lemmon and director John Paddy Carstairs, among the invited celebrities. Not irrelevant, but highly highfaluting, were some dance interpolations by Mollie Kenny and Ronnie Curran.

But the music was excellent, and that, after all, was the purpose. Memphis Slim was allowed only three verses of "Beer Drinkin' Woman" and a boogie solo, but scored strongly. The Chris Barber outfit came out punching vigorously, especially in a closing version of "Down by the Riverside" (their resident singer, Ottilie Patterson, was equally jaunty, although her verve outweighed her talent). Blind pianist Eddie Thompson went nimbly through his own piece, "Cuban Carnival," and a "modern" group, the Tony Kinsey Quartet, were telling. Mike-trading eserve Tony Hall linked the items without too much fuss.

As a way of presenting jazz on tv, a problem that often agitates local fans, this was better than most. It would even entice the non-addict, for there was a variety of styles represented and not too much of any one of them. In fact, the aficionado might complain that there was too little of everything, but that's a commitment, too. *Otto.*

POINT OF RETURN

With Nigel Davenport, Jane Holton, Nicholas Selby, Sheila Allen, Llewellyn Rees, others
Producer: Gilchrist Calder
Writer: John Prebble
60 mins., Thurs., 9 p.m.
BBC-TV from London

Via its weekly "Lifeline" slots BBC-TV has done much to hammer home the theme that there's no stigma attached to mental illness. "Point of Return" was a mile-driver on the same nailhead, dramatizing the case history of a man who, after a "nervous breakdown," returned, after three months' treatment in mental hospital to face the same pressures and attitudes that caused his collapse. No doubt about the impact of the sermon, although as a whole the program wasn't entirely satisfying.

As drama it had a shade too much that was factic and coincidental. As a documentary, it failed to expound fully the patient's emotional and situational pressures. In brief, the man Murray (Nigel Davenport) returned to his job with his anxiety neurosis quieted, then prompted by his keep-up-with-the-Joneses wife to aim for promotion plunged anew into a fret of office activity. The only result was that he started once more to crack, but this time, thanks to a hunch that between his wife and the doctor who had treated him, he at least had one person who understood and had compassion. This chunk of appreciation on the part of the spouse, incidentally, was one of the show's least convincing aspects.

Nonetheless, in conveying Murray's anguish in terms easily comprehensible to every one glad to condemning the attitude of associates, from the condescension to the sellingly-hard, it was impressive. The piece not only fulfilled

(Continued on page 38)

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JEFF'S COLLIE

.THE THIRD YEAR

The most watched dog in America available as your watch dog...offering you the best sales protection a sponsor can have!

JEFF'S COLLIE

WATCHED BY MORE VIEWERS

NEW YORK (Sat., 6:00 P.M. WPIX)
7 stations
JEFF'S COLLIE is seen by
1,699,100 VIEWERS
89.4% MORE
than its closest competitor

KNOXVILLE (Thurs., 5:30 P.M. WATE-TV)
3 stations
JEFF'S COLLIE is seen by
153,495 VIEWERS
171% MORE
than its closest competitor

ARB/Jan.-April, 1960

BITING OFF LARGEST SHARE

SAN FRANCISCO (Fri., 6:30 P.M. KTVU)
4 stations
JEFF'S COLLIE gets 40.2% share of audience
45% GREATER SHARE
than its closest competitor

MIAMI (Sat., 9:30 A.M. WTVJ)
3 stations
JEFF'S COLLIE gets 63.6% share of audience
117% GREATER SHARE
than its closest competitor

ARB/Jan.-April, 1960

RUNNING OFF WITH TOP RATINGS

PHOENIX (Wed., 5:30 P.M. KPHO-TV)
4 stations

JEFF'S COLLIE	**18.9** rating
Weather; Huntley Brinkley	3.3
Phoenix Marquee	2.6
Roy Rogers	2.0

BAKERSFIELD (Thurs., 6:30 P.M. KERO-TV)
3 stations

JEFF'S COLLIE	**21.5** rating
Comedy Theater	9.4
Spencer Tracy	7.4

Source: ARB/Jan.-April, 1960

ALREADY SCHEDULED FOR THIRD YEAR OF "JEFF'S COLLIE": Of course, New York, Knoxville, San Francisco, Miami, Phoenix and Bakersfield, and also Seattle, Cincinnati, Albany, Reno and Kansas City, Honolulu, Albuquerque, Salt Lake City, Fort Wayne, Pueblo, Bismarck, South Bend, Lincoln, Portland, Ore., New Orleans and many other markets, big and small. All agree that JEFF'S COLLIE is their surest safeguard for increased profits in 1960-61! Wire or phone today to reserve JEFF'S COLLIE for your market.

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VARIETY -ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows on the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. 77 Sunset Strip (Fri. 9:00-10:00)	WFIL	42.7
2. Untouchables (Thurs. 9:30-10:30)	WFIL	41.0
3. Wagon Train (Wed. 7:30-8:30)	WRCV	39.7
4. Red Skelton (Tues. 9:30-10:00)	WCAU	38.4
5. Real McCoys (Thurs. 8:30-9:00)	WFIL	37.1
6. Garry Moore (Tues. 10:00-11:00)	WCAU	36.9
7. Danny Thomas (Mon. 9:00-9:30)	WCAU	35.8
8. Father Knows Best (Mon. 8:30-9:00)	WCAU	31.5
9. The Detectives (Fri. 10:00-10:30)	WFIL	30.5
10. Donna Reed (Thurs. 8:00-8:30)	WFIL	29.9

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Popeye (Mon.-Fri. 6:00; Sat. 11:30)	WFIL	UAA	23.5	60.0
2. Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	22.9	65.8
3. Mike Hammer (Sat. 10:30)	WCAU	MCA	22.5	56.7
4. Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	21.2	41.8
5. Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	19.9	48.0
6. Cannonball (Sun. 6:00)	WFIL	NTA	16.8	54.9
7. Grand Jury (Thurs. 10:30)	WRCV	NTA	14.6	38.6
7. How To Marry Millionaire (Sat. 6:30)	WFIL	NTA	14.6	58.6
8. Tombstone Territory (Sat. 10:30)	WFIL	Ziv-UA	14.3	34.0
9. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	11.9	34.9

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Early Show	WCAU	9.8
I Love Lucy	WCAU	10.6
Border Patrol	WFIL	9.3
Tombstone Territory	WFIL	14.3
Bronco	WFIL	10.6
Newsreel-Weather / News-John Daly	WFIL	15.9
Small World	WCAU	7.3
Take A Good Look	WFIL	11.6
Sheriff of Cochise	WCAU	7.7
Mike Hammer	WCAU	22.5
Newsreel-Weather / News-John Daly	WFIL	13.3

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: APRIL 5-11, 1960.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 6:30-7:30)	KSD	46.7
2. Gunsmoke (Sat. 9:00-9:30)	KMOX	43.0
2. Real McCoys (Thurs. 7:30-8:00)	KTVI	43.0
2. Red Skelton (Tues. 8:30-9:00)	KMOX	43.0
2. Danny Thomas (Mon. 8:00-8:30)	KMOX	38.4
4. 77 Sunset Strip (Fri. 8:00-9:00)	KTVI	36.9
5. Father Knows Best (Mon. 7:30-8:00)	KMOX	36.7
6. Garry Moore (Tues. 9:00-10:00)	KMOX	35.5
7. Untouchables (Thurs. 8:30-9:30)	KTVI	33.9
8. Have Gun, Will Travel (Sat. 8:30-9)	KMOX	33.1

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. San Francisco Beat (Sat. 9:30)	KMOX	CBS	23.6	49.9
2. Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	23.2	44.2
3. Mike Hammer (Sat. 10:00)	KSD	MCA	21.9	44.3
4. Four Just Men (Thurs. 9:30)	KSD	ITC	21.7	40.2
5. Coronado 9 (Tues. 9:30)	KSD	MCA	20.2	31.2
6. Lock-Up (Wed. 9:30)	KSD	Ziv-UA	19.9	36.5
7. U.S. Marshal (Wed. 10:00)	KSD	NTA	19.2	42.7
8. Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	17.2	29.6
9. Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	16.3	44.7
10. This Man Dawson (Mon. 10:00)	KSD	Ziv-UA	14.9	30.7
10. Woody Woodpecker (Tues. 6:00)	KTVI	Kellogg	14.9	35.7

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Death Valley Days	KSD	17.2
News Weather / Eye On St. Louis	KMOX	14.9
News Weather / First Run Theatre	KMOX	16.3
Take A Good Look	KTVI	15.9
Garry Moore	KMOX	37.8
U.S. Steel Hour	KMOX	25.2
News Weather / Eye On St. Louis	KMOX	19.9
San Francisco Beat	KMOX	23.8
News Weather / CBS News-D. Edwards	KMOX	11.6
Manhunt	KTVI	11.9
News Weather / CBS News-D. Edwards	KMOX	13.6

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY DATES: APRIL 5-11, 1960.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Gunsmoke (Sat. 10:00-10:30)	KDKA	53.0
2. Have Gun, Will Travel (Sat. 9:30-10)	KDKA	49.3
3. Garry Moore (Tues. 10:00-11:00)	KDKA	43.8
4. Red Skelton (Tues. 9:30-10:00)	KDKA	39.7
5. 77 Sunset Strip (Fri. 9:00-10:00)	WTAE	39.0
6. Father Knows Best (Mon. 8:30-9:00)	KDKA	37.7
7. Untouchables (Thurs. 9:30-10:30)	WTAE	36.9
8. Danny Thomas (Mon. 9:00-9:30)	KDKA	35.8
9. Perry Mason (Sat. 7:30-8:30; 9)	KDKA	33.4
10. Zane Grey Theatre (Thurs. 9:00-9:30)	KDKA	32.5

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Shotgun Slade (Sat. 10:30)	KDKA	MCA	39.1	71.1
2. Manhunt (Thurs. 10:30)	WTAE	Screen Gems	28.5	49.7
3. Navy Log (Sat. 11:00)	KDKA	CBS	25.9	52.0
4. Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	23.2	50.5
5. Death Valley Days (Thurs. 7:30)	KDKA	U.S. Borax	19.6	38.1
6. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	19.2	44.0
7. Lone Ranger (Sun. 5:30)	WTAE	CNP	17.2	55.3
8. Phil Silvers (Wed. 8:00)	KDKA	CBS	14.3	27.7
8. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	14.2	35.1
9. Popeye (Mon.-Fri. 5:00; Sat. 9:00)	KDKA	UAA	12.5	38.3

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Gale Storm	WTAE	6.0
Revlon Revue	KDKA	14.9
News-Dave Murray / News-Sports-Weather	WTAE	15.2
Play Of The Week	WIIC	6.6
Citizen Soldier	WTAE	7.1
Rescue 8	WTAE	14.9
6 O'Clock Adventure	WTAE	11.9
G.E. College Bowl	KDKA	8.6
Wagon Train	WIIC	26.2
6 O'Clock Adventure	WTAE	14.6
Early Show	KDKA	12.5
Triangle Cartoons	KDKA	9.6

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: APRIL 5-11, 1960.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)	WRC	36.3
2. Untouchables (Thurs. 9:30-10:30)	WMAL	35.2
3. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	33.7
4. Father Knows Best (Mon. 8:30-9:00)	WTOP	29.1
5. Hawaiian Eye (Wed. 9:00-10:00)	WMAL	28.9
6. Cheyenne (Mon. 7:30-8:30)	WMAL	28.8
7. Perry Mason (Sat. 7:30-8:30)	WTOP	26.5
7. Gunsmoke (Sat. 10:00-10:30)	WTOP	26.5
8. Red Skelton (Tues. 9:30-10:00)	WTOP	26.4
9. Have Gun, Will Travel (Sat. 9:30-10)	WTOP	25.8

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Huckleberry Hound (Thurs. 7:00)	WTTG	Screen Gems	18.9	45.0
2. Science Fiction Theatre (Sun. 6:30)	WMAL	Ziv-UA	15.2	48.4
3. Three Stooges (Mon.-Fri. 6:30)	WTTG	Screen Gems	14.0	40.4
4. Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	12.6	28.8
4. Quick Draw McGraw (Mon. 7:00)	WTTG	Screen Gems	12.6	28.8
4. Woody Woodpecker (Wed. 7:00)	WTTG	Kellogg	12.6	33.6
5. Sea Hunt (Sat. 7:00)	WMAL	Ziv-UA	12.3	39.9
6. Copter Patrol (Fri. 7:00)	WTOP	CBS	11.6	38.4
6. Honeymooners (Tues. 7:00)	WRC	CBS	11.6	28.0
7. Silent Service (Sun. 7:00)	WMAL	CNP	11.3	23.0

TOP COMPETITION PROGRAM	STA.	AV. RTG.
7 O'Clock Final / NY Confidential	WTOP	7.9
Roy Rogers	WTTG	7.6
6:30 Spotlight / CBS News-D. Edwards	WTOP	8.7
7 O'Clock Final	WMAL	13.6
7 O'Clock Final	WMAL	13.6
7 O'Clock Final	WMAL	9.6
Shotgun Slade	WTOP	8.9
Phil Silvers	WRC	7.6
Sheriff of Cochise	WTTG	9.6
7 O'Clock Final	WMAL	9.6
Hall of Fame	WRC	10.6

NEW ORLEANS

STATIONS: WVUE, WDSU, WWL. SURVEY DATES: APRIL 5-11, 1960.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 6:30-7:30)	WDSU	57.6
2. Gunsmoke (Sat. 9:00-9:30)	WWL	49.4
3. Garry Moore (Tues. 9:00-10:00)	WWL	38.0
3. Price Is Right (Wed. 7:30-8:00)	WDSU	38.0
4. Red Skelton (Tues. 8:30-9:00)	WWL	36.7
4. Father Knows Best (Mon. 7:30-8:00)	WWL	36.7
5. Danny Thomas (Mon. 8:00-8:30)	WWL	34.1
6. Perry Como (Wed. 8:00-9:00)	WDSU	32.3
7. Have Gun, Will Travel (Sat. 8:30-9)	WWL	32.1
8. Laramie (Tues. 6:30-7:30)	WDSU	31.9

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Border Patrol (Sat. 9:30)	WWL	CBS	28.9	61.0
2. Mike Hammer (Fri. 9:30)	WWL	MCA	23.2	47.1
3. Coronado 9 (Tues. 10:00)	WDSU	MCA	21.2	50.0
3. Lock-Up (Fri. 7:30)	WWL	Ziv-UA	21.2	42.9
4. Sea Hunt (Tues. 9:30)	WDSU	Ziv-UA	19.9	35.3
5. Shotgun Slade (Thurs. 10:00)	WDSU	MCA	19.2	50.3
6. Manhunt (Mon. 10:00)	WDSU	Screen Gems	17.6	47.8
7. Man Without A Gun (Sat. 10:00)	WWL	NTA	16.9	49.1
8. This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	15.6	52.4
9. Science Fiction Theatre (Tues. 10:30)	WDSU	Ziv-UA	15.3	58.2

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Death Valley Days	WDSU	11.9
Cavalcade of Sports / Time Out For Sports	WDSU	17.6
Wild Cargo	WWL	19.9
Art Carney	WDSU	16.3
Garry Moore	WWL	24.8
Pony Express	WWL	7.3
Not For Hire	WWL	13.6
World Tonight / Falstaff Theatre	WDSU	14.9
News Weather Sports / Jack Paar	WVUE	7.9
Nick Gearhart Sports / New Orleans Showtime	WWL	6.8

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: APRIL 5-11, 1960.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Garry Moore (Tues. 9:30-10:30)	WCCO	47.3
2. Red Skelton (Tues. 8:30-9:00)	WCCO	37.0
3. Wagon Train (Wed. 6:30-7:30)	KSTP	34.4
4. Perry Mason (Sat. 6:30-7:30)	WCCO	32.3
5. 77 Sunset Strip (Fri. 8:00-9:00)	WTCN	31.9
6. Danny Thomas (Mon. 8:00-8:30)	WCCO	31.4
7. Welk's Dancing Party (Sat. 8:00-9:00)	WTCN	30.7
8. Untouchables (Thurs. 9:30-10:30)	WTCN	30.0
9. Ann Sothern (Sun. 8:30-9:00)	WCCO	29.8
10. Ed Sullivan (Sun. 7:30-8:00)	WCCO	28.6

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Sat. 9:00)	WCCO	U.S. Borax	31.2	67.8
2. Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	20.9	45.2
3. Sea Hunt (Thurs. 9:30)	WTCN	Ziv-UA	19.2	37.4
4. Lock-Up (Wed. 9:30)	KSTP	Ziv-UA	16.9	31.7
5. Border Patrol (Thurs. 8:30)	KSTP	CBS	15.2	29.6
6. Grand Jury (Tues. 7:00)	WCCO	NTA	14.6	36.5
7. Popeye (Mon.-Fri. 5:30)	WCCO	UAA	14.3	32.0
8. Woody Woodpecker (Thurs. 5:00)	WCCO	Kellogg	11.9	37.8
9. Manhunt (Fri. 10:30)	KSTP	Screen Gems	11.3	37.4
10. Badge 714 (Mon. 10:30)	KSTP	CNP	10.6	31.7
10. Mr. District Attorney (Wed. 10:30)	KSTP	Ziv-UA	10.6	39.2

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Man From Interpol	KSTP	7.9
Laramie	KSTP	14.6
Border Patrol	KSTP	15.2
U.S. Steel Hour	WCCO	16.3
Sea Hunt	WTCN	19.2
Laramie	KSTP	15.6
Film Short News-Huntley-Brinkley	KSTP	7.1
Robin Hood	KSTP	4.0
Susie	KMSP	4.0
Movie Sport	WTCN	8.0
26 Men	WCCO	5.3
Movie Sport	WTCN	4.0

(Continued on page 38)

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(Continued from page 34)

SEATTLE–TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	KING	42.8	1.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	28.8	61.3	Shell News		
2.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	41.1	2.	Bold Journey (Sun. 6:30)	KOMO	Banner Films	27.8	57.8	News-John Daly	KOMO	14.3
3.	Hawaiian Eye (Wed. 9:00-10:00)	KOMO	38.4							Early Edition		
4.	Real McCoys (Thurs. 8:30-9:00)	KOMO	35.8	3.	Sea Hunt (Sat. 7:00)	KING	Ziv-UA	25.9	65.2	News-Huntley-Brinkley	KING	15.6
5.	Cheyenne (Mon. 7:30-8:30)	KOMO	35.0	4.	Hiram Holiday (Fri. 6:00)	KING	CNP	24.3	59.2	This Man Dawson	KIRO	6.5
6.	Untouchables (Thurs. 9:30-10:30)	KOMO	30.2							Shell News		
7.	Ask Is Paradise (Mon. 9:30-10:30)	KOMO	29.5	4.	Seven League Boots (Mon. 7:00)	KOMO	Screen Gems	24.5	49.3	News-John Daly	KOMO	13.6
8.	Lawman (Sun. 8:30-9:00)	KOMO	29.4	4.	Whirlybirds (Fri. 7:00)	KOMO	CBS	24.5	43.5	Deadly Valley Days	KING	14.8
9.	Walt Disney Presents (Fri. 7:30-8:30)	KOMO	28.9	5.	Quick Draw McGraw (Tues. 6:00)	KING	Screen Gems	24.2	51.8	Cavalcade of Sports	KING	24.5
10.	Donna Reed (Tues. 8:00-8:30)	KOMO	27.5							Shell News		
				6.	Trackdown (Tues. 6:30)	KOMO	CBS	18.9	39.4	News-John Daly	KOMO	18.9
										Early Edition		
				7.	Rescue 8 (Thurs. 7:00)	KING	Screen Gems	18.5	45.9	News-Huntley-Brinkley	KING	24.2
				8.	Vikings (Tues. 7:00)	KOMO	UAA	17.9	35.3	Cannonball	KOMO	17.6
										Gerry Moore	KIRO	17.6

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: APRIL 5-11, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WCKT	48.8	1.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	28.5	57.0	Trackdown	WTVJ	14.3
2.	Untouchables (Thurs. 9:30-10:30)	WPST	33.3	1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv-UA	28.5	63.8	Hollywood Spec	WCKT	12.9
3.	Red Skelton (Tues. 9:30-10:00)	WTVJ	31.1	2.	Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	23.6	43.7	Big Show	WTVJ	24.9
4.	77 Sunset Strip (Fri. 9:00-10:00)	WPST	29.4	3.	U.S. Marshal (Sat. 10:30)	WTVJ	NTA	21.9	53.9	Interpol Calling	WPST	11.3
5.	Price Is Right (Wed. 8:30-9:00)	WCKT	27.2	4.	Woody Woodpecker (Mon. 7:00)	WCKT	Kellogg	20.2	48.0	Shotgun Slade	WTVJ	13.9
6.	Peewhile (Fri. 7:30-8:30)	WTVJ	26.5	5.	Rescue 8 (Wed. 7:00)	WTVJ	Screen Gems	19.9	46.6	Manhunt	WCKT	19.5
7.	Perry Como (Wed. 9:00-10:00)	WCKT	25.6	5.	This Man Dawson (Sat. 7:00)	WTVJ	Ziv-UA	19.9	55.6	Starlight	WCKT	9.3
8.	Danny Thomas (Mon. 9:00-9:30)	WTVJ	25.2	6.	Manhunt (Wed. 7:00)	WCKT	Screen Gems	18.5	37.8	Rescue 8	WTVJ	19.9
8.	Zane Grey Theatre (Thurs. 9:00-9:30)	WTVJ	25.2	7.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	17.9	52.0	Champ Bowling	WPST	8.6
8.	Ford Startime (Tues. 8:30-9:30)	WCKT	25.2	8.	4 Just Men (Thurs. 8:00)	WTVJ	ITC	16.3	27.2	Bat Masterson	WCKT	24.5

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: APRIL 5-11, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	KRON	38.4	1.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	24.9	50.3	Seven League Boots	KTVU	7.9
2.	Gunsmoke (Sat. 10:00-11:30)	KPIX	37.7	2.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	22.9	49.7	News Sports		
3.	Father Knows Best (Mon. 8:30-9:00)	KPIX	33.1							CBS News-D. Edwards	KPIX	10.9
4.	Perry Mason (Sat. 7:30-8:30)	KTVU	32.9	3.	Divorce Court (Sat. 6:00)	KRON	KTTV	21.2	50.6	Early Show	KPIX	9.8
5.	Real McCoys (Thurs. 8:30-9:00)	KGO	28.8	4.	You Asked For It (Thurs. 7:00)	KTVU	Crosby Brown	18.8	42.5	News Sports		
6.	77 Sunset Strip (Fri. 9:00-10:00)	KGO	27.8							CBS News-D. Edwards	KPIX	12.9
7.	Bat Masterson (Thurs. 8:00-8:30)	KRON	27.5	5.	Death Valley Days (Sat. 10:30)	KPIX	U.S. Borax	14.2	50.7	Man From Interpol	KRON	4.3
8.	Danny Thomas (Mon. 9:00-9:30)	KPIX	27.2	6.	Rescue 8 (Wed. 6:30)	KRON	Screen Gems	14.6	35.0	Huckleberry Hound	KTVU	17.9
9.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	26.8	7.	The Honeymooners (Mon. 6:30)	KRON	CBS	14.3	40.7	Woody Woodpecker	KTVU	7.9
10.	Wanted—Dead or Alive (Sat. 8:30-9)	KPIX	25.2	8.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	12.9	30.9	Rescue 8	KRON	14.6
				8.	Quick Draw McGraw (Thurs. 6:30)	KTVU	Screen Gems	12.9	38.9	Shell News-News-J. Daly	KGO	11.9
				9.	Cannonball (Mon. 7:00)	KTVU	NTA	12.6	26.9	Tombstone Territory	KGO	17.8
				9.	This Man Dawson (Thurs. 7:00)	KPIX	Ziv-UA	12.6	24.4	Plainsman	KRON	10.6
				9.	Tombstone Territory (Mon. 7:00)	KGO	Ziv-UA	12.6	26.9	Cannonball	KTVU	12.6

PORTLAND, ORE.

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: APRIL 5-11, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	KGW	38.2	1.	Huckleberry Hound (Thurs. 6:30)	KGW	Screen Gems	21.6	38.6	Weather Sports News		
2.	Red Skelton (Tues. 9:30-10:00)	KOIN	37.7							CBS News-D. Edwards	KOIN	21.8
3.	Perry Mason (Sat. 7:30-8:30)	KOIN	37.4	2.	You Asked For It (Sun. 6:00)	KPTV	Crosby Brown	20.6	31.4	News Profile	KGW	13.6
4.	Gunsmoke (Sat. 10:00-11:30)	KOIN	33.1	3.	Amos & Andy (Wed. 6:30)	KOIN	CBS	20.2	43.9	Newsbeat News-Huntley-Brinkley	KGW	17.9
5.	Danny Thomas (Mon. 9:00-9:30)	KOIN	31.8	4.	Highway Patrol (Mon. 6:30)	KOIN	Ziv-UA	19.9	39.7	Newsbeat News-Huntley-Brinkley	KGW	18.6
6.	Cheyenne (Mon. 7:30-8:30)	KPTV	31.3	4.	Death Valley Days (Sat. 10:30)	KOIN	U.S. Borax	19.9	50.9	Jubilee U.S.A.	KPTV	12.8
7.	77 Sunset Strip (Fri. 9:00-10:00)	KPTV	31.1	5.	Sea Hunt (Sat. 7:00)	KGW	Ziv-UA	18.5	48.2	Major Studio Prev.	KPTV	10.8
8.	Untouchables (Thurs. 9:30-10:30)	KPTV	29.5	6.	Rescue 8 (Thurs. 7:00)	KGW	Screen Gems	16.6	38.9	Tombstone Territory	KPTV	13.9
8.	To Tell The Truth (Thurs. 7:30-8:00)	KOIN	29.5	7.	The Californians (Tues. 6:30)	KOIN	CNP	14.6	37.6	Newsbeat News-Huntley-Brinkley	KGW	20.2
9.	Wanted—Dead or Alive (Sat. 8:30-9)	KOIN	27.8	8.	Phil Silvers (Mon. 7:00)	KOIN	CBS	13.9	30.6	Wanderlust	KGW	17.2
				8.	Shotgun Slade (Fri. 6:30)	KOIN	MCA	13.9	32.6	Newsbeat News-Huntley-Brinkley	KGW	22.2
				8.	Silent Service (Mon. 7:00)	KPTV	CNP	13.9	30.3	Wanderlust	KGW	17.2

West Germany's 2d Channel

(Continued from page 19)

A 15-member board, consisting of five representatives of the federal government, five from the various lands, and one from the Protestant church, one from the Catholics, one from the Jews, one from labor and one from industry, is supposed to be the controlling factor for the new group.

There's just one thing wrong with the new plan—everyone except Adenauer and his political party, the Christian Democrats, is against it—and even some of the CDUs have turned against the country's number one man in the television scramble.

First of all, government authorities assured Freies Fernsehen that they would be given the television channel and they have put up $5,000,000 bank credit, hired a complete staff of executives and, to top, signed a contract with Munich's Rina Studios for production facilities, and prepared to start shooting pronto in order to be ready to go on the air five hours a day, starting next January.

In this strange mixup, they are actually the only production company in Germany that's all ready to go with plans and projects and money and staff to fill the time.

The lands of West Germany are furious about Adenauer's sudden takeover of control, one of their objections being that since there are to be only five representatives of the lands in the control board, some of the lands still not have any representation.

Several of the lands have so far completely refused to ante up the $240 for their share of the foundation, and they are threatening to form their own "third channel," which would operate similarly to the single channel now in existence, but would be commercial and with the time split up in network style.

Officers at Freies Fernsehen have refused to make any comment about their spot in the muddled television screen until the picture clears up, but it's certain that the new channel is going on the air next Jan. 1, and that spot ads will be permitted.

CBS-TV Nabs a Sponsor For National Auto Show

Annual auto shows, away from television these past couple of years, are coming back. CBS-TV has grabbed off the telecast of this year's National Auto Show, out of Detroit, with Reynolds Metals picking up the tab.

Telecast is set for Sunday, Oct. 16, from 6-7 p.m. CBS News will produce and provide the commentators. Last CBS pickup of the auto show was a couple of years back, from the New York Coliseum, with Doug Edwards and Walter Cronkite handling.

FCC Keeping Tabs

(Continued from page 27)

candidates or their supporters for program time or announcements and what disposition was made of the requests.

—The amount of program time and the number of announcements broadcast where such programs or announcements involved "appearances" by Republican, Democratic and other candidates for President, Vice President, U.S. Senator, U.S. Representative and governor.

—A breakdown of candidates' appearances on programs exempted from "equal time" requirements and similar facts on those not exempt.

—The number of announcements and "appearances" of candidates broken down between those carried on networks and those not on networks.

The answered questionnaires will reflect the political broadcasts of all networks. It will also reveal the facts on a subject which is of great interest to Congress: how many stations fail to carry network political programs.

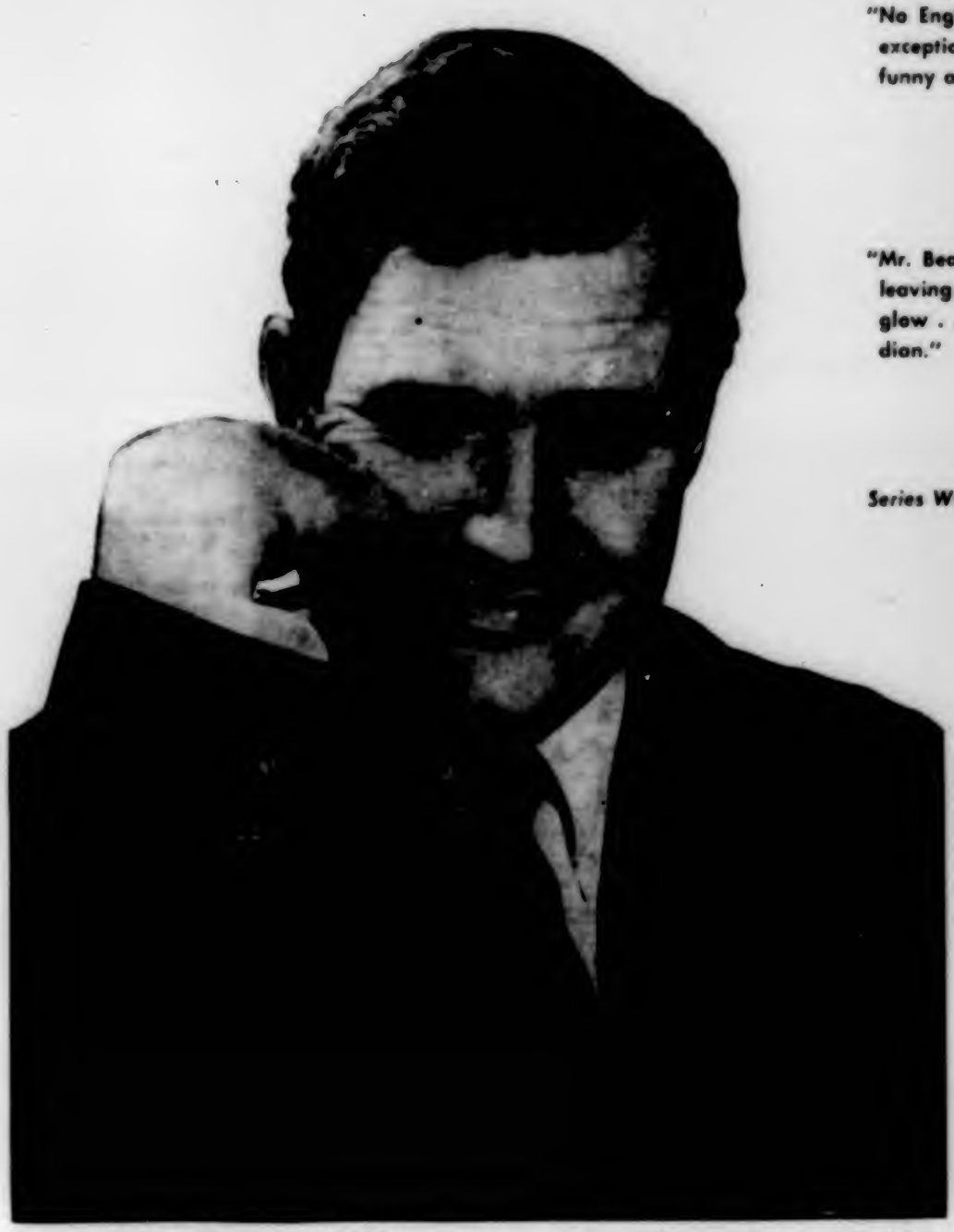
Sen. Ralph Yarborough (D-Tex.), chairman of the Senate subcommittee which will investigate political broadcasts this year, is only one of a number of members of both houses of Congress who has complained that even if networks are willing to sell time to Presidential candidates, the webs can't make their affiliates carry such shows.

FCC said it drew up the questionnaire to comply with orders from Congress. When the 1960 Sec. 315 revision was adopted, Congress directed the Commission to file a report in early 1961 on how the new version of the "equal time" provision worked during the 1960 political campaign.

ORSON BEAN

in ENGLAND . . .

STARRING in a SUMMER SERIES for GRANADA-TV



"No English comic with the possible exception of Peter Sellers is half so funny as Orson Bean."

THE NEW STATESMAN

"Mr. Bean has the happy faculty of leaving his audience with a warm glow . . . A genuinely funny comedian."

THE EXPRESS

Series Written by

ALEN ROBIN

Representation

WILLIAM MORRIS AGENCY

Personal Management

TED ROZAR ASSOCIATES
53 East 54th Street,
New York 22, N. Y.

Busy, Busy B'cast Lobbyists

Continued from page 27

[illegible] bill within the limits. The [illegible] contended [illegible] "should bring very broad [illegible] and in all the new [illegible] about FCC [illegible] with [illegible]

[illegible] Pastore, which passed Pastore [illegible] with House conferees on a final version of S. 1898 [illegible] the proposed $1,000 a day fines. And Pastore, which passed Pastore [illegible] with House conferees on a final version of S. 1898 [illegible] the proposed $1,000 a day fines. That of course could mean a [illegible] of $10,000, while the [illegible] would run over $[illegible]

In the whole parliamentary procedure involved in speeding final action on S. 1898 in the special session [illegible] Sen. Pastore and Rep. Harris are determined to get the bill through Congress during the special session; the measure will go directly from Pastore's subcommittee to a House-Senate conference committee. There, the last draft will be prepared.

How tough Harris and his House group, House and Senate conferees will have the identical number of members of the House-Senate committee, will be on preserving the House version of the bill remains to be seen. While Pastore was trading in the industry's point of view on the new 10-day suspension provision, Harris was making a speech to the Arkansas Broadcasters Assn. defending it in the tough form.

Harris said that even when a suspension is imposed, the House version of S. 1898 gives broadcasters "ample protection."

Harris said "In the case of suspension, FCC would have to serve on the licensee a show cause order setting forth the violations alleged . . . and then the Commission would have to hold a hearing before a suspension could be imposed.

In case a suspension is imposed, the licensee may appeal to the courts and pending court review, the suspension order would not be effective.

Harris also noted that in the case of fines, licensees under terms of the bill would have a court review.

Harris claimed both potential punishments are needed in law because "a few recalcitrant members in any industry don't mind giving the whole industry a black eye." They have to be dealt with sternly to be held in line, he noted. Harris' opinion is that the lion's share of broadcasters who operate under the laws and under industry codes have nothing to fear from new penalties written into the law to cope with a small segment with questionable ethics.

To rebuttle the Harris view "Who's protesting?"

NAB, with its good stand pat attitude about changes in the law, is also opposing the $1,000 per day fines. But it's another lost cause for the Assn. No significant Congressional support has shown up to oppose that provision. Pastore announced he was all for it.

A fourth change is possible. It's a dispute over whether the law should assess sanctions for "negligent and intentional failure" to live up to promises to FCC—or whether it should be for "willful or repeated failure" to live up. Pastore likes the latter combination of words. The House had adopted the former. FCC Chairman Ford agrees with Pastore.

Electronics Educ'n

Continued from page 32

many of the tv students will take part of their work in the classroom.

4) The cost of tutoring credit students by tv is still more than the cost of instructing them in the classroom, but if registration increased by one-third the costs could compare favorably. A large "sneakdropping" audience which does not take courses for credit also benefits from education-through-tv, however.

5) About 65% of tv students finish their courses and take final examinations, which stands as a high rate of completion compared with other forms of adult education for credit.

Among other conclusions in the report was that teenage students seem not to be as effectively taught as adults via tv exclusively, and they too need more direct contact with the teachers.

During the experimental period of '56-'59, an average 1,261 persons enrolled for credit each semester with an additional 3,550 signing up each term for no credit. Enrollment was for a total of 7,572 courses. Having completed its fourth year, TV College is now offering 51 periods of college level instruction per week on educational station WTTW.

'Macbeth'

Continued from page 32

From there on Schaefer got Evans and Dame Judith to agree to participations in the pic instead of their customary straight fees (Schaefer figures that without these, the budget would have risen near $1,000,000), and got the balance of the financing.

With half the coin in the bag, Schaefer's looking to the foreign theatrical market to recoup the rest and perhaps turn a profit. As he sees it, this version of "Macbeth" could set a pattern for production of classics which the commercial filmmakers ordinarily wouldn't touch. Basis of the assumption, of course, is that the film version "has got to be good." And although he finished it in eight weeks, he thinks his new tinted "Macbeth," shot at MGM Studios in London and at Heritage Castle in Scotland is that. TV and theatrical versions are one and the same, with no added scenes for the tube, and everything that the name for both.

Should "Macbeth" prove a forerunner for other theatrically fine features, Schaefer's hoping the pattern won't extract the quick-buck boys. "All we need is for one guy to come in with a cheapie and he could foul the entire thing up," he figures. But as long as quality can be maintained, he sees no reason why the pattern won't be followed by other top properties customarily avoided by Hollywood as "too arty" or in a nutshell form, "not commercial enough."

Foreign TV Reviews

Continued from page 31

its purpose admirably but riveted attention as a human chronicle. Dialog was notable, while the direction resisted every temptation to hype any aspect of the chronicle. Performances, too, were frustrate in a restrained way, with Davenport scoring mightily throughout, but especially in a fine scene where burrowed in his office, he conveyed the full resurgence of the "trouble." June Hylton was excellent as the wife, though nuances were lacking in the character, while down the cast Llewellyn Rees impressed as a tolerly understanding employer.

Fred.

TICKET TO TURKEY
With Johnny Morris
Producer-director: Ronald Webster
15 Mins., Wed., 9:45 p.m.
BBC-TV from London

Johnny Morris is a homely character with an observant eye and brightly flippant style through which shrewd depths are often apparent, has turned from radio, which has been his main metier, to tv. "Ticket To Turkey" is a series of five 15-minutes describing his rail journey across Europe, and an enjoyably offbeat traveling. It's proving to be.

On the second leg of his safari, taking him from Belgium to Hungary, Morris eyed Nuremburg, Vienna and Budapest. But if any viewer expected a profound or perfervid or platitudinous commentary on people and places he was disappointed. Chirp and irreverent, Morris poked fun at statuary, appeared to spend most of his Vienna time on the big ferris wheel, and just kicked up his heels in Budapest waiting for his connection. All the same, that profundity poked slyly through so that the exploration was never empty, the visuals often fresh and the whole program vastly entertaining. In fact, the only criticism to be made of this chronicle of an ordinary man on the ramble was that it ought to have been longer.

Fred.

TINTARELLA
With Gino Bramieri, Rocco Granata, Four Saints, Les Chaponeses, Petula Clark, Budd Thompson, Guy Pearl, Mario Consiglio Orch
Director: Romolo Siena
60 Mins.; Tues., 9 p.m.
RAI-TV, from Milan

Lightweight summer stanza making for spotty entertainment in the music-and-comedy vein. Probably, RAI erred in signing up heavy weight funnyman Gino Bramieri as solo emcee, especially since his material is only intermittently funny, and he's basically not at his best as a solo performer.

Remainder of show burden rests on guest stars and on dance numbers used to intro the various acts. Latter aspect, in expert hands of choreographer Paul Steffen and emcees Rudd Thompson and Guy Pearl, is by far the best value on local tv today, and contrasts and acts are added plusses for smoothly and easy-to-look at interludes. Guests on show slightly consisted of Rocco Granata in his first stint in Italy since he wrote a bestseller, "Marina" yet for all his hard trying, he disappears as a performer, at least. Petula Clark, imported from Britain, handled the windup spot in expert fashion. Though it's doubtful if her choice of songs was apt for local listeners. Four Saints are very popular here, and quartet's vocal high-jinks and harmonizing came off well as usual. Les Chaponeses otherwise unskilled, proved more satisfying than most of the similar South American and or Mexican imports of which Italian television seems particularly fond.

Technical aspects of show, including trick lensing, etc., were up to usually high RAI-TV standard and lighting was particularly expert.

Hank.

Tele Reviews

Continued from page 31

of the emcee against a backdrop of off-camera television equipment.

What with the rather aimless patter, show's strong feature was, of course, the singing of Bikel and Hellerman, both of whom are top-notch in the folk field and very effective working together.

They were on hand primarily to plug an upcoming Electra record album of pre and post Russian folk songs featuring Bikel. Hellerman, formerly with the Weavers, is music arranger for the disk company.

Bill.

EARLE PUDNEY SHOW
With Earle Pudney, quintet, others
Director: Hal Greene
15 Mins., 6:30 p.m., Mon.-Fri.
PARTICIPATING
WRGB-TV, Schenectady

The only live musical to stanza regularly aired in the area, the Earle Pudney show makes for easy, pleasing, relaxed entertainment. Pudney, who, from the piano, announces and introduces guest singers-instrumentalists, is supported by a quintet of AFMers. Tooters change sometime and there has been too much reference to these switches during the vacation season making for needless confusion.

Master of the quiet, intimate approach, Pudney fingers the keyboard skillfully, graciously emcees. A veteran of WRGB's sister station, WGY, and a long-time performer at WRGB, he is probably the most versatile aircaster hereabouts. Occasionally though, Pudney's casual delivery tends toward indistinctness.

The backup instrumentalists play competently and Hal Greene's directing is reasonably good. Program holds strategic spotting, before a 15-minute news roundup.

Joco.

Femme Staffers Upped At Chi's WBBM-TV

Chicago, Aug. 16.

WBBM-TV has upgraded three female staffers to managerial posts in the programming department. Pat Donneman, former film supervisor, has been given the newly-created post of manager of operations. Paula Schwarz replaces Miss Donneman in previous job with title of film manager, and Arlene Kochan has been upped to program traffic manager.

Misses Kochan and Schwarz report to Miss Donneman, and she reports to Charles Hinds, program director of the CBS oko.

Schlitz Buying Into Doug Edwards Strip

"Douglas Edwards With the News," the basic CBS-TV nighttime news strip, has picked up its first beer sponsor, Joseph Schlitz Brewing Co. is buying in for two alternate week quarter-hours on the show, starting next month.

Schlitz takes over the spots held by Parliament and Whitehall Pharmacal. Deal, set via J. Walter Thompson, keeps the SRO tag on the Edwards stanza.

Buffalo—Frank Gervas upped to local sales manager of WGR-TV here under sales boss Edwin W. Pfeifer.

Kettle Kept Boiling On Miami's Ch. 10

Washington, Aug. 16.

Two developments in the wake of the Federal Communications Commission's tough decision in the Miami television channel 10 case Friday (12) are:

—Public Service Television Corp., which had the license stripped from it by FCC, which also disqualified Public Service as an applicant when channel 10 is again thrown open for grabs, went into the U.S. Court of Appeals here. Public Service filed a motion with the court asking that FCC's decision be set aside so it could continue operating the channel it originally won in 1957.

—WKAT, Inc., also found by FCC to be unfit to become a licensee, went back to FCC with a petition urging a rehearing and reconsideration of the decision.

These developments, plus others expected to follow, establish what has been generally expected in the industry—that lawyers will keep the Miami channel 10 fight lively for a long time to come.

Meanwhile, FCC's decision gives Public Service until Sept. 15 to get off the air. L. B. Wilson, only applicant for the Miami channel to emerge from FCC's latest decision unblemished, was given authority to operate it for a period of four months after completion of a new tv station to operate on the channel.

Alnwick Exits MBS

Eugene H. Alnwick, sales director for Mutual Broadcasting, has resigned. He had been with the radio's web's sales staff for three years.

Alnwick says he has no immediate plans, but intends to stay in advertising, though in a field other than network radio. Before joining Mutual, Alnwick was with three ad agencies in New York, Dancer Fitzgerald, Sample; Compton, and C. J. LaRoche Co.

KODY SOLD FOR 200G

Omaha, Aug. 16.

Stuart Stations with headquarters in Lincoln last week purchased KODY at North Platte, Neb., subject to FCC approval.

Richard W. Chapin, executive v.p. of Stuart, said the chain paid $200,000 to KODY prexy George B. Dent Jr., for the radio outlet.

Brit. A-R Dickers With CBS & ABC

London, Aug. 16.

Associated-Rediffusion is in active negotiation with two American networks for co-production of two tv series. Deals are expected to be concluded within the next few weeks.

If the projects mature the series will be made on tape, probably at A-R's recently expanded Wembley studios. It is understood that the U. S. networks concerned are CBS and ABC.

Recently, NBC International made a deal with ABC-TV of Britain for a live situation comedy series, also to be made on tape.

Balto's WJZ-TV Skeds Week of Al Fresco Shows

Baltimore, Aug. 16.

Westinghouse station WJZ-TV, Baltimore, last week went outdoors with some six hours of its live daytime program spread.

Station televised the local sun shimmers from Milford Mill Swimming Club in Baltimore County. Club's swimming area is an old quarry with an attractive natural setting which lends to all types of water activity from high-diving to water skiing.

Jack Wolfe (Close Up) early morning show from 7 to 9 staged daily water carnivals at the swimming site. Kid strips, Pop-Pop the Clown (9 to 10) and "Romper Room," emceed by Miss Nancy (10 to 11), also took to the fresh air of Milford Mill.

Station's teen dance show from 2:30 to 5 p.m. with Buddy Dean hosting, originated from the terrace overlooking the water.

WJZ says the remotes were the first featuring such activity to be held through a whole week in the Baltimore area, and the freshness of the shows brought visitors to the location and more viewers at home.

GODFREY PREEMS 'CANDID'

Arthur Godfrey opens "Candid Camera's" season Oct. 2 as first of a series of weekly guestars. Godfrey will be seen onscreen in a "Candid" sequence, then will participate on the live portion of the show with regulars Eddie Albert, Dorothy Collins and Allen Funt.

CBS-TV Daytime Coin

CBS-TV has picked up some substantial daytime business from Eastman Kodak, primarily a nighttime bankroller. Ed Sullivan and "Ozzie & Harriet" on ABC and from French Mustard.

Frewh has bought four alternate-week quarter-hours on the web in "Love of Life," "As the World Turns," "The Secret Storm" and "Edge of Night." Kodak bought three alternate quarter-hours, in December Bride," "Video Village" and "Clear Horizons."

'Traffic Jam Upstairs' As '20th Century' Seg

With 13 separate crews already at work shooting first of 18 freshly filmed segments for "The Twentieth Century," producer Rod Benjamin has signed a pair of additional documentary directors for three more segments.

Dan Klughers, vet documentary filmmaker, will do "Traffic Jam Upstairs," studying the crowding problems on the nation's outlines, while Nicholas Webster will direct "Sam Huff, Linebacker" and "Alert." Former is about the New York Giants grid star, latter about the civil defense system against missile attack.

Skelton

Continued from page 32

ploby as a prognosticator. The comic won't return to his Freddie guise until the fifth or sixth program, keeping the character fresh.

"If you look carefully," Schwartz says, "you'll see that each of the Skelton shows is given over almost entirely to a skit." In a sense the shows are basically situation comedies, but they get the atmosphere of a comedy-variety show through the use of an opening monolog, a dance corps and a guest star. The durability of the format is proven not only by the fact that it has seven years under its belt but also by its consistent ranking, of late, in the Nielsen top 10.

Constancy seems to be the word for Skelton, who has had the same sponsors—Johnson's Wax and Pet Milk—for five years, going on six. He has also kept the same staff of Cecil Barker, producer, Seymour Berns, director, Schwartz, writer, and David Rose, music director. Tuesday night is even the same night he worked in the old days, on radio.

WGA

Continued from page 34

will be a series of predictable unfavorable votes where the Writers Guild is concerned."

According to the tone of negotiators' feelings, they anticipate problem areas to be the auditing of pertinent records of producers, definition of distributor's absolute gross on which a minimum 4% has been set for eventual residuals payments on tv reruns, actual grosses of producers second fact-finding commission, which will work with networks and several additional duties of commission.

Report indicates it would be "financial suicide" to have only part-time Guild representation to match "high paid, full time and experienced employees" of management. As it stands, WGA-W council has constituted entire negotiating committee as the fact finding reps for an interim period of 45 days.

Fashion Show

Continued from page 34

non and sold merchandise for fashionable Hub Bock Bay stores that sponsored. An audience of some 52,000 homemakers in the Greater Boston area boosted the station rating to 3.3 in 10:30-11 a.m. time slot in competish with net shows.

Julie Dane, Hub fashion model and commentator, will host the show with a staff of pro models, which will be vidtaped. A different theme will be septed for each week, example: "The Man in Your Life," "Improve Your Figure with Fashions."

Program promosh includes "Fashion First Digest," a monthly publication reviewing the fashions and merchandise seen on each show and p. a. and endorsements by Miss Dane.

'How TV Works'

London, Aug. 16.

"How TV Works" (Methuen, 70s) is optimistically described as "the technical story for non-technical people." Using the Granada television company as its link this small, glossy booklet is an attempt to take the reader behind the scenes of a tv studio, with particular emphasis on the engineering side, which has certainly developed considerably since commercial television hit Britain four years ago.

Its purpose, though admirable, is not very clear. To people engaged in the technical side of television its contents are rudimentary. To those for whom a tv set is merely something to bridge the gap between work and bed the technical side is a mystery which few will need or wish to have solved.

Most interesting chapter deals with Granada's experiments to enable British taped programs to be readily adaptable to a tape machine working to American standards. The anonymous author of this book visualizes this progress as a sign that the American demand for British programs will increase. This should perhaps be amended to read "the American demand for good British programs." Rob.

Georgia B'casters Elect Patton Prexy

Jekyll Island, Ga., Aug. 16.

George Patton of WMBL, Macon, was elected president of the Georgia Association of Broadcasters, at the summer session of the organization held annually at this "Golden Isle" off the coast of Georgia. Patton, who was first v.p., succeeds Ralph Edwards, of WMGS, Tifton.

Other GAB officers elected were:

Jim Hicks, WRDW-TV, Augusta, first v.p.; H. Randolph Holder, WGAU, Athens, 2d v.p.; and R. E. Ledford, WVOP, Vidalia, secretary-treasurer.

Board of directors named were Marcus Bartlett, WSB-TV, Atlanta; Ray Crow, WALB-TV, Albany; Jim Honey, WRCB, Dalton; Miles Ferguson, WRLD, West Point, and ex-President Edwards.

NTA Spinoff

Continued from page 34

the corporation hereafter stands to benefit, through its retention of a sizable chunk of NTA stock from any big gains that company scores in future; on the other hand it does not have to shoulder, financially, any woes NTA encounters in future NTA-T fiscal reports.

NTA handles on syndication basis numerous vidpix series it has produced or co-produced with such partners as Destino, plus about 800 old theatrical pix, most from 20th-Fox's pre-1948 batch. NTA recently got 50 post-1948s from 20th, mostly Robert L. Lippert product, and is now marketing these.

TV, Radio in Mexico Far Outstrips All Latin American Competish: Conde

Mexico City, Aug. 16.

Mexican radio and television far outstrips its competition in Latin America, according to Mariano Rivera Conde, RCA Victor Mexicana vice-president, back from a three-month South American tour.

Major part of Latin American facilities are weak in technical and artistic phases, Conde said. There is very heavy reliance on episodic series, imported from America, and feature length films from the same source.

As for broadcasting, this has not made any notable advances in the past decade, Conde said.

Mexico leads the field in presentation of musical, theatrical and cultural programs, has better production and direction and excellent scenic design, Conde said. Only Argentina sends out a sharper image than local stations, but the programming is very weak.

"In all South American television there is a heavy stress on filmed American episodic segments," Conde said, "the selfsame ones we have here as well as many, many more that we do not know. There is also a heavy avalanche of filmed series and so-called documentaries, generally advertising plugs from Europe. And live programming is very small and unprofessional."

One point the RCA exec made was that despite the American accent on westerns, gangsters, suspense, terror, etc. themes, all replete with plenty of blood and thunder, there were no complaints from South American fans who lap up this fare eagerly and ask for more of same.

Cuba, Conde remarked, has technical and artistic advances on a par with Mexico in both radio and television. But his opinion is that good ideas, talent and equipment is "going to waste because of a tremendous shortage of sponsors due to lack of sales of products and services under the Castro regime."

Herold Radio's Bkrptcy.

Petition has been filed under the Federal Bankruptcy act by Herold Radio & Electronics Corp., Mt. Vernon, N.Y., maker of radios, phonographs and tape recorders.

Petition shows that, despite increased sales, Herold has shown continued losses in operations with estimated liabilities of $6,853,000 and assets of $6,312,000.

Veepee and controller Shepherd Freedland said the assets consisted of no cash, just accounts receivable, inventory and equipment. Bankruptcy was filed in U. S. District Court of New York.

North of Scotland TV Nod to King

London, Aug. 16.

Sir Alexander King, prominent indie exhibitor and longtime spearcarrier in the film industry's campaigns to get admissions tax abolished, is chairman of North of Scotland Television, which will subject to contract, act as supplier of commercial tv in North-East Scotland. Contract is the last scheduled to be handed out by the Independent Television Authority, in rounding out the first phase of commercial tv's coverage of these Isles, but it's more than likely that one or two others will be allotted before the ITA's term of office ends in 1964, these being relatively small population pockets.

North of Scotland Television, all of whose directors are Scots unconnected, apart from King, with show biz, expects to start operating from one of its two scheduled stations towards the end of '61, serving about 730,000 people in the counties of Aberdeen, Angus and Kincardine and parts of Fife, Banff and Perth. Second station, to be opened during 1962, will reach about 150,000 further people in Nairnshire, Morayshire, north west Inverness-shire and the eastern parts of Sutherland and Ross and Cromarty.

FCC to Fresno: 'U, Too'

Washington, Aug. 16.

Federal Communications Commission's latest message to Fresno is that the Government means business about making the California city all-UHF.

FCC rejected the efforts of the City of Fresno, the County of Fresno and the Fresno City Unified School District to stop FCC's July 7 order making the city an all-UHF market.

FCC acted through its August vacation month's governing board, with Commissioner Robert E. Lee in charge.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tennessee Ernie Ford (Capitol) "O MARY DON'T YOU WEEP" (Spider*), a traditional religioso gets a rousing solo and chorale workover for strong impact. "JOSHUA FIT THE BATTLE" (Spider*) is in the same groove.

The Browns (RCA Victor) "WHIPPENPOOF SONG" (Miller*) comes back in a smooth harmonizing side due for widespread disks. "BRIGHTEN THE CORNER WHERE YOU ARE" (Robbins*) is a stirring Salvation Army-type entry.

Mantovani (London) "SONG WITHOUT END" (Col Picts Music*), pic title theme based on a Liszt melody, is a lush instrumental offering always easy to take. "IN THE SPRING" (Leeds*) is another pretty slice.

Bill Haley & Comets (Warner Bros) "LET THE GOOD TIMES ROLL, CREOLE" (Omell*) is another rousing side done in Bill Haley's typical style. "SO RIGHT TONIGHT" (Valley Brook*) is more good rhythm material.

Johnny Kidd (APT) "YES SIR, THAT'S MY BABY" (Berlin*) is another okay version of the oldie which is currently piling up a stack of wax versions. "SHAKIN ALL OVER" (Mills*) is a fair rocker.

The Wheels (Roulette) "I'VE WAITED FOR A LIFETIME" (Shalimar*) is a swinging ballad sacked over with an highly infectious rocking vocal. "NO ONE BUT YOU" (Sheldon*) is a fair rocking ballad.

Buddy Lucas Band (Vim) "NIGHT TRAIN" (Frederick*) is a solid instrumental with a rocking beat that'll generate lotsa spins. "BEGIN THE BEGUINE" (Harms*) is the oldie also dished up with a rhythmic potpourri.

The Eligibles (Capitol) "YOUNG IS MY LOVER" (Miller*) is a pretty ballad with a teen-appeal idea which this combo projects in highly pleasant style. "EAST OF WEST BERLIN" (Pine Ridge*) is a fast entry with overtones of the cold war.

Fat Daddy Holmes (Jet) "WHERE YOU IS" (Webster*) is a driving rhythm item with some instrumental comments for a change of pace. "CHICKEN ROCK" (Pax*) is an amusing instrumental item due for some attention.

Bert Kaempfert Orch: "DREAMING THE BLUES" (BIEM*) is a classily executed instrumental offering with a neat melodic lift. "WONDERLAND BY NIGHT" (BIEM*) is another attractive slice by this German orch.

Penny Parker (Guaranteed) "HEARTACHE WEATHER" (Shapiro-Bernstein*), a good teen ballad, is handled in appropriately chrill style by this new young songstress. "THERE'S A BIG WHEEL" (Acuff-Rose*) is a bright upbeat number.

Charlie Phipps (Capitol) "HOLD MY HAND" (Dreyer), an excellent ballad, is belted in firstrate style by this singer on his Capitol bow. Could be very big. "WAS THERE ONCE" (Gil*) is another fine ballad side due for big returns.

Helliquo (Clock) "MORE POWER TO YOU" (Miller*), a smart standard ballad, is projected in flavorsome style by this fine songstress. "DON'T CRY, MY HEART" (Lowell*) is an okay torch side.

Ernie K. Doe (Minit) "TAINT IT THE TRUTH" (Minit*), a rocking ballad, is delivered with a sharp blues style by this singer. "HELLO, MY LOVER" (Minit*) is a more conventional rocker.

Danny Bell (World Pacific) "YOU WENT AWAY" (West Coast*) is an interesting rhythm ballad belted potently by this singer and supporting combo. "FROGGY WENT A COURTING" (West Coast*) is a noisy adaptation of the folk song.

* ASCAP. * BMI.

LAWRENCE WELK
Presents a Dot Album "Special"
"SWEET AND LOVELY"
Dot LP No. 3206 (Stereo No. 25206)

Small Combo Review

BOB BURROUGHS TRIO
Village Vanguard, N. Y.

Bob Burroughs, a pianist-singer is heading up a neat small combo solid for the lounges and the small jazz clubs. A personable youngster, Burroughs delivers on the keyboard with a swinging jazz sound that is modern without being too far out for the average customer.

Burroughs also registers nicely with his singing. Lacking a dynamic set of pipes, he uses an intimate, near-whispering attack that makes his vocal points effectively. A big plus is his bright repertory including some offbeat folk tunes and oldies such as "Spring Can Hang You Up The Most" and Hoagy Carmichael's "Hong Kong Blues," which is tailormade for his style. A tendency to clown up some of the material should be used with more restraint.

Burroughs was relief combo for the Miles Davis quintet which did big biz at this spot over a two-week run. *Herm.*

Best Bets

BOB LUMAN ..... **LET'S THINK ABOUT LIVING**
(Warner Bros.) ..... **You've Got Everything**

Bob Luman's "Let's Think About Living" (Acuff-Rose) is a standout answer song to the rash of recent "death songs" and should ride to the top via this bright slice. "You've Got Everything" (Acuff-Rose*) is an okay conventional rocker.*

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MARILYN MICHAELS ..... **TELL TOMMY I MISS HIM**
(RCA Victor) ..... **Everyone Was There But You**

Marilyn Michaels' "Tell Tommy I Miss Him" (Markell) is more morbid, but very morbid, rocking material in the groove of "Tell Laura I Love Her." This songstress makes a strong bow with this ballad. "Everyone Was There But You" (Wemar) is an okay teenaugled entry.*

• • •

RICKY NELSON ..... **YES SIR, THAT'S MY BABY**
(Imperial) ..... **I'm Not Afraid**

Ricky Nelson's "Yes Sir, That's My Baby" (Bourne) brings back this oldie in an attractive swinging slice aimed right at the juke set. "I'm Not Afraid" (Acuff-Rose*) is a routine teenager ballad.*

• • •

TONY BENNETT ..... **I AM**
(Columbia) ..... **THE**

Tony Bennett's "I Am The Law" is a big romantic ballad belted in this singer's most powerful style. Could be his biggest in some time. "Till" (Chappell) gets a warm ballad rendition.*

• • •

CHUCK CONNORS ..... **SEVENTY TIMES SEVEN**
(Decca) ..... **Somebody Bigger Than You and I**

Chuck Connors' "Seventy Times Seven" (Longridge) is a striking religious offering with solid impact via this fine arrangement. "Somebody Bigger Than You And I" (Bells Eye*) is standard religious fare.*

• • •

JACK SCOTT ..... **NO ONE WILL EVER KNOW**
(Guaranteed) ..... **Go Wild, Little Sadie**

Jack Scott's "No One Will Ever Know" (Hilmar) is a slow ballad delivered in appealing country-flavored style. "Go Wild, Little Sadie" (Starjewel*) is familiar rocking stuff.*

• • •

The Singing 60s' Book; That Is, a Century Ago

"The Singing Sixties" by Willard A. Porter W. Heaps (U. of Okla. Press, $8.95) is a comprehensive, handsomely illustrated record of music of the American Civil war period. Both civilian and military life are in this centenary effort to recapture an era of great national emotionalism. The Heaps, experts in Civil war literature and music, have produced the definitive account of songs of the period. Not only lyrics and a history of the composition of various tunes are included, but, also, in many cases, the actual scoring.

Of interest theatrically are songs presented by the Hutchinson family singers, compositions for and against John Wilkes Booth, notes on the origin of Dan Emmett's classic "Dixie" in a New Orleans minstrel show, much about Stephen Foster's career, an entry "The Southern Contraband" by M. B. Leavitt, prominent impresario, and the original "Yellow Rose of Texas," which lent itself to a Texas Rangers' song in 1958. A must book for theatre collectors as well as Rebellion buffs. *Rodo.*

Col to Push Hispano Disks in U.S. Market

Growing importance of the Spanish-speaking market in the U. S. is bringing disks previously released by CBS International into the Columbia Records fold. Col will handle the Latin-made product through its regular distribution channels north of the border. The disks will be monaural and will be priced at $3.98.

Col will launch its Latino push with 10 catalog items from the CBS International catalog and is scheduling new releases for August, September and October.

Boone's Mex Songalog

Mexico City, Aug. 16.

Raul del Valle, of RCA Victor Mexicana, has been huddling with J. N. Bailey, Pat Boone's rep, selecting the 30 Mexican ditties which singer will wax in two Dot LPs. These will be distributed by RCA here and in other countries.

This is first time Boone sings in Spanish and del Valle says that selections will include musical works of Frederico Baena, Augustin Lara, Consuelito Velasquez, Gabriel Ruiz, Chamaco Dominguez, Luis Alvarez, Miguel Prado and Rafael Hernandez.

Album Reviews

Miles Davis: "Sketches of Spain" (Columbia): A modern trumpeter who has developed one of the largest followings on the jazz scene, Miles Davis is spotlighted here in the most striking display to date of his musical artistry. Once again playing with a big band under the baton of arranger Gil Evans, Davis has come up with a brilliant and faithful translation of flamenco rhythms into the jazz rhythms. The closing "Solea" number sums up the whole set with tremendous impact.

"Swing Along With The Kingston Trio" (Capitol): Once again the Kingston Trio dishes up a bright folio of folk-type ballads due for broad acceptance. In their usual effervescent style, this trio of youngsters deliver in a variety of moods, ranging from the comedy-flavored "Bad Man Blunder" to the romantic "When I Was Young" and "Who's Gonna Hold Her Hand."

"The Other Chet Atkins" (RCA Victor): The chief of RCA Victor's Nashville operation and one of the top guitarists in the country field, Chet Atkins demonstrates his skill in the Spanish genre. Working with a small rhythm combo, Atkins explores his instrument to the limits of its potential on tunes like "Begin The Beguine," "The Streets of Laredo," "Delirado," "Peanut Vendor" and "Potmiana," among others.

Jaye P. Morgan: "Up North", "Down South" (MGM): In these two LPs, Jaye P. Morgan is showcased in a crackerjack songalog divided thematically along the Mason-Dixon line with some pop echoes of the Civil War period. In the "Up North" set Miss Morgan registers strongly on such numbers as "Johnny Comes Marching Home," "Indiana" and "Lullaby of Broadway." In the counterpart southern set, her lucid delivery works out on some great material, including "St. Louis Blues," "Alexander's Ragtime Band," "Bill Bailey, Won't You Please Come Home" and "Birmingham Papa, Your Memphis Mamma's." Ray Ellis batons both sets sharply.

George Russell Orch: "Jazz In The Space Age" (Decca): This is a colorful demonstration of modern jazz ideas conceived by composer-conductor George Russell. A collection of complex rhythmic and melodic motifs is dished up under such titles as "Chromatic Universe," "The Lydian," "Dimensions," and "Waltz From Outer Space." Not all the numbers succeed in swinging into orbit, but there are several fresh sounding passages and some excellent piano solos by Bill Evans.

Pat Boone: "This and That" (Dot): Pat Boone's disk performances may not explode with fireworks, but they are consistently listenable in their relaxed vocal quality. In this set, Boone delivers a fresh program of songs with the usual pleasing results. Among the highlights are "Wait For Me, Mary," the revivalist "Didn't It Rain," "Remember Me," "It's Been A Long, Long Time" and the rocking "Spo-Dee-O-Dee."

"How To Get The Most Out of Your Stereo" (Warner Bros.): This is a demonstration disk featuring plenty of sound separation for the stereo-happy customers. It's a musical potpourri, including marching songs, organ sounds, dance music, some Dixieland and some swinging tunes.

"The Weavers At Carnegie Hall-Vol. 2" (Vanguard): Recorded at their performance last April at New York's Carnegie Hall, this set features The Weavers in another one of their rousing folk programs. This group, which paved the way for the click of subsequent folk-singing combos in the pop field, here digs up some unfamiliar tunes out of the folk archives and delivers them with taste and intelligence.

Eileen Farrell: "I've Got A Right To Sing The Blues" (Columbia): This is an exciting and unusual record, for it puts Eileen Farrell, primarily a longhair singer, into the pop competition. She's one of the few singers around today who can double at the Met and Basin Street East. She's a natural singer with an understanding of beat and lyric and she builds the material to extraordinary heights. The orch, under the direction of Luther Henderson, gives her a solid musical lift.

Roger Williams: "Tonight Roger Williams At Town Hall" (Kapp): In an attractive two-LP set, Kapp Records has excellently preserved Roger Williams concert at N. Y.'s Town Hall on May 14, 1960. Williams shows his wide keyboard range here on classical and pops and he paces the program for maximum appeal. He also gets in some humorous patter and piano touches that makes the album continually interesting. While he rests, the Quiet Men, a group consisting of Roger Nichols, bass, Gilbert Hinta, guitar, and Sam Cavaretta, guitar, take over for some pleasant interludes.

Julie London: "Around Midnight" (Liberty): There is enough solid ballad material in this set to please those who try to create an atmosphere on romance on their turntables. Julie London's soft and intimate thrushing helps build the mood. Some of the songs that set everything up are "In The Wee Small Hours of the Evening," "But Not For Me," "You and the Night and the Music" and "The Party's Over." Dick Reynolds did the arranging and conducting.

The Platters: "More Encore of Golden Hits" (Mercury): This pop vocal group had a good thing in "Encore of Golden Hits" so current package is a natural follow-up and should do as well over the retail counter and on the dealer turntables. Although their harmony appeal has attracted teenagers to the fold, the style is mature and intelligent enough to win over an adult audience. Some of the offerings included here are "Harbor Lights," "Don't Blame Me," "To Each His Own," "That Old Feeling" and "Sleepy Lagoon."

Bev Kelly: "Love Locked Out" (Riverside): Bev Kelly debuts on Riverside in an intimate and wistful jazz mood. She occasionally drifts into a light swinging mood to lighten the pace but for the most part the going is to a slow and sensitive groove. It's a lot to take but most of it is worth the effort.

Salvation Army Band: "American Band Marches" (Westminster): This is for the brass band buff, a species that has grown enormously since hi-fi became a household word. The Salvation Army Band plays with color and vigor. Repertoire includes "On The Mall," "Spirit of Praise," "The Conflict" and "Kentucky," among others. *Herm.*

Longplay Shorts

Cy Leslie raising the price of Design's "Compatible" stereo albums from $1.98 to $2.98. He's scheduled release of 20 new albums for the fall drive. ... **Anthony Newley** will record his second LP for British Decca in September. ... Liberty Records completed its annual two-day conference of distributors last week in which 10 LPs were introduced. ... **Gloria Lynne**, Everest disker, appearing at the Village Gate until Sept. 5. ... **Bob Blythe**, Tops Records prez, on a three-week trip to the east for meets with distributors on label's 200 releases between now and Dec. 1. ... **The Modern Jam Quartet**, Atlantic dinkers, conducting classes and presenting concerts at the School of Jazz, Lenox, Mass. ... Seeco Records has scheduled 13 packages for its fall program. ... **Hal Holbrook** will record his second album of excerpts from his "Mark Twain Tonight" Friday (19) for Columbia Records. Holbrook's first package was released last year. ... Highlighting Command Records' new four-album release is "Provocative Piano" with the label's newest pactee **Dick Hyman**. ... King Records is launching an International Series of LPs. Deal for these packages was made by Sidney Nathan, King prexy, during his trip to Europe last February. King will start the new line rolling with five packages and a special promotion that offers the dealer one free LP for every four purchased.

Cosnat Cuts Melon

Cosnat Record Distributing Corp. has declared an initial quarterly dividend of 6½c on Class A common stock payable Aug. 15 to shareholders of record as of July 29, Jerry Blaine, Cosnat prez, stated that subject to existing conditions, it's the intention of the board to pay quarterly cash dividends on the basis 25c per annum.

Cosnat distributes records for over 300 manufacturers. It's offices are in N. Y., Newark, Philadelphia, Pittsburgh, Cleveland, Cincinnati and Detroit. A Chicago branch will be opened this month. Cosnat, organized in 1946, became a publicly owned company May 22, 1960.

DISK BOOM 'CLUBS' RETAILERS

U.S. Rank Disk Operation Up in Air As Parent Brit. Co. Preps Biz Exit

Fate of the Top Rank label in the U.S. is up in the air. The iffy status of its future stems from the decision made by its parent company, Rank Records in England, to turn over its distribution to EMI (Electric & Musical Industries).

Although EMI plans to distribute the disks under the Rank banner for the time being, it's understood that negotiations are already under way to transfer the contracts of artists tied to Rank in England to EMI where a solid point to the demise of the Rank label there.

Current plans indicate that Rank's American product will be handled overseas by EMI under the Top Rank banner, but no one seems to be sure how long this will last. Bernard Nass, director of Rank's record division is due in N.Y. to clarify the situation. It's also understood that the U.S. operation already has been shifted a budget to keep it going until June 1961. Likelihood is that Rank execs will reaffirm the position that it's staying in business at today's (Wed.) press conference.

EMI's distribution takeover of the Rank product points up the growth problems in Britain for any company not affiliated to one of the majors. Rank thought it could sell its disks in theatres and bulk outlets, but it didn't work.

The Rank disk venture was started in England 19 months ago and it's reported that it lost $1,400,000 in its first year of operation. The American outlet was launched 12 months ago. It's been a losing proposition so far but a spokesman here said it expected to be operating in the black this fall.

George Wein Sez Newport Wants 1961 Jazz Festival Despite Riot, 450G Suit

Boston, Aug. 16.

George Wein, Hub's jazz man and director of the Newport Jazz Festival, expects that Newport will pick for the festival for 1961, despite the recent unpleasantness among kids caused the jazz fest's June 2, and the filing of a $450,000 suit against the city by the festival last week. Said Wein: "It is my opinion that with shortly the city of Newport will extend an invitation to the Newport Jazz Festival to return for the season of 1961 for its eighth consecutive year."

Since the filings in Newport, another Wein-produced festival at French Lick was cancelled before it started because of fear of another riot that could occur there. In the meantime, Wein is producing his Boston Jazz Festival, held last year in Fenway Park, at the new $4,000,000 family fun center, Pleasure Island, in Wakefield, Mass.

Benny Ross Rejoins Dorsey Music Firms

Benny Ross, vet songwriter has joined the professional staff of Consolidated Music, which has owns the music firms, Dorsey Music and Embassy Music, established by the late bandleader Tommy Dorsey.

Ross ran the Dorsey music operation for many years while the bandleader was alive.

COL INT'L UPS McCOLGIN

Robert McColgin is taking over the post of manager of manufacturing and engineering services at Columbia Records International. McColgin reports to Arnold Berry, director of Col's international division.

In another appointment at Col, Leroy Friedman was upped to the post of director of national manufacturing and engineering quality control. He had been manager of technical operations.

MOA in Miami Move

Oakland, Aug. 16.

Convention of Music Operators of America is down for May 15-17 at the Deauville Hotel, Miami Beach.

It is the first meeting of the coin-machine group outside of Chicago since MOA's founding 10 years ago.

AFM Asks Stiff FCC Law to Bar Imported Tracks

Washington, Aug. 16.

Congress is going to have to make the law more specific before the Federal Communications Commission will do anything about cheaper foreign wares dubbed into television shows, an American Federation of Musicians rep told a Senate subcommittee.

Stanley Ballard, international secretary of the union, went before the Senate Communications Subcommittee considering a bill regulating the U.S. 1934 act, asking that language be written into it requiring that all recordings played on the air be identified by "appropriate announcement."

Ballard also asked that the law be altered to give "any responsible person or group" a specific right to intervene in radio and tv license hearings.

Ballard complained that FCC Chairman Frederick W. Ford had replied, in effect, that FCC is powerless to do anything about foreign stuff on tv without clearest expression of Congressional intent. He was referring to Ford's answer after AFM President Herman D. Kenin had asked FCC to bar music recorded abroad at wages below American standards and dubbed into many Westerns, science-fiction and detective tv shows. One such show, Ballard testified, "is produced with the active cooperation of the U.S. Air Force."

SET POURNE MUSIC SALE FOR OCT. 14; APPEAL DUE

The public sale of Bourne Music has been postponed until Oct. 14. The stay order was signed last week by Justice Adrian Burke of the N.Y. Court of Appeals.

Whether the sale will take place Oct. 14 is still moot. Bernice Bourne, daughter of the late Sam B. Bourne, is continuing to fight to block the sale by getting her appeal in during the October term of the Court of Appeals. Miss Bourne is contesting her mother, Beatrice Bourne, on the action to sell the firm. The street price, on mainspring, and for the Bourne Films, has been set at $2,100,000.

Vogel Asks Ban On 'McNamara Band' Disk

Jerry Vogel Music filed suit against Heritage Records in N.Y. Federal Court last week asking for an injunction against further manufacture and recording of the tune, "McNamara's Band."

The suit also seeks treble damages and attorney fees for alleged failure to comply with the Copyright Act in filing notice of use and obtain a license from Vogel, the owner of the U.S. rights which was created as a new work by Thomas O'Connor and the Three Jesters in 1940 and copyrighted by Vogel. Latter is also publisher of the original tune composed by O'Connor and Terrence O'Shaughnessy in 1914.

The tune was recorded last year by Carmel Quinn for Heritage.

SALES UP AS STORES FADE

The tight competitive squeeze facing regular disk retail outlets is highlighted in a recent analysis of record retailing trends made by the Radio Advertising Bureau. The RAB study indicated that 20% of the disk industry's total sales is now being made through discounts while supermarket racks are accounting for another 17%.

On the positive side is the continuous boom in overall disk sales for the past decade. According to RAB, the 1959 disk volume hit a peak of $602,000,000 an 11% increase over 1958 and a 250% rise over the volume turned over in 1949. The progress of the industry since the advent of the new speeds, 33 rpm and 45 rpm, has been steadily upwards, ranging from a 10% to a 20% growth each year.

The study indicates a trend in the retail field to fewer but bigger outlets. At the present time, there are 6,000 record stores, a decline from over 8,000 stores which were in operation several years ago. However, there are now 15,000 supermarkets now selling disks.

The RAB study showed that adults own two-thirds of the phonographs now in use and are the prime customers for the higher-priced LPs. Teenagers according to the report spent $75,000,000 for disks in 1959.

The RAB study was made to pitch up the advantages of retail advertising on radio for the disk industry.

EMI Ups Prices On Brit. Singles

London, Aug. 16.

Giving "rising production costs" as its reason, Electric & Musical Industries Ltd. has upped the price of singles and extended plays by a few cents on several of its disk labels. Move follows a similar step taken a few weeks back by Decca and brings all the EMI prices for singles into conformity.

Hitherto Capitol and Mercury singles have been retailing at 48c. but Columbia, HMV, Parlophone and MGM platters had been priced at 44c. Pop EPs on the latter-mentioned four labels have also been increased by 3c to $1.54. Some classical extended plays have, however, been cut in price.

RCA's LP Opera Sessions Have Everything But The Visual Values, Sez Marck

"Present-day operatic recording has an closely approached the live technique," says George R. Marck, RCA Victor v.p. and gen. mgr., "that the only thing lacking is the visual values.

"For example," he explains, when Anna Moffo, who is slight, delicate, a welcome looker, portrays Traviata, we make her wear the same authentic toilets worn in their the actual month in Paris. This captures the true spirit of the theatre.

"In 'Tosca' we also put an original bed on the stage of the Rome Opera House, where we recorded, so that the genuine feel of the opera is caught. Because of the great value of stereophonic sound when we want a faint or whispered we put the singer up to the fire of the stage."

Marck details how each opera recording now includes a professional stage manager. He lays out a stage plan and a cue plan, as at the Met.

The recording director, in the booth, via walkie-talkie (which RCA incidentally had developed

(Continued on page 44)

Watch Market Test of 33 rpm Singles As Industry Mulls Plans to Boost Biz

The cure for what ails the singles biz is now focusing on the introduction of the 33 rpm single, but to date there has been little indication of consumer reaction. Stepped-up promotion of the 33 rpm singles during the fall season is expected to help dent the market and, if so, a trend changeover of the industry will probably follow.

For the past few weeks, however, most of the major labels are just watching and waiting to see if there are sufficient 33 rpm nickles to get into that operation. The only two companies definitely committed to prompting the 33 rpm singles as yet are Capitol and Columbia Records. RCA Victor, which will be a decisive factor in swinging the industry, is not neutral towards the 33 rpm single, proceeding on the theory that it might not be a bad play but more sales proof is required before joining the game. One Victor exec said the company will issue any record that sells.

Victor is still awaiting the results of an intensive study of all phases of the disk biz to determine what must be done to help the singles biz. Whether a switch in speeds or a whole new approach to the teenage market is required to boost the singles market will be among the answers Victor expects from its field analysis.

At the present time, most companies are issuing 33 rpm stereo singles for the juke box market only where the Seeburg company has been active in promoting the stereo sound. Included in this group are Decca, ABC-Paramount, London and MGM Records. RCA Victor, however is only issuing a 45 rpm stereo disk for the juke trade.

Some industry execs see the essence of the singles problem not

(Continued on page 44)

No Blanket Indictments!

New York

Editor, VARIETY:

The recent jamboree in England points up the danger of building up an overall show biz terms in the public mind that can overnight become a synonym for the devil. "Burlesk" got it, then "rock 'n' roll"—and now Dukes & Earls must duck any association with a "jazz festival."

The venerable and beloved term "Opera" might be next if a gang of wound-balcony bonds decide to break up the market from Lucia.

How about bringing back the happy term "vaudeville" and let's start all over again.

Pat Bullard.

Talk New Sale Of Mills Music At $5-Mil. Tag

A $5,000,000 dicker for the sale of Mills Music Inc. is up again. There have been several negotiations, some from within show business—which gives Jack Mills favorites and three from downtown investors with "diversification holdings" in their scheme of things. They have the money, but have little index as does his brother Irving Mills the exec veepee of the firm.

Paramount Pictures, which has been quite interesting in its overall activities, but potentially with a sheet big thrust, has been interested. Pay's last major business acquisition was Dot Records, with Henry Handy Wood staying on under an employment contract to continue running the business.

This would be okay with both Mills, particularly Jack who likes the activity, whereas Irving, whose main biz is Hollywood, has reality and other interests.

Pay, of course, already has Famous Music and Paramount Music, two ASCAP firms, but these date back to their more prolific Par Memorial production activities when their staff writers' works almost automatically fell into either catalog.

A check on the renewed reports pulls up to the above—apparently much interest but no deal, as yet.

Mills balked at Jack Weather's suggestion of selling his interest for 50% that the accumulated past two ASCAP quarterly dividends belong to him, otherwise. Because the firm's bookkeeping is so sketchy, behind on some aspects, Weather could be saving the bank a lot over a half million loss.

DOT MAPPING MAJOR FALL SALES CAMPAIGN

Hollywood, Aug. 16.

Dot Records is going all-out on a promotional and salesmen orientation program in preparation of the biggest fall campaign ever undertaken by the company. Label exec Gordon Uren, Walter Parish and George Iverson are currently on a four-week tour covering the 28 Dot agents given.

Dot prexy Randy Wood is keeping Dot's 1960 fall program under wraps at this time. But in anticipation of the big push he held sales meetings here last week with his entire field force, all of whom planned to bring their respective press.

Program marks the first time that Dot has pushed its entire catalog at one time. In the past the label pushed only specific artists with monthly and seasonal promo splurges.

Caedmon Shoots Bard's Full Works; Cutting 37 Plays With Brit. Casts

Caedmon Records, which has built up an extensive catalog of spoken-word LPs, is embarking on its most ambitious project to date with the recording of the full Shakespeare repertory of 37 plays. It'll mark the first time all of the Bard's plays will be on disks with professional casts.

Caedmon has lined up a roster of top British Shakespearean thespians to handle the various roles. Among those to play on the disk versions will be Michael Redgrave, Ralph Richardson, Stanley Holloway, Claire Bloom, Trevor Howard, Antonia Quayle, Margaret Leighton, Richard Burton, Frank Silvera and others. Howard Sackler will direct the LP productions.

The plays are being recorded in London. Most of the plays will be issued as two-disk sets while some will run into three-platter offerings. Complete texts will accompany each package. Caedmon is operated by Marianne Mantell and Barbara Holdridge, who launched the label in 1952 with readings by the late Welsh poet, Dylan Thomas.

Paul Creston Replaces Moore on ASCAP Board

Longhair composer Paul Creston has been named to the board of the American Society of Composers, Authors & Publishers to fill the vacancy created by the recent resignation of Douglas Moore. Latter exited the ASCAP board because of writing commitments.

Creston, a member of ASCAP since 1945, is a past president of the National Assn. of American Composers & Conductors and is currently the organist at St. Malachy's Church in N.Y. Among his compositions are two symphonies and "A Rumor for Orchestra," which was commissioned by CBS.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	5	**IT'S NOW OR NEVER** Elvis Presley	Victor
2	2	7	**ITSY BITSY BIKINI** Bryan Hyland	Kapp
3	7	5	**WALK, DON'T RUN** Ventures	Dolton
4	3	11	**ONLY THE LONELY** Roy Orbison	Monument
5	4	11	**I'M SORRY** Brenda Lee	Decca
6	10	4	**VOLARE** Bobby Rydell	Cameo
7	16	4	**THE TWIST** Chubby Checker	Parkway
8	14	8	**FINGER POPPIN' TIME** Hank Ballard	King
9	6	9	**TELL LAURA I LOVE HER** Ray Peterson	Victor
10	9	8	**FEEL SO FINE** Johnny Preston	Mercury
11	5	10	**IMAGE OF A GIRL** Safaris	Eldo
12	13	5	**IN MY CORNER OF THE WORLD** Anita Bryant	Carlton
13	6	8	**WALKIN' TO NEW ORLEANS** Fats Domino	Imperial
14	27	4	**DREAMIN'** Johnny Burnette	Liberty
15	23	10	**MISSION BELL** Donnie Brooks	Era
16	11	12	**PLEASE HELP ME, I'M FALLIN'** Hank Locklin	Victor
17	19	6	**ALL MY LOVE** Jackie Wilson	Brunswick
18	12	11	**MULE SKINNER BLUES** Fendermen	Soma
19	20	9	**LOOK FOR A STAR** Garry Miles	Liberty
20	18	13	**ALLEY OOP** Hollywood Argyles	Lute
21	25	8	**TROUBLE IN PARADISE** Crests	Coed
22	22	5	**A WOMAN, A FRIEND, A LOVER** Jackie Wilson	Brunswick
23	15	15	**EVERYBODY'S SOMEBODY'S FOOL** Connie Francis	MGM
24	24	14	**BECAUSE THEY'RE YOUNG** Duane Eddy	Jamie
25	17	9	**JOSEPHINE** Bill Black's Combo	Hi
26	26	8	**QUESTION** Lloyd Price	ABC-Par
27	38	4	**THEME FROM THE APARTMENT** Ferrante/Teicher	UA
28	21	11	**WHEN WILL I BE LOVED** Everly Bros.	Cadence
29	33	4	**IN THE STILL OF THE NIGHT** Dion & Belmonts	Laurie
30	28	8	**DON'T COME KNOCKIN'** Fats Domino	Imperial
31	30	9	**THIS BITTER EARTH** Dinah Washington	Mercury
32	35	3	**OVER THE RAINBOW** Dimensions	Mohawk
33	31	11	**THAT'S ALL YOU GOTTA DO** Brenda Lee	Decca
34	29	8	**WHERE ARE YOU** Frankie Avalon	Chancellor
35	49	4	**A MESS OF BLUES** Elvis Presley	Victor
36	36	7	**BIG BOY PETE** Olympics	Arvee
37	44	4	**WRECK OF JOHN B.** Jimmie Rodgers	Roulette
38	70	3	**TA TA** Clyde McPhatter	Mercury
39	40	3	**MY LOVE** Nat King Cole	Capitol
40	32	11	**ONE OF US** Patti Page	Mercury
41	41	9	**WAKE ME, SHAKE ME** Coasters	Atco
42	52	6	**LOOK FOR A STAR** Billy Vaughn	Dot
43	54	4	**THAT'S WHEN I CRIED** Jimmy Jones	Cub
44	50	3	**IT ONLY HAPPENED YESTERDAY** Jack Scott	Top Rank
45	64	3	**LISA** Joanne Black	Capitol
46	51	7	**I SHOT MR. LEE** Bobettes	Triple X
47	34	8	**IS THERE ANY CHANCE** Marty Robbins	Columbia
48	59	4	**RED SAILS IN THE SUNSET** Platters	Mercury
49	42	14	**CLAP YOUR HANDS** Beau Marks	Shad
50	43	8	**I'M GETTING BETTER** Jim Reeves	RCA Victor
51	76	2	**HELLO YOUNG LOVERS** Paul Anka	ABC-Par
52	45	3	**THE TWIST** Hank Ballard	King
53	66	2	**LITTLE BITTY PRETTY ONE** Frankie Lymon	Roulette
54	62	5	**HOT ROD LINCOLN** Charlie Ryan	4 Star
55	55	8	**ONE BOY** Joanie Sommers	WB
56	71	2	**NEVER ON SUNDAY** Don Costa	UA
57	75	3	**COOL WATER** Jack Scott	Top Rank
58	39	8	**SOMETHING ON YOUR MIND** Bobby Marchan	Fire
59	96	2	**YOGI** Ivy 3	Shell
60	83	2	**YOU MEAN EVERYTHING TO ME** Neil Sedaka	Victor
61	—	1	**I LOVE YOU THE SAME OLD WAY** Paul Anka	ABC-Par
62	56	8	**STICKS AND STONES** Ray Charles	ABC-Par
63	90	2	**KIDDIO** Brook Benton	Mercury
64	60	10	**BONGO BONGO BONGO** Preston Eps	Original
65	68	3	**NIGHT TRAIN** Viscounts	Madison
66	—	1	**MY HEART HAS MIND OF ITS OWN** Connie Francis	MGM
67	58	7	**NO** Dodie Stevens	Dot
68	53	11	**ALLEY OOP** Dante & Evergreens	Madison
69	61	7	**HEARTBREAK** Joe Thomas	ABC-Par
70	47	9	**IS A BLUEBIRD BLUE** Conway Twitty	MGM
71	46	7	**LOOK FOR A STAR** Deane Hawley	Dore
72	67	3	**HAPPY SHADES OF BLUE** Freddy Cannon	Swan
73	92	2	**FAR, FAR AWAY** Don Gibson	Victor
74	98	2	**HOT ROD LINCOLN** Johnny Bond	Republic
75	—	1	**LET'S HAVE A PARTY** Wanda Jackson	Capitol
76	—	1	**BRIGADE OF BROKEN HEARTS** Paul Evans	Guaranteed
77	63	9	**BAD MAN BLUNDER** Kingston Trio	Capitol
78	—	1	**A BROKEN VOW** Chordettes	Cadence
79	—	1	**DO YOU MIND** Anthony Newley	London
80	—	1	**ANY MORE** Teresa Brewer	Coral
81	—	1	**THE SAME ONE** Brook Benton	Mercury
82	—	1	**GEE BUT I'M LONESOME** Ron Holden	Donna
83	—	1	**CHAIN GANG** Sam Cooke	Victor
84	—	1	**MIO AMORE** Flamingos	End
85	69	12	**RUNAROUND** Fleetwoods	Dolton
86	—	1	**I'D DO IT AGAIN** Bobby Rydell	Cameo
87	78	3	**STORM CLOUDS** Buddy Knox	Roulette
88	87	3	**LONG VACATION** Ricky Nelson	Imperial
89	73	5	**TOO YOUNG TO GO STEADY** Connie Stevens	WB
90	74	3	**TIPS OF YOUR FINGERS** Nick Noble	Coral
91	—	1	**BLUE VELVET** Statues	Liberty
92	72	4	**OVER THE RAINBOW** Boysiders	Everest
93	—	1	**MY SHOES KEEP WALKING BACK** Guy Mitchell	Columbia
94	—	1	**HONEST I DO** Innocents	Indigo
95	65	16	**THEME FROM THE UNFORGIVEN** Don Costa	UA
96	—	1	**I KNOW ONE** Jim Reeves	RCA Victor
97	84	14	**I REALLY DON'T WANT TO KNOW** Tommy Edwards	MGM
98	88	5	**PLEASE HELP ME, I'M FALLING** Rusty Draper	Mercury
99	—	9	**HEY LITTLE ONE** Dorsey Burnette	Era
100	—	1	**DEVIL OR ANGEL** Bobby Vee	Liberty

Burgess Meredith Set for Epic; Clary to Top Rank; Other Signings

Burgess Meredith has joined the Epic roster. His first album is presently being written by Dickson Hall, author and folksong composer, who wrote the LP "And God Said," recorded for Epic by Dana Andrews. In addition to his role as narrator, Meredith will sing on the album.

Also joining the label are the Dauphin Trio and Margie the Magnificent. The Dauphin Trio is a folk group recently formed on the campus of Mississippi Southern College. Margie the Magnificent, who appears on New Orleans TV, will cut a comedy album.

Top Rank: Robert Clary

Robert Clary will now sign with for the Top Rank label. He once recorded for Epic Records. He's now appearing on Broadway in "La Plume De Ma Tante." Clary is set to cut an LP to be called "Clary On Broadway." He'll also record a series of novelty singles.

Epic: Burgess Meredith, etc.

RCA Victor: Marilyn Michaels

Marilyn Michaels, 13-year-old songstress and niece of the late Yiddish performer Moshe Oysher, has been inked to the RCA Victor roster. She recently a student at the N.Y. High School of Music and Art.

Her first disk will be "Tell Tender I Miss Him," an answer song to "Tell Lucky I Love Her."

Columbia: Jerri Lynn Fraser

Jerri Lynn Fraser, a 16-year-old Hyde Park Manhattan Conn. has been signed by Columbia Records and will record under Tom Shepard. The track is today is being produced by Al Vegeli.

Mercury: Marylanne Raven

Mercury Records, Philadelphia label, has signed Miss Marylanne Raven, Polish singer and Gay Rosen, who will cut the general album. Rosen's first release is "If Ever Do The Good Old U.S.A." backed with "Europe."

Organize Chi Agency For Band Bookkeeping Just Like Big Business

Chicago, Aug. 16.

Bandleader David Mall and Chi attorney Jordan I. Ross have set up Consolidated Artists Payroll Systems (CAPS) as a complete bookkeeping service for bands and, in fact, any and all musicians-personnel acts. It further evidences the proliferation of business methods and practices that in recent years have been catching up with the entertainment industry.

The Windy City outfit's clientele to date includes Jimmy Palmer, Ralph Mulleryo and Eddie Heywood. Charged at 1% of a band's fee "all-in" total payroll, not the average is all-inclusive—from issuance of payroll checks to providing workmen's compensation, liability insurance, and even group health insurance plans.

Ross, former tax lawyer, has been active in law-accountancy matters in the music field. He's also been furnishing a financial management service, covering such items as estate planning.

Ross said additional offices are planned for New York and Los Angeles.

Skyway's Band Lineup

Memphis, Aug. 16.

Memphis' Skyway Room, housed in the Hotel Peabody, only hostel here now playing name bands throughout the year, has lined up an array of orchs to round out balance of the 1960 dance campaign.

Chuck Foster crew opens Monday (22) for four weeks. Bob Miller, from Memphis, comes in for two weeks Sept. 19. Chuck Cabot, Oct. 3. Buddy Blair, Oct. 17. Smokey Stover, Oct. 31. Russ Carlyle, Nov. 28. Bobby Christian, Dec. 12, and Don Glasser moves in for New Year's Eve and shutter on Jan. 31, 1961.

Rock 'n' Roll Festival Kayoed by Mexico City

Mexico City, Aug. 16.

The Office of Public Entertainments of this city government has turned thumbs down on idea of a rock 'n roll festival at the National Auditorium. Idea was broached by Gabriel Pardo, actor and tv producer, with an inaugural date of Aug. 22. Event was planned to run two weeks.

Octavio Peredo, head of the Office, has a dim view of American rock and roll, and he found the idea "noxious."

Studio Tooters to Vote Sept. 7-8 in NLRB Ballot For Either AFM or MGA

Hollywood, Aug. 16.

The regional office of the National Labor Relations Board has set Sept. 7-8 as the tuesday-thursday period among studio horn players to determine whether the American Federation of Musicians or the Musicians Guild of America will be their collective bargaining rep. MGA is current bonters repersenting field out the AFM in a similar election two years ago.

Approximately 1,200 tooters are eligible to vote in the major studio elections, and close to 200 in a concurrent election for musicians Guild worked at Universal. Latter studio is no longer a member of the Association Picture Producers so does not fall under the same voting jurisdiction as the other members.

Normal balloting during the vote-big days will run from 10 a.m. to 10 p.m. and is open to studio musicians that have worked a minimum of two days during July 16, 1959 and July 27, 1960. Current dues also have to be paid up to the NLRB in Washington.

The American Federation of Musicians (AFL-CIO) has issued a flow paper "Dangers to Studio Musicians" as the union's stand to inform potential to the musicians union shop representation election against the rival Musicians Guild of America.

Program, endorsed by AFM prexy Herman Kenin, and the American International Recording Board, provides tabulation of studio contracts by musicians who work on that field, an effort of fort to restore the principle of guaranteed annual employment, a firm commitment to contribute from all re-use payments for films sold to television under AFM contracts will go to the performing musicians and not into Trust Funds, a continued effort to seek national legislation concerning foreign sound track, and to create "policy advisory" panels through which union members could make needs and opinions known to their negotiators.

Roulette Yells 'Murder' On C-A Soundtrack Set

Roulette Records is raising a squawk against Canadian-American Records for its use of Sarah Vaughan in the C-A original soundtrack recording of "Murder, Inc." Miss Vaughan, who appears in the 20th Fox pic, is an exclusive Roulette artist.

Morris Levy, prexy of Roulette, claims that permission was not given to C-A for the use of Miss Vaughan's voice in the album and picture on the cover was not granted to 20th Fox or to anyone at Canadian-American. Roulette's complaint is based on the fact that the entire distribution of the soundtrack LP is based on Miss Vaughan's reputation and that the unauthorized use of her name and photo on the cover is an infringement upon Roulette's exclusive agreement with the singer.

Roulette's law firm, Halperin Morris, Corbett & Cowan, is negotiating that C-A stop the sale of the soundtracker. C-A obtained the soundtrack rights from Burt Balaban, whose Princess Productions made "Murder, Inc." for 20th release.

COMES SKROWACZEWSKI

Minneapolis Symph Season Also Includes Negro Jazz

Minneapolis, Aug. 16.

Minneapolis Symphony orchestra's 1960-61 season schedule under its new conductor Stanislaw Skrowaczewski of Poland starting next Nov. 4 will comprise 18 regular Friday night concerts, a number of Sunday afternoon concerts and the usual tours.

Soloists will include tenor Richard Tucker, violinists Norman Carol, Christian Ferras, Nathan Milstein and Zino Francescatti, pianists Malcolm Frager, Samson Francois, Byron Janis, Gina Bachauer and Gary Graffman and others, in addition to Tucker, from Jordan, Frances Bible, David Lloyd, Cecilia Ward, Charles K. L. Cooke and Donald Gramm. Only Tucker among the singers will appear alone. Walter Hendl will be a guest conductor Jan. 20, 1961.

A unique program on Feb. 17 will have the Negro "Modern Jazz Quartet" as an attraction for a program to include Schuller's Concertino for Jazz Quartet and Orchestra. Upped scale calls for a $4 single concert and a $27 season ticket top respectively. Last of the Friday night concerts will be on March 31.

Italy's ASCAP Throws Block At Song Fests

Rome, Aug. 16.

The fungry of song festivals Italian-style, popular in Italy held each year at Naples or San Remo appears to be in danger, due to a dispute which has broad here by the Italian Society of Authors & Editors (SIAE).

The powerful ASCAP-equivalent has now communicated its members to refrain from submitting their copyrighted songs for any and all Italian song festivals in which prizes are awarded and in any case of values set up.

SIAE responding to that such action stems "from the fact that we have had generally no results in conferences with that free and spontaneous public endorsement which such events set out to ascertain." Also felt by the group that setup leads to unfair competition among members which results in a "breaking of the fundamental principles of mutuality, which are at stand be at the basis of SIAE membership."

Large financial stakes involved will probably prevent violent reactions from the music events involved. It's doubtful in local music circles if San Remo or Naples can exist on same basis if the competitive aspects of the events are eliminated. Also, it's not probable that spectators would as heretofore shell out $25 per seat to see the events if the competitive thrill is eliminated, and fans would probably have to take the already high entry fees for each song submitted to make up for the deficit. Not to mention the claim that the $25 tab was a going figure only because most of the seats were bought as soon as they were placed on sale by music publishers who wanted to guarantee a certain number of votes for their songs among the voting audience in the fest halls.

Inside Stuff—Music

Bid made by British Electric & Musical Industries Ltd. to take over the electrical goods firm of Morphy-Richards is the third expansion move the outfit has tried to make this year. Other two offers, in the engineering field, didn't jell.

One reason for the move is offered by John Reid, financial editor of the London national daily Daily Mirror, who says: "EMI are the world's biggest makers of gramophone records. . . . Does Sir Joseph Lockwood, the EMI chief, fear that five years from now disks will be spinning out much smaller profits because of increased competition and new inventions?" And Reid adds: "The object of EMI's determination to be less dependent on the disk boom is not only to acquire efficient factories but to secure highly-skilled staff."

Yet songwriter I. Wolfe Gilbert, who reaches 74 on Aug. 31, is being tendered a birthday party Aug. 29 by the Beverly Wilshire Health Club comprising a large membership of show biziers. Among the guests will be George Jessel, Groucho Marx, Eddie Cantor, Donald O'Connor, Harry Warren, Sammy Fain, Norris Herb Brown and Josef Myrow.

Songsmith James Weldon Johnson first wrote "The Autobiography of an Ex-Colored Man" in 1912 and, despite the title, it is a novel. Hill & Wang is reissuing it as a $1.45 tie line paperback. Arna Bontemps, librarian of Fisk Univ., did the introduction.

ASCAP Loses Top D.C. Spokesman With Death of Paul Cunningham, 70

With the death of vet songwriter Paul Cunningham, Sunday (14), the American Society of Composers, Authors & Publishers lost one of its most effective public relations spokesmen.

Cunningham, who was 70 when he was stricken with a heart attack at his New York home, had been in the forefront of ASCAP's battles for improved copyright legislation in Washington, D.C., and was an intimate of numerous pols and representatives who have been sponsoring legislation to help writers and publishers, particularly with respect to licensing of jukebox performances.

President of ASCAP for three years from 1956 to 1959, Cunningham broke the Society's precedent by being continued on a $25,000 annual salary to serve as director of public affairs for ASCAP, in which capacity he carried forward his activities in Washington. He also was a board member at time of his death.

Cunningham's prime objective was to amend the Copyright Act so as to remove the licensing exemption granted to the jukebox industry under the original 1909 statute. Hearings on several bills to remove this exemption have been held in Congress in recent years and ASCAP exec believes that such legislation is due action a few years.

Cunningham entered show biz through dipping college music at Columbia College from which he graduated in 1914. Shortly after he became a member of the editorial staff of the Harry Von Tilzer Publishing Co. During that time, he made numerous songs for Ted Lewis, including music for "The Original Dixieland Jazz Band." He joined M. Witmark & Sons as a staff writer and during his period with Witmark he collaborated extensively with Irving Berlin.

While with Witmark he formed the Cunningham & Bernard music team with his wife, playing the Keith circuit and also writing, arranging and producing several stage presentations for vaude theaters.

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Put Apaka Son's Estate Under Trustee's Control

Honolulu, Aug. 16.

Court dispute over guardianship of 14-year-old son of the late Alfred Apaka, Hawaiian singer and recording artist, was settled with appointment of a trust company as trustee of the youth's estate.

Apaka's father had petitioned for removal of the singer's divorced wife as estate trustee, claiming she was not attending affairs properly. The boy is now living in Waikiki with his maternal grandmother. Assets of the singer's estate consist chiefly of recording royalties.

ABC-Par's Sam Clark Inks Japanese Thrush On Far East Biz Tour

Tokyo, Aug. 16.

Thrush Peggy Hayama will be the first Japanese songstress on the U. S. ABC-Paramount label, revealed the diskery's prez Samuel H. Clark here with ABC-Par veep Simon B. Siegel for a week on tailend of a swing of Australia, Hong Kong and Japan. Miss Hayama, one of Japan's most popular songstresses, will sing "Ikiru" on her introductory overseas release. Song was inspired by film of same name.

Hobbing with execs of King Records, franchise holders for the ABC-Par label in Japan, Clark is negotiating for local releases on subsidiary Grand Award and Command labels as well as trying to better coordinate promotion of product of that outfit that for between hits here and in America is tightened. Now, he said, U. S. records in Japan only achieve big sales month after they have been on sale in America.

He was pleased at musical taste of Paul Anka and Lenny Dee, whose disks are hot despite King attention shown that visual exposure—albeit limited on artists is big asset. Clark feels records is another big aid and that disk jockeys here as elsewhere are most important stepping-stones of product. He stopped for cued singers who are highly-rated on tv and on radio but who are not big record biz.

Clark added that he found Japan not list beats out his belief that there is a common denominator among tastes in various countries. "Speaking for ourselves," he said, "an artist that is popular in any one country is popular in all countries."

Kingstons Set New Tour; Gross 40G in Queens

The Kingston Trio will resume their personal appearance tour Oct. 7 with a trek through the east that will run until Dec. 7.

The Capitol recording group wound up a p.a. schedule that broke all attendance records at the West Side Tennis Club in Queens, N. Y. Aug. 6 pulling in 13,500 people for a $40,000 gross. On the previous night, the group drew a sellout crowd of 4,000 people at Saratoga Springs for a $12,000 gross.

Bernstein Cracks Longhair A.C. Record With 18G Will Speak in West Berlin

Atlantic City, Aug. 16.

Leonard Bernstein brought the New York Philharmonic into Convention Hall ballroom last Wednesday night (10) to play to a capacity crowd of 4,197 for a gross of $18,500, largest crowd and gross ever to result from a performance of a like musical organization here.

Bernstein was booked into the resort in mid-season by the Ventnor City Music Festival. House was a complete sellout. Music Festival group, headed by Mrs. Abbie Hoffman, annually stages concerts in its 400-seat auditorium down beach for summer visitors and this is the first venture into this field. Tickets went at a $6 top and were not obtainable a week before concert night.

"I have no exciting ideas for Broadway," Bernstein said here on first leg of 25-city tour. Quizzed on his projected opera, he denied it was dominant Jewish folklore. "It will be based on 'Dybbuk' legend and will be about in 17th Century Russian ghetto.

Bernstein said that all but two of his concerts will be given in this country and Canada. The Philharmonic will appear in West Berlin on Sept. 23-24 under State Department auspices to help celebrate the city's 1960 festival.

Bernstein noted that he had some qualms about the Berlin appearances since they fall on Rosh Hashonah, the Jewish New Year. "But I decided to make a virtue of it," he said. "I will make mention of the Jewish High Holy Day in my remarks to the German concerts and will speak some Hebrew, relating the day to our presence in Germany."

"We will be playing Beethoven," he added, "and that underscores the universality of it all."

Penn Dutch Folk Fest 'Going Home'

Sponsors Shun Commercialism at Kutztown, Pa., And Buy $100,000 Tract at Lancaster, in Amish Area

By JOSEPH T. KINGSTON

Lancaster, Pa., Aug. 16

The purchase for $100,000 of a 40-odd-acre tract of land four miles east of this city will bring the big Pennsylvania Folk Festival "back home" in 1961 after 10 years in Kutztown, Berks County, Pa. The Festival, sponsored by the Pennsylvania Folklife Society, pulled more than 150,000 people into the Kutztown fairgrounds this year on its eight-day stand, July 1-8, from every state in the union and half a dozen Canadian provinces.

Formed in 1949, Franklin and Marshall College here, the sponsoring Society still retains its original officers and board, all former F & M faculty members. Dr. J. William Frey, veep of the org, remains as professor of German and Russian at the college. Prexy of the Society is Dr. Alfred L. Shoemaker, a bearded Monte Woolley type who has spent most of his life collecting and exploiting the folklore, etc., of the so-called "Pennsylvania Dutch," both at the popular and academic level.

Troubles at Kutztown, where the Society leased the state fairgrounds for the last 10 years after a high-rent colonation chopped into pieces its own property near Bethel, 20 miles north here, began a couple of years ago, and Shoemaker began casting about for a suitable tract near this city. This year things came to a head, and Shoemaker claimed the Kutztown people were destroying the educational value of the exhibition by overcommercialism.

Pitchman had moved in, and the carnival atmosphere had become too much for the Society, which takes its Pennsylvania Dutch display of culture, handicrafts, simple fun and frolic seriously. There was also a dispute with the Kutztown ministerial association. Individual churches, whose members handled the "authentic" Dutch food concessions, were demanding a larger cut of the take for food service.

Announcing the purchase of the local land and transfer of the Festival to Lancaster, Shoemaker said that the move was made to "bring the Festival back into proper perspective, to present it in its proper setting. Most tourists," he asserted, "are interested almost solely in the Amish people anyhow."

The Amish, strictest and most colorful of the numerous local "Plain Sects," received national attention via both the hit musical of several seasons ago, "Plain and Fancy," and their perennial battles with the Pennsylvania Dept. of Public Instruction in the matter of sending their youngsters to school until the age prescribed by state law.

Kutztown, nearly 50 miles from Lancaster, is removed from the heavy Amish settlements, concentrated in a small area a few miles east and northeast of Lancaster. Last June, Gov. David Lawrence declared that the Pennsylvania Dutch Festival brought more tourists into the State in one week than any other event or any other attraction, including Independence Hall in Philadelphia and the Gettysburg Battlefield.

Shoemaker also has other plans for the new Lancaster site. The Society, he says, intends to broaden its approach to folklife and will establish here a new American Folklife Museum, patterned after the open-air Museums popular in Europe, particularly in the Scandinavian countries.

This, he promises, will be the "center of information, not only for the nation, but for the world, on all phases of rural folklife in the United States." He plans among other things, annual six-week seminars on the academic level, featuring international experts in this field.

33 rpm Single

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in the question of speed, but in the price structure. It's noted that while the volume of singles has fallen to below 20% of the total industry gross, sales of albums have steadily increased. A big part of this increase is due to the switch of teenagers to the album market where a greater musical value per dollar is obtainable. One exec said that you can't expect to charge $1 for three minutes of music when for $3 or $2.50, a youngster can buy an LP with six times as much music.

The industry, however, is making no moves to drop prices on its single disks. The top hits are still selling, even if not in the quantities once racked up, and there's a reluctance to cut the profit margin on the hesitaters when it's still not proved that a price cut will improve sales.

Wald Joins Regent

Harold Wald has joined Gene and Harry Goodman's Regent Music as general professional manager. Wald, who's been in the music biz for over 20 years, had been associated with Famous, Robbins, Miller and BMI.

Wald will start his promotion activities for the firm with Jackie Wilson's "A Woman, A Lover, A Friend" and Al Kasha's "Teardrops Are Falling." Both are on the Brunswick label.

Paul Cunningham Dies

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Cunningham and his wife also toured the music halls in England. He was responsible for developing a number of performers, including Emmanuel List, of the Metropolitan Opera, and film actress Ona Munson.

In Cunningham's song catalog has such numbers as "I Am An American," "Please Take A Letter, Miss Brown," "Have A Smile For Everyone You Meet," "Corona Ten Watts," "The Shores Of Tripoli," "You Can't Make A Fool Of Me," "Piggy Wiggy Woo," "I Do Believe Up In The Mountains Than I Do Down By The Sea" and "From The Cradle To The Cross," among hundreds of others.

In 1955 Cunningham organized the first ASCAP Overseas Unit which entertained U.S. Armed Service forces stationed in Germany. He also produced numerous shows for politicos and the press in Washington as part of ASCAP's goodwill program.

Funeral services are being held today (Wed.) at St. Patrick's Cathedral, N.Y., with private interment at Valhalla, N.Y.

His wife, Florence, survives.

RCA's Marek

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and perfected for the U. S. Army) thus is able to talk to the stage manager, instruct him which singers should be brought up closer to the mike, ditto which instrumentalists, etc.

Marek is going overseas for a business quickie next week. Recently appointed veepee Bob Yorke left last week on a business-vacation survey.

Marek wants to see more and more of his executives traveling overseas, generally absorbing outside and international influences and ideas. "We don't do enough of it, I sometimes think."

RETAIL ALBUM BEST SELLERS

(4 National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	18	**ROB NEWHART** (WB) **Button Down Mind** (W 1379)
2	2	18	**KINGSTON TRIO** (Capitol) **Sold Out** (T 1332)
3	8	18	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
4		1	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
5	3	18	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
6	6	18	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 800-50)
7	11	16	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1002)
8	5	17	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
9	15	18	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
10	13	18	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
11	9	18	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2190)
12	10	9	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
13	4	15	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
14	18	5	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV 15013)
15	12	11	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1437)
16		1	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
17	40	2	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
18	7	18	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
19	16	18	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
20	19	8	**RAY CHARLES** (Atlantic) **In Person** (8019)
21	22	16	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
22	25	13	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2983)
23	14	7	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
24	20	17	**MARIO LANZA** (Victor) **Lanza Sings Carusu** (LM-LSC 2393)
25	17	18	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
26	23	18	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
27	26	13	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
28	30	11	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
29	24	7	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
30	29	4	**BILL DANA** (Signature) **My Name Jose Jiminez** (SM 1013)
31	21	11	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
32	27	14	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1402)
33		1	**DAVE GARDNER** (Victor) **Kick The Own Self** (LPM-LSP 2239)
34	32	15	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
35		1	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
36		14	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1290)
37		1	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
38	34	14	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
39	28	13	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5510)
40	31	18	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)

On The Upbeat

New York

Sustvers of songwriter **Al Hoffman**, in addition to his wife, are two sisters and two brothers . . . **Eddie Wells**, Colmar disker, signed for a tour of the Great Eastern Outdoor Theatre chain . . . **Anthony Newley**, currently on the London label with "If She Should Come to You," recently recorded the tune and "Do You Mind" in French and German. British Decca planning to issue both sides abroad . . . **Eric Raven**, owner of the Cafe Grissing, will finance the recording of **Carlo Helvery**, baritone-emcee at his Hungarian supper club, of an LP containing old and current Budapest songs . . . **Ralph Flanagan Quartet** and the **Ramsey Lewis Trio** opened at the Embers Monday (15).

Billy Berlyne on a deejay tour of the west to promote his new Columbia disk "Every Step of the Way" . . . **The Bill Evans Trio** set for two weeks at Birdland beginning tomorrow (Thurs.) . . . **Sammy Kaye's** date at the Roosevelt Grill now scheduled to run from Sept. 6 through Oct. 31 . . . **The Platters** begin a nine-day stint at Basin Street East tomorrow (Thurs.) . . . **Art Farmer & Benny Golson's Jazztet** will double into Rendall's Island Jazz Festival from Small's Paradise Friday (19) . . . **Monte Bruce**, who just picked up the Harper disking of "Shortnin' Bread," became the father of a girl last Friday (12) . . . Soprano **Blaise Malfon** will appear on ABC-TV's "Music for a Summer Night" next Wednesday (24).

London

Artists & repertoire topper **Michael Rowlay** quits Pye Records Ltd. following policy squabbles . . . Audio Fidelity (England) Ltd. decides to issue 45 rpm disks, thus departing from the hitherto practice of longplays only . . . **Frankie Vaughan** gives the royalties from his Philips disk "Kookie Little Paradise" to the National Assn. of Boys' Clubs, which outfit also gets the premiere proceeds of his pic with Marilyn Monroe, "Let's Make Love" . . . **Ronnie Scott Club** launches into "outside" promotions by presenting a jazz bill headlined by **Victor Feldman** at the Tyrostock Rooms Aug. 27 and in Manchester Sept. 3 . . . National Jazz Federation still mapping the full itinerary for **Chris Barber's** third U.S. tour, but sets a Hollywood Bowl date for Sept. 23.

Not only is Lord Montagu shedding a Beaulieu Jazz Festival for 1961 despite this year's riots but also the Duke of Bedford is pressing on with plans for a fest at his Woburn Abbey . . . **Warbler Evestine Anderson** planed in Thursday (4) for the cabaret tv and radio dates . . . Singer-actor-comedian **Joe Lynch** pens the theme song for the pic "Johnny Nobody" . . . **Max Diamond** goes to Kassner Music as professional manager . . . Blues singer and pianist **Memphis Slim** to the Continent last week after a month's tour here . . . **Liberace** shuttled to tape a "Variety Show" spot for Granada TV before returning Stateside at the end of the month.

Hollywood

Verve topper **Norman Granz** winged in last week for sessions with **Ella Fitzgerald** on the Harold Arlen song book. Chirp cut 60 tunes arranged by **Billy May** . . . **Norman Kaye** (Kaye Trio) cut his first single at Verve . . . Columbia Records coast promo rep **George Russell** on a European vacash . . . RCA Victor's coast promotion gal, **Ann Fulchino**, engaged . . . **Annette Kleinbard**, formerly with the Teddy Bears, going it solo under wing of personal manager **Mike Conners** . . . **Duane Eddy's** next album is "A Million Dollars Worth of Twang," a composite of hit disks.

Kerry Cowin exited Dot and joined Columbia diskery as assistant to coast promotion head **George Russell** . . . Liberty Records will release the **Bud & Travis** concert, taped recently at Santa Monica Civic, in a two-album package . . . **Henry Mancini** will receive special billing for his musical score in 20th-Fox's "High Time" . . . **Buddy Bregman** has acquired the master rights to "Jimmy McHugh Night" at the Hollywood Bowl. LP features Bregman's big band, along with **Vic Damone**, **Anna Maria Alberghetti**, **Bobby Darin** . . . Harry Von Tilzer Music Co.

Chicago

Barney Kessell combo to the London House Nov. 22 for three stanzas . . . **Hi-Lois** current at the Tiderlands, Houston . . . **Signatures** booked for the Casa Grande, Kokomo, Ind., Sept. 5 for a pair . . . Thrush **Barbara Lewis** set for the Huddle Embers, Indianapolis, starting Sept. 5 . . . **Gene Raine** foursome tapped by the Embers, Ft. Wayne, Dec. 27 . . . **Dizzy Gillespie** down for the Sutherland Hotel here Oct. 5-16 . . . **Hal Munro** orch plays the Pendennis Club, Louisville, night of Dec. 27 . . . **Smokey Stover & the Original Firemen** follow a midwest tour with a fortnight at the Penn-Sheraton Hotel, Pittsburgh, Sept. 12. Band is also down for the Hotel Peabody, Memphis, Oct. 31 . . . **Lambert, Hendricks & Ross** signed for the Sutherland Hotel here Sept. 14-18, with **Ray Bryant** opening on the 21st . . . **Tyree Glenn** foursome makes Chi debut at the London House Aug. 30.

San Francisco

Lou Donaldson's group follows **Jimmy Smith's** trio into the Jazz Workshop next Tuesday (23), and on Sept. 13 **John Coltrane's** quartet comes in . . . **Ornette Coleman's** quartet is booked for Oct. 9 . . . **Duke Ellington's** orch has been signed to appear at the Monterey Jazz Festival on Saturday night, Sept. 24. Ellington will write a new jazz suite for the fest in honor of John Steinbeck—it'll be called "Suite Thursday." Next afternoon **Jon Hendricks** will present his "Evolution of the Blues Song" and the next night **Louis Armstrong** will do "My Life in Jazz" . . . **Teddy Wilson** booked into the Blackhawk Sept. 6 and **Ahmad Jamal** Oct. 20 . . . **Eddie Higgins** replaced Joe Sullivan as pianist at the Hangover.

L.A. Tooters Get $1-Mil. In Settlement With AFM Over Trust Fund Payments

Hollywood, Aug. 16.

Superior Court Judge Harold W. Schfeitzer has approved plaintiffs' petition for settlement in the case of Atkinson vs. American Federation of Musicians. This is one of four cases recently settled for the aggregate sum of $3,500,000 and involving motion pix, phonograph records, tv films and electrical transcriptions of radio shows.

Case approved yesterday by Judge Schweitzer involved reuse of theatrical motion pix on tv and concerned payment of $1,000,000 by Samuel R. Rosenbaum, trustee of Music Performance Trust Fund, to the Citizens Bank as receiver for distribution to musicians who scored the theatrical pix exhibited on tv. All four actions—remaining three are scheduled for hearing and approval Aug. 19—were filed four years ago by attorneys Harold A. Fendler and Daniel A. Weber.

Cuba, Mexico Trying To Work Out Tooter Trade

Mexico City, Aug. 16.

The Cuban Government has sent a delegation to Mexico to work out a musical exchange agreement with the Mexican Musicians Union. An agreement did exist at the beginning of this year, but while three Cuban orchestras came to work in Mexico, the island republic did not contract one Mexican band. The union then cancelled the pact.

Francisco Montes, a director of the Union, said that a new agreement will only be signed if Cuba guarantees to offer a contract for a Mexican orchestra for each Cuban unit which enters this country. The Sonora Matanzera Havana orchestra scheduled for Mexican engagement received green light not from the union but from the National Assn. of Actors, Montes said, with this being a limited engagement.

BBC Into Platter Biz For Language Courses

London, Aug. 16.

The British Broadcasting Corp. is going into the platter business, but the major diskeries needn't gnaw knuckles in anxiety. BBC is confining its present efforts to a couple of educational EPs as part of its radio language instruction programs.

Both the double-sided, 10-minute flexible disks are priced at 49c plus postage. They'll be made available too at the BBC Publications stand at the upcoming Radio Show. One's for those studying Italian and the other for those learning Russian. Interest in learn-a-foreign-language-by-radio is still running high, incidentally, with a new series "Russian by Interview" skedded to start in Network Three Monday (15), following the success of "Russian for Beginners."

Jack Mills' O'seas Tune Scouting Pays Off With 'Apartment' Theme Click

Current click of the "Theme From The Apartment" points up anew the value of publisher Jack Mills overseas song scouting. Mills anticipates it will become as important a part of the company's catalog as such other of his imports as "Mademoiselle de Paris," "All My Love," "Let's All Sing Like The Birdies Sing," "Something About A Sailor," "Heart of Paris," "Hands Across the Table," etc.

Jumpout of "Theme From The Apartment" also helps reestablish the Mills Music proxy's theory that "you can't rush a song." He adds: "If a song has life it will go along and establish itself." Mills acquired "Theme From The Apartment" several years ago from Lawrence Wright Music, a London firm, and nothing happened to it until last year when Billy Wilder called and said he wanted to use it as the theme for his pic "The Apartment."

The tune was originally published by Wright in 1949 under the title of "Jealous Lover." It was written by Charles Williams who also composed "The Dream of Olwen." In addition to its important film exposure, the "Theme" is now building on disks via the Ferrante-Teicher version for the United Artists label.

Mills is a regular U.S.-to-Europe commuter continually hunting for tunes to bring back to the States. On his most recent trip, he brought back several items for a U.S. push among which are "Tony's Tune" and "To Him, We're All The Same." Latter song is a direct plea for tolerance, which Mills feels, if it catches on here may start a trend for lyrics that don't skirt issues. In the past, he points out, most message songs have been vague and abstract.

To help get his foreign acquisitions off the ground, Mills usually imports about 50 foreign-made recordings of the tunes for distribution to the key disk jockeys. If jockeys take to it, they can be important in building U.S. acceptance and sparking new American-made versions. He cites how important Art Ford was when he was platter spinning for the N.Y. indie WNEW, and "laying on" a foreign disking of "Mademoiselle de Paris."

Also on his recent European junket Mills tied up with the Associated Band of the Royal Schools of Music, in London, for representation here and the Glasgow firm of Morart Allan.

Mills is heading back to Europe next month where he'll drop in at the meeting of world performing rights societies in Lucerne to socialize with some of his affiliates. He'll then stop off in Paris to close some deals on songs he wants to bring back to the U.S.

Lee Hartstone O'seas For London Int'l Series

Lee Hartstone, London Records v.p. and general manager, hit the overseas trail last week to visit the London-Decca homeoffice in London and the London-Decca affiliated companies in Germany, Belgium and France.

Purpose of the trip is to procure material for a buildup of the London International series.

Midwest Terpery Tests Band Remotes With Welk 'Coming In' From Coast Spot

Minneapolis, Aug. 16.

The Prom Ballroom, this area's top dance spot, is trying an experiment Saturday (20) that may pave the way for its gradual, or at least partial, elimination of its policy of presenting live name bands.

Prompted by the high cost and difficulties attendant upon the booking of such bands in this off-the-beaten-path midwest sector, the ballroom plans to pipe in the Lawrence Welk band by wire directly from Welk's Saturday night session at the Aragon ballroom in Pacific Ocean Park, California, to provide the music for its customer dancers.

If the stunt proves successful to the extent of being a boxoffice magnet and crowd pleaser, Prom manager Harry Given says Welk will be "brought back" in this fashion from time to time and other bands, especially those unavailable for personal appearances or costing more than the room can afford, will be employed thusly if the arrangements can be made. It may supplement the live bookings, he believes.

In the Welk case, Given points out, it would have been virtually impossible to ink the band for a traveling dance engagement. Under any circumstances, of course, the savings to the ballroom will be considerable and a lower admission can be charged, he explains.

Given says he sees no reason why the Welk music's quality and fidelity should be different from or inferior to what they'd be if the band actually were playing in the Prom. The music will be picked up with microphones at the Aragon and carried directly by wire into the ballroom's amplifying system here, he points out.

Holland Disk Bestsellers

Amsterdam, Aug. 16.

Milord . . . Corry Brokken (Philips)
Kom Van Dat Dak Af . . . Peter & Rorkets (Imperial)
Cathy's Clown . . . Everly Bros. (Warner Bros.)
Mustafa . . . Bob Azzam (Barclay)
Schlafe Mein Prinzschen . . . Papa Bue (Storyville)
Lala . . . Regento Stars (Tivoli)
Banjo Boy . . . Jan & Kjeld (C.N.R.)
Stuck On You . . . Elvis Presley (RCA)
Fremden Sternen . . . Freddy (Polydor)
Send Me Pillow . . . Lydia (Imperial)

Pitt Club for Hipsters To Sponsor Jazz Fete Sept. 2-4 in 'Opera' Tent

Pittsburgh, Aug. 16.

Pittsburgh's first big jazz festival will take place Sept. 2-4 in the huge tent now being used by the Civic Light Opera. Jazz Horizons, Unlimited, a non-profit organization that has dabbed in jazz promotions for the past two years, will sponsor the event that will bring such names as Dave Brubeck, Nina Simone, Lambert, Hendricks & Ross and Woody Herman orch to Pittsburgh for the three-day affair.

Jazz Horizons was born a couple of years ago on radio station WKPA in nearby New Kensington through the joint efforts of its owner, Nelson Goldberg, and its top d.j., Phil Brooks. As members, they have over 2,000 of the hard core jazz fans in the area, all of whom pay annual dues and participate in the many club activities. The members make trips to both the Newport and French Lick Jazz Festivals. They buy jazz records through the club and every time a big jazz artist is available they have a party at one of the downtown hotels. For over a year they had a deal with the Town House where they took over the room on each Sunday a jazz attraction was played.

The station has promoted jazz in every way and last year had a remote from the Fallen Angel, a small neighborhood nitery here, that was so successful that a jazz policy for the room was adopted. Brooks goes everywhere in the area to promote jazz and has often been the m.c. on the big travelling shows such as Jazz for Moderns and Newport Jazz Festival.

George Wein and Ed Sarkesian had a festival of this type planned for Forbes Field on Aug. 7 where over 15,000 can be seated under cover, but Wein lost interest after the Newport debacle.

Chi Bowling Spot Sets 'Em Up With Dixieland

Chicago, Aug. 16.

Nieson Harris, Chi industrialist who parlayed Toni Co. into a multi-million dollar setup since sold to Gillette, is using show biz angles to enhance the bowling emporia chain he operates here.

Workmen are finishing 150-seater lounge addition to his flagship Orchard Twin Bowl (64 lanes) in suburban Skokie, with a Dixieland format designated. George Brunis band will lead off Sept. 16. Harris has also set Mrs. Danny Alvin, wife of the late Dixie musician who roosted here for many years, to a hostessing deal. Harris has two other bowleries which may ditto on entertainment in the future.

WINSTON'S 'AMORE ROMA'

Jack Hoffman, of Winston Music, has acquired the U.S. and Canadian publishing rights to "Un Amore a Roma" from Minstrel Edizioni Musicali International in Rome.

Song was recorded by Miranda Martino on RCA Italiana Records and is the main theme and title song of an Italian pic now being filmed in Rome.

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Am-Par Records, Others Ink FTC Payola Order

Washington, Aug. 16.

Am-Par Record Corp., its publishing affiliate, Famous Music, and its president, Samuel H. Clark, have entered into consent orders with the Federal Trade Commission forbidding disbursement of payola in the future but without admission of any guilt in the past. Five other companies did the same.

Clark was cited both individually and as an officer of Am-Par, parent company of ABC-Paramount label, and Famous. Others cited only as officers of the two concerns were Harry Levine, Edith Schaffer and Simon B. Siegel.

Other consent orders were signed with FTC by Specialty Records, Hollywood, and its pres. Arthur N. Rupe; Garmisa Distributing Co., Chicago, and Garmisa Inc., Milwaukee, and company officers Leonard Garmisa, Edward Yalowitz and Myron J. Schultz; Hull Records, N.Y., and William and Blanche Kaslin, its prexy and secretary; Nashboro Records, North Nashville, Tenn., and its prexy-treasurer Ernest L. Young; and Portem Distributing, N.Y., and Gladys R. Pare, its secretary.

All had been charged by FTC with giving payola to deejays to obtain record exposure. Am-Par, Garmisa, Portem and Specialty were accused by FTC of payoffs to other personnel of stations.

Scopp to Coast

Mickey Scopp, veepee and general manager of the Big Tree (Kama, Feist & Miller), left for the coast yesterday (Tues.) for a stint with the firm's Hollywood branch.

During his week-long visit, Scopp will also huddle with film and tv studio execs on upcoming musical productions.

Alan Emig Exits Col

Alan Emig exited his post as head Coast engineer for Columbia Records last week. He's held the spot for the last two years.

Emig also served as producer in the pop artists & repertoire department, and was active in planning and development of the Col's new Coast studio soon to be opened.

AFL-CIO to Bankroll USO Troupe; College Units Active on GI Front

For the first time in GI entertainment history, a USO unit will be sponsored by the AFL-CIO. Unit will go out Sept. 3 for a tour of Europe and will comprise Ginny Burton, Lee Wells Jr., Johnny Woods, Rosenna Rollins, Ben Berg, Danny Walton and the Benny Miller Quartet. This is the only USO unit currently under private sponsorship, although in the past, soldier entertainment packages have been bankrolled by commercial outfits such as Camel and Philip Morris cigarettes, Shell Oil, Mercury Motors and other firms.

Under sponsorship the bankroller picks up the cost of the entertainers and production. No commercial messages are permitted but the sponsor is allowed to display the fact that the show is under auspices.

The number of sponsors to request units have declined for USO, primarily for the reason that the USO is not allowed to solicit for the money here. Under its agreement with the Community Chest organizations from which the USO gets the bulk of its money, it may not go out and raise funds on its own. Thus it has to wait for sponsors. The Defense Dept. permits sponsorship under certain conditions. For example, it will not permit a liquor firm to bankroll a unit, nor will it permit inclusion of commercial pitches.

However, the lack of commercial and organizational sponsors is in some measure compensated for by the units of college troupers, which entertain gratis in various parts of the world. These units are auditioned by the American Educational Theatre Assn., which corresponds talent and drama departments of various colleges. St. Mary's College of Texas Haute and the Univ. of Kansas are among those which sent out units this summer. Participants in this unit are not paid, but are given academic credits as part of their course.

Also this year USO will export part with concert-touring trumpet. Two such units are being prepared under direction of John Elliot. Three groups are going to the Atlantic and the other to the Pacific theaters, will provide women from various plays. Thus far, this new program has gotten permission to do readings from some plays without payment of royalties.

In another USO development, the Mediterranean area has been enlarged to include Saudi Arabia, Libya, Crete, Greece, Turkey and Southern Italy. Previously, this area included only Spain, North Africa and the area around Trieste.

In its promotional operations, Jerome Cohen, who heads the USO soldier shows, and was formerly in charge of the Defense Dept. Professional Entertainment Branch, says there is now greater stress on the entertainment of GIs than there was in wartime. By certain standards it is closer emotionally by units to isolated posts or overseas areas. The units do entertain in the large encampments, but only if they are in the area, or if it is the way to an isolated post.

Cloister, Chi, Drops Acts For Jazz in Mgt. Shift

Chicago, Aug. 16.

Cloister hotel in the Maryland Hotel called it boosting to the hand on an art formula and going with jazz names following current hot topped by Jim Backus.

Decision follows shift in management, with control of the hotel now in hands of Bernie Nathan, who made demand operation under previous ownership. New policy kicks off with Buddy Rich Aug. 22, with Coleman Hawkins inked for the Sept. 5-18 period. Another booking will bring in Miles Davis in October.

As an art showcase, Cloister had been almost consistently various, and in opposition between Mister Kelly's and the Trade Winds on the same street, both clubs with the advantage of dinner menus and plushier images to pull the spenders.

Actually, new format reverts room to its olden days (before renovation two years ago) when it played local jazz combos and singers.

Belafonte's Melbourne Preem Delayed by Flu, His Pay an Aussie High

Melbourne, Aug. 9.

Harry Belafonte's opening at the St. Kilda Palais here tomorrow (Wed.) for a 10-night stand, with matinees on the two Saturdays has been postponed as the Negro singer has a severe bout of influenza. It was the first time in his career that he has missed a scheduled opening.

Belafonte arrived in Melbourne today (Tues.) by air from the Philippines. Although it was apparent he had a virus infection of the throat, he did not think it would interfere with his opening. However, J. C. Williamson Ltd., which is presenting Belafonte in Melbourne, insisted he see a specialist who ordered him to bed.

The opening will now take place Saturday (13) at the St. Kilda Palais, which usually is a film theatre, seating over 3,000. Top price for Belafonte is about $5, and he is reputed to be averaging about £A3,500 ($7,875) a performance—which is about the highest ever paid to any entertainer Down Under.

After his appearance in Melbourne in which he will be supported by his own company, Belafonte will proceed to Sydney to do three one-night stands at the Stadium there for Lee Gordon.

Belafonte at the airport and while here he hoped to find an Australian folk song to suit his style. "Waltzing Matilda" was not, he said, the kind of representative tune he was seeking. "I want to get a song of the people—a farmer's song, a miner's song or one that cattle hum sing in the Bush."

CLARIFYING GARY CROSBY

Sore Throat, Optimistic, and His $10,000 Versus Carle's 7G.

Las Vegas, Aug. 16.

The bulletin board announcement that Gary Crosby's new act, which he presented July 21 at the Flamingo as center with Jim E. Lewis has settled. Crosby is apparently unconcerned about the fact that the hotel did not pick up his option for the last week—he was signed for three weeks with an option of an added week. He did three weeks, with Carle Alberghetti come in for the one frame before Andy Williams opening with Lewis Thursday (11), the same day Crosby opens as headliner at the Mayfair in Reno.

Page One stories in the local dailies said that the hotel had not exercised its option for the added week because of Crosby's physical condition—a throat ailment plus a cold heart condition. Crosby said he was not too sick to do another week, but in the meantime the Flamingo management had asked Carle Alberghetti.

Another report had it that Crosby was dropped as an economy measure, since he was being paid $10,000 a week, and Miss Alberghetti was available for $2,000.

Martin Lamberigh, press of the Flamingo, told Variety that this was not true. "As far as we're concerned," he said, "Gary's act was most satisfactory. We knew he was having trouble with his voice, and we wanted him to have a chance to rest it before he opened in Reno."

Reviewers here agreed unanimously that Crosby had a clever, well-written act that was tailor-made to his personality—and all said it would be improved by cutting it down from the 55 minutes he did on opening night. Crosby cut to 34 minutes after the first two performances, but missed both shows on the second night because of a sore throat. He worked all performances for the remainder of his contract.

DALLAS BOOKS COMICS

Dallas, Aug. 14.

Shelley Berman and Bob Newhart are being brought here by Dallas Entertainment Associations.

Berman will be here on Nov. 5 while Newman is tentatively scheduled for January.

Modernaires In a Rut; 3d Extension at Sahara

Las Vegas, Aug. 16.

The Modernaires are on their third holdover semester, this time extended to Sept. 5 at the Casbar room of the Hotel Sahara.

Originally booked for five weeks from last May 31, they were extended by producer Stan Irwin for six more weeks, and with their hoffo biz still holding up, the quintet was continued on its marathon stay into Labor Day.

L'Affair Taub Still Irks Josie Baker

Paris, Aug. 16.

Josephine Baker's revue is doing well at the Olympia Music Hall, and this repeat of last year's hit show will help both her and house director Bruno Coquatrix in their economic status.

Miss Baker is slated to do a revised version of Franz Lehar's "The Merry Widow" at Henri Varna's Mogador Theatre next season and will also open her own nitery, Chez Josephine Baker. But she is still upset and rankled by her recent troubles with Yank manager William Taub and feels her side has not been presented in the U.S.

Miss Baker said she had troubles with Taub before, on her last visit to the U.S., but decided to give him another chance. This time her contract called for her to be paid by Taub after he had gotten the payment from the theatre. Taub never did that, she asserts. She decided to change managers and Taub began clapping suits on her.

Her arrest in Canada, just before a show at a niitery, was unwarranted. She was charged with stealing her own musical arrangements, some nun's straw hats and supposedly a fur piece. Miss Baker proved that all these were her own. When Taub never showed at the Canadian court, the case was thrown out by the judge.

Miss Baker regrets that the affair was reported deadpan in the world press and made her seem a smuggler or thief. It has since been set right but it jeopardized her properties in Milandes, where she is bringing up 10 children of different races and nationalities in the humanitarian belief that racism is a manmade evil.

However, things have been straightened out in the local press and both locals, provincial and tourists are turning out to see her again.

Yank choreographer Tommy Wonder and singer Don Dellair, who were in the show with Miss Baker in the U.S. and Canada backed up her statements. Dellair said that he had refused to sign personally with Taub who asked a 30% cut. Both Wonder and Dellair had left to the U.S. this week.

Mass. Solons Force Vine To Reduce Hypno Subjects After 'Headache' Rumor

Salisbury, Mass., Aug. 16.

Sam Vine, hypno artist, who was rendered to the Beverly, after interrogation by the town fathers, must do his show now with a reduction in number of moving subjects from five to three. This would not affect the total number in standing or sitting positions, selections directed. Vine uses as many as 15 subjects at a time, and usually has five in some kind of action acting out scenes.

The hypnotist, who was suspended for three days from his night club act, told the board his act was "purely entertainment," and could not physically harm or corrupt the morals of his subjects. In his more than 20 years of experience, he told the selectmen he estimated he had played at least 100,000 persons in hypnotic state without resulting damage to health or ensuing lawsuits.

The Canadian hypnotist had his act banned by the Board of Selectmen for two nights. The Board asked for a hearing to determine if Vine's act was immoral, harmful or if he was practicing medicine without a license after a rumored complaint that a woman had a headache for four days after being hypnotized by Vine during his act.

Inside Stuff—Vaude

Producer Jack Entratter of the Sands, Las Vegas, has released the figures on Red Skelton's recent record-breaking stint as star of the Copa Room, where he appeared from May 19 to July 12. "During the eight weeks," Entratter told VARIETY, "Red gave 61 great performances for a total of 4,218 minutes to a total of 30,218 people.

"However, I've stopped counting the records set by Copa Room stars according to the number of people who see them—instead, I count the number of reservations we have to turn down. In Red's case, a new record was set with a total of between 68 and 71,000 reservations by phone and in person turned regrettably away.

"Red would gladly have stayed on for another six weeks, inasmuch as he cancelled his trip to Japan, and I believe he could have stayed at the Sands for a year and still packed them in every night."

As far as Minneapolis newspaper critics are concerned, the Ames Bros. always seem to be putting their feet into it. When they recently appeared at the Hotel Radisson Flame Room—their first time here—Morning Tribune columnist Will Jones spanked them in his column because during their opening show they griped about the bad lighting and took the customers to task for not being hep to one of their verbal cracks. Last week they were headliners of one of the local annual "Music Under the Stars" series. In reviewing the show, Morning Tribune staffer Frank Premack commented that the brothers "sound as if they're bored with their profession."

Cruise ship Cayuga, recently sold for scrap, may become an offshore nightclub in Toronto Harbor. One of four bidders for 34-year-old vessel has cash plans. Greenspoon Bros. Ltd., demolition contractors, got her for $17,000 when Cayuga Steamships Ltd. went bankrupt. Cayuga specialized in moonlight cruises on Lake Ontario with dancing, and dance scenes were filmed aboard her last week by CBC-TV for a musical show.

Janet Grey (& Don Scopes) Warns Of Middle East Vaude Sharpies

By JANET GREY

Bangkok, Aug. 9.

In the middle East it may take a week to get an airmail letter, and as for cables it may take three or four days, that is if you get them at all. This can give you gray hairs, since all business is done through the post.

Since many acts once in Europe hear how much work there is in the Middle East, we thought that we'd cover this subject at this time. Of course, not everybody has to continue on to India and the Far East, as we are doing. There is a good six months or more of work in the Middle East alone, if you are a good businessman and if you are there in the right season.

The best route is to go from Paris to Turkey. They will pay air fares, and excess baggage of a reasonable amount if you bargain or else boat fares from Marseille. After Turkey all fares are to air. In these distances are too great and it would take too long for the acts to arrive. You have a possibility of two to three months in Turkey, one month in Iran, perhaps two months in Iraq, one month in Jordan, one month in Cairo, one month in Beirut, after that Israel then return by way of Cyprus, Athens and then to Italy or the French Riviera, or else back Yugoslavia and then Italy or Austria.

Reading this naturally makes everybody say "When can I start?" "I'm off tomorrow. All that work?" On paper it does sound terrific. In reality, it's more difficult than it sounds. First of all, their way of doing business is completely different. I do not believe any American or European can ever understand the way the Middle Eastern Arab mind works. Everything depends on whim. What they want today is different tomorrow. All we can offer is suggestions and tips.

They will cover "On my mother's life, this is on!" Don't be misled. It is not! We are all used to "sharp dealers," and consider ourselves pretty clever, but you will more than meet your match doing business with the agents and owners in the Middle East. Worth yourself at all times!

3 Requisites

Before you go, you need three things. A contract (naturally), a visa and your ticket. In other countries, if you have a contract you just go. In the Middle East the contract is only the beginning. You are better off also, if you don't pay for your own ticket, as the owners have an allergy towards reimbursing you. You may get your money eventually. It just takes a tremendous amount of arguing and aggravation. It isn't worth it, so wait until they send the tickets.

Now for the hard thing, the visa. Working the Middle East will probably be the first time that you have had to get a visa. In most countries in Europe an American does not need a visa. However, you will need a working visa (as distinct from a tourist visa, which is what you would get if you were just going to visit the country) in every country once you leave Europe. Be prepared to wait. It can take anywhere from two to eight weeks. Then come through eventually, but bureaucracies are very slow.

Sometimes in the event that you need the visa right away, the American Consulate can make a special request to "expedite" the visa, but in most cases it isn't necessary. It just leaves you in funny situations sometimes. In one case we had the contract for one job and no visa, the contract and visa for another, but no ticket, and the ticket from another place, but no contract or visa. Remember this though, you are not going anywhere unless you have that visa.

No Mixing Must Be In Contract

Now for specifics. First the contract. If you are a girl or have a girl in the act, you must write in the contract "no dates, no make consummations, and it is up to keep the club after performance of the number." Consummation, as you may have guessed, is Bedroom. Most of the cabarets in the Middle East have so-called "hostesses" who do this. A "hostess" in Europe or the Middle East is not a hostess but a chorus line. Generally they can hardly dance and many times are not particularly attractive. However, they do make "consummation" which is what the owner is really interested in. They come in at 9 and leave at 4 in the morning, and get perhaps $7 commission on the drinks, which their "hostess-mother" allows them to keep. You must be sure to make a note in the

Continued on page 50

Wein Moves Storyville To Hub's Bradford Hotel

Boston, Aug. 16.

George Wein is moving his Storyville jazz club from Copley Square to the Bradford Hotel downtown in the heart of Hub's theatrical district. "Storyville at Hotel Bradford" will be housed in the downstairs 450-seat former Carousel Room in the move the jazz club gains 100 seats. The former Copley Square Hotel room seated 350. The new jazz spot will open Sept. 12 with Duke Ellington.

Wein and Storyville brought jazz to Boston with a continuing presentation of the biggest names in the jazz world. Wein said there would be no changes in the format which covers not only jazz, but occasionally folk music and way out comics.

George Burns Show Pulls Offish $39,500 in L.A.

Los Angeles, Aug. 16.

The "George Burns Show," with Bobby Darin guest-starred, closed six performances at the open-air Greek Theatre here last night (Mon.) to a disappointing $39,500 gross, considerably off from expectations.

Report Herb Siegel-GAC Dicker

Philadelphia industrialist Herbert Siegel, scion of a wealthy clothing manufacturing family who, at 32, is said to have parlayed his Seeburg jukebox and other holdings into a $3,000,000 independent fortune, has been in reported negotiations for the takeover of General Artists Corp. This is the talent agency founded by the late Tommy Rockwell, of which Lawrence W. Kanaga is now president. Mrs. Thomas G. Rockwell, widow of the founder, remains the dominant owner. Reported purchase price has been mentioned as being around $1,700,000, of which 750G would be in cash, the rest in stock.

GAC ranks No. 3 to MCA and the William Morris office.

With MCA having pared 400,000 of its shares on the N. Y. Stock Exchange and having virtually doubled in market value since being on the big board at $17.50 about a year ago, talent agencies have been eyed by outside capital as a "new diversification" investment. Lou Chester, the Canadian showman-industrialist, was mentioned at one time as also being interested in GAC.

Siegel, until last January chairman of the board of Seeburg, is now in New York, presumably to continue talks with Kanaga, et al. Both deny any "deal" despite the wide intra-GAC agency's personnel understanding that "something's cooking." Any sale reportedly would entail no major personnel changes. Present top echelon executives are under contract, and the bulk of the various department heads, who contact GAC's sizeable talent roster and the buyers, would remain.

Ringling Show in Top Financial Shape As 1960 Tour Moves Into Last Half

By GLENN TRUMP

Omaha, Aug. 16.

Ringling Bros. and Barnum & Bailey Circus kicked off the second half of its 1960 tour at Ak-Sar-Ben Field here last week (5-7) with a successful stand despite the fact the weatherman was anything but cooperative.

Playing outdoors before a 10,000-seat grandstand, the show grossed a nifty $49,206 although it had to cancel the opening night performance and had to skip several productions in both shows Saturday due to a constant rain. This compares favorably with the $50,000 it did in good weather here two years ago with six performances then instead of five.

Although Ringling has a few more outdoor dates remaining in '60, executive producer Art Concello indicated that next year the show will play indoors only. In addition, Ak-Sar-Ben officials reported they would move inside to their 7,500-seat Coliseum just as soon as it can be air conditioned.

Jody Layoff

Ringling laid off the entire month of July at Sarasota, Fla., to permit acts to either sell or store their trailers as the show's new train was being readied. The red-and-white, 15-car streamliner made a potent flash entering Omaha and drew page one publicity, plus live coverage by all three local tv stations, and two radio stations which used airplanes to report the arrival and unloading ceremonies.

As could be expected, there have been several changes in the program since the show was last reviewed by VARIETY in Madison Square Garden. Noticeable absentees include Harold Alzana, high-wire artist who is ill and remained in Florida; the Dier Sisters, globes; Hans Naumann, lion trainer who was clawed in Atlanta.

Continued on page 50

Chi's Cafe Bonaparte Reviving Show Format In Bid for More Biz

Chicago, Aug. 16.

Sheraton - Blackstone's plush Cafe Bonaparte, in recent years on a dance policy, plans revival of shows next month via a series of "salute" formats, spotlighting Windy City thesps Pat Ryan.

Composers in the Kern, Gershwin et al. vines will be saluted as well as whole decades past, each tribute running a fortnight and with Miss Ryan holding over. She'll be backed by Frans Bentzler Trio, which has been the dancing assist in the room past two years. Layout opens Sept. 6.

Bonaparte is the old Rainbow Room, which preferred entertainment a couple decades back until the management switched shows to its Mayfair Room and went on a femme thrusting kick. When Bonaparte opened, it was intended primarily to duel with the Ambassador East's Pump Room, but big never came up to expectations.

With a show policy, hotel's hope is to pluck off after-theatre trade and the conventions influx from the neighboring Conrad Hilton.

Judy Garland Set For Palladium 1-Nite Stint

London, Aug. 16.

Harold Davison has inked Judy Garland for a one-night stand at the London Palladium on Aug. 28. "An Evening With Judy Garland" will present the thrush-theep for two hours, with no other acts to support her.

Norrie Paramor, who has been looking after the musical arrangements for the two Capitol LP disks that Miss Garland has cut during her London visit, will conduct the 10-piece orch and chair which are being formed for the Sunday night stage show. It's hoped that part of it, at least, will be televised.

Preston Foster Resigns as New Frontier Prexy

Las Vegas, Aug. 16.

Preston Foster, prexy of the New Frontier Hotel, has resigned "because of a dispute over policy." Foster and his longtime friend, Warren (Don) Bayley, board chairman, have been associated here in both the Hacienda and New Frontier hotels for years. Foster, in addition to his executive duties, acted as host at both hotels.

The resignation came hot on the heels of a Government shutdown of the casino operation for several hours last week, when cash was confiscated to cover two Federal liens of $169,000. The Internal Revenue Agents have given the hotel until the end of the month to come up with the rest of the money.

Foster did not state whether or not the financial difficulties of the hotel had anything to do with his resignation. He left town immediately and has been incommunicado ever since.

Foster had been appearing in the pruning of the new "Oriental Holiday" show at the New Frontier. His wife, Sheila, was doing publicity for the hotel.

Roberta Sherwood to Head Dallas Empire's Fall Bow

Dallas, Aug. 16.

The Statler-Hilton Hotel's Empire Room reopens Sept. 15 after a 10-week shutdown for refurbishing. Roberta Sherwood heads the show, her third date in the plush room in its four and one-half year history.

Earl Humphreys, local vocalist and emcee at the 3525 Club here for the past three years, heads the new nine-man band that's set for the Empire Room, reopening for an indefinite run. Empire Room open continuously with top acts since its 1946 opening, is getting a new lighting system, overhead color change, new carpeting and new draperies.

Patti Leeds to Front Bands at Buff Fest

Toronto, Aug. 16.

Patti Leeds will front the Duke Ellington and Gene Krupa orchestras at the Buffalo Jazz Festival at Offerman Stadium the evenings of Aug. 21-22.

This blues singer is packing them into Le Coq d'Or, Toronto posh eatery, for her twice-nightly 30-minute stint, which ends Aug. 20 for her fortnight's engagement. Miss Leeds is daughter of Georgia Vet yesteryear vaude singer-pianist-single.

Dick Haymes' N.Y. Date Costs Him $$ Despite Solid Biz

A nitery oddity that is becoming more frequent is being enacted at the Roundtable, N. Y. Dick Haymes, on a three-weeker, is pulling in virtually capacity business, yet his personal manager, Marty Craft, anticipates losing $10,000 during the engagement of Haymes, coupled with his wife Fran Jeffries.

According to Craft, the date was taken to make a huge comeback splash for Haymes and Miss Jeffries. Craft invested heavily in publicity, hired 11 more musicians than the spot would allow, made new arrangements and hired bandleader Gene Di Novi.

In addition, Craft installed more lights, got his own operator, and has been picking up a heavy number of tabs. He is inviting a local disk jockey nightly to act as emcee and is picking up the check for that party.

Craft, who is also prexy of Warwick Records for which Haymes records, says that the investment thus far looks like it will pay off.

The SRO biz that has been there is a sufficient testimonial to Haymes' value to a room.

A lot of interest has been generated in the trade and with the public and Craft hopes that it will pay off in the upbeat bookings at upgraded prices. It's recalled that Haymes used to get big coin in his heyday. Craft hopes to bring up Haymes' value to a nearby point.

Craft says that he hopes to make up the losses of the Roundtable engagement exclusively through personal appearances. It may reflect itself in Haymes' album-selling potential, but he will have to make a lot more sets than he is now marketing.

It's Craft's first foray into personal management, and it's a strange world to him. The losses he has thus far taken on the deal have surprised him no end. However, he says that it's to be regarded as an investment which he will get back at the very least.

N. Y. engagements are frequently taken at a loss because of the exposure values.

Ink 3 Oater Stars For 1960 N.M. State Fair

Albuquerque, Aug. 16.

Three alfalfa circuit heroes—Robert Horton, Rex Allen and Red Foley—have been signed for appearances at the 1960 New Mexico State Fair, sheduled Sept. 17-25 in Albuquerque.

Inking of the horse opera stars leaves only two more dates of the annual nine-day show left to fill, according to Fair manager Tex Barron.

Horton, featured in weekly "Wagon Train" episodes on NBC, headlined opening day of annual show last season, but this year is booked for final two days (Sept. 24-25) at total take of $6,000. He's only returnee from last year's lineup.

Allen was signed for $7,000 for three days at the show, Sept. 21-23. Foley and entire "Jubilee USA" video gang are sheduled for appearances on Sept. 19-20 for total of $5,500.

Only first two days of fair, Sept. 17 and 18, remain to be filled for show, and Barron hopes to sign another outer star for those dates. Matinee shows, in connection with daily rodeo performances, which debuted last year, have been dropped this time around.

Dean Martin's Bowout at 500 Club Points Up Shortage of Names in A.C.

Atlantic City, Aug. 16.

Cancellation of Dean Martin due into 500 Club here Friday (12) for a 10-day stint because of illness, leaves Paul (Skinny) D'Amato without a name for not only this week, but probably for remainder of season. Big back room of club is shuttered except for special parties.

D'Amato has resolved that he will play no names in back room, which is the 200-seater swank supper club of the 500, unless he knows they will be money makers. He tried a policy two years ago of bringing in names weekends, then went into booking of acts through the week later that season. Last summer he booked talent weekly as usual.

This year he has had his big Vermilion room open on two occasions, once for Frank Sinatra, who played to capacity for nine days including two weekends, and earlier for Louis Prima and Keely Smith, who appeared here for first time but did nowhere near the biz of Sinatra.

Meanwhile, Julie Gibson

Club meanwhile is playing Julie Gibson in her dance of the hashful bride, the Amazing Souloe the Wallace Bros., Jack Curtis and emcee Joey Stevens in its smaller front room. All have been on bill since season started. Policy is no cover charge.

This is the first time once excepted since D'Amato started operating club more than dozen years ago, that its Vermilion room has not played all season with top names including Sinatra, Sammy Davis Jr., Vic Damone, Joe E. Lewis, Milton Berle, Andrews Sisters and Jack E. Leonard. All were in last year for week's stay or longer.

Excepting Steel Pier, incidentally still operating one of the few vaude houses in the country, no spots here have the cash to try to bring in the bigger names. Herb Paloffo tried to break into big name circle with Pearl Bailey early last year at his Colton Club but rued the day, and hasn't done anything since.

Steel Pier's Slate

Pier's names coming in include Pat Boone, George De Witt, once a 500 Club regular and an Atlantic City native, Betty Johnson and Fibian over the Labor Day weekend. Pier also is bringing in such top bands as Sammy Kaye, Sam Donahue and Ralph Marterie.

Other local attractions include

(Continued on page 51)

1st All-Magic Show in 20 Years to Bow on B'way

When Milbourne Christopher's "Wonder Company of Mystery Workers" opens Sept. 26 as a $4.60 presentation at the Maidman Theatre, N.Y., it will be the first all-magic show on Broadway in 20 years, since the late Dante's "Sim-Sala-Bim" which played the Morosco. Christopher will precede his preem with an Ed Sullivan tv-er.

Yet magico, who is president of the Society of Magicians, will introduce the "poltergeist" (German for "noisy ghost cabinet," stirring a woman-in-three (not two) metamorphosis, plus etc.

Christopher masterminded the first magico spectacular for NBC-TV in 1957, a 90-minute show which brought top trickesters from six countries to the U.S. video audiences.

Quebec Province Niteries Hurt By Midnight Curfew

Montreal and Quebec niteries are facing a bleak season unless the midnight curfew, currently in effect, is repealed by the Quebec provincial legislature. According to N. Y. talent agencies, the spots in that province are facing a lot of difficulty since the statute is rigidly enforced in that area. There have been some suspensions of licenses on that score. The Montreal cafemen live under that threat constantly, although enforcement hasn't been as stringent in that city.

For that reason, nitery owners in both Montreal and Quebec have been stalling on making longterm commitments in talent buying, until there is some indication of what the official attitude will be. Percenters from the major agencies have made several trips to these cities with order pads in hand, but the returns, thus far, have been extremely slim.

A blackout of Montreal niteries would be a severe blow to talent. The hotels and cafes there buy top names, when available, generally from the U. S., and this area has also served as break-in area for French acts coming to the U. S.

Montreal, at one time the most important nitery stop coming after New York, Las Vegas and Chicago, has declined in the number of cafes for some years, since a dispute between the American Guild of Variety Artists and the American Federation of Musicians. The latter union battled to force AGVA to retract its position that AFM members must take out AGVA cards if they wanted to perform in fields other than instrumental. In forbidding musicians to work for performers, many cafes blacked out shows, and the city never completely recovered from that entertainment stoppage.

Meeker Exits Tex. Fair To Manage Cary Plaza

Dallas, Aug. 16.

Charles R. Meeker Jr., v.p. and assistant general manager of the State Fair of Texas and for 15 years head of State Fair Musicals, is resigning to become manager of the Cary Plaza, the $10,000,000 project currently under construction here. He takes over the new post on Jan. 1, 1961.

Meeker will continue to devote his talents to the musicals and State Fair attractions through the rest of the year.

Bolger's Flamingo Date

Las Vegas, Aug. 16.

The Flamingo Hotel here has signed Ray Bolger for a four-week stand starting in March of next year. Bolger has played most of his Vegas dates previously at the Sahara.

Also signed by the Flamingo is Vic Damone who goes in for a four-weeker in May of '61.

R 'n' R Show Backed By Atlanta Radio Station, Pulls 8G in Theatre Date

Atlanta, Aug. 16.

A rock 'n' roll show, featuring Brenda Lee, Georgia teenager who got her start via appearances on Atlanta radio and television stations, played to nearly 4,500 customers at the Tower Theatre Sunday (7) and racked up a gross of close to $8,000.

Show was sponsored by radio station WAKE, with five of their announcers taking turns as emcees. Some $4,400 worth of tickets were sold in advance at $1 to $2.50.

Prior to Atlanta date, troupe had appeared in Rome, Savannah and Augusta, Ga., cashing in big on Miss Lee's home state pull.

Other performers on bill included Casuals (6), singing and dancing group who backed up Miss Lee, singer Bob Beckham and warbling guitarist Dorsey Burnett. Hollywood Argyles (5) provided their own accompaniment and, of course, scored with their big number, "Alley-Oop." Everybody except diminutive Miss Lee was wired electronically and the din was terrific.

Show is shepherded by Oscar Davis, who has been bringing various attractions to Atlanta for some 25 years. Traveling in six automobiles, unit covered 1,100 miles in jump from here to Lubbock, Tex., to play a repeat date in 3,000-seat coliseum, where they grossed $8,000 in a previous appearance.

There are 22 people in company and their show runs 90 minutes. They went their separate ways after winding up tour at Shreveport Sunday (14).

FRAN and DICK are BUSTING

ROBERT W. DANA
New York "World Telegram"

"Dick Haymes and his wife Fran Jeffries in a twin bill of song that rewarded the hearts of the jam-packed audience.

"The slim, willowy, vivacious Fran, of Greek-French parentage, had the crowd eating out of her expressive hands even before she reached her second number, 'Tea In Mo Tonight.'

"The girl went it alone with a program of songs and showmanship that not only point up her seductive feminine virtues but reveal slick timing and stylish showmanship."

ED SULLIVAN
New York "Daily News"

"Add Clicks: Dick Haymes and Fran Jeffries at the Roundtable."

VARIETY

Roundtable, N. Y.

Dick Haymes, Fran Jeffries, Gene Di Novi Orch (14), Harry Sheppard Edison Orch (4); $4 $3 minimum.

"The prem of Dick Haymes and his wife Fran Jeffries at the Roundtable provided one of the most exciting openings in many a summer. Topman at Warwick Records cast the show and audience as well. He gave Haymes and wife the backing of a 14-piece orchestra conducted by Gene Di Novi and a batch of celebrities to cheer him on. Even if Craft indulged in a bit of overproduction of show values and audience participation, it helped launch Haymes impressively enough to recall the days when his earnings were above $25,000 weekly in films, nitteries and theatres.

"Haymes and Miss Jeffries work individually and combine only for a brief period at the end. Haymes, in the headline spot, closes naturally. Vocally, he's not far removed from the days when he roamed out of the ranks of band singers from Harry James' crew, an era, incidentally, of singing greats where Sinatra and Como broke loose from the bandstands to go in business for themselves. His pipes retain a lot of vigor and his knowhow in projection is highly evident.

"Haymes is a singer of great potency and charm, and he's a worthwhile veteran from an era of top singing.

"Incidentally, his bow at the Roundtable was reminiscent of his bow at the now defunct La Martinique. He seemed to generate the same kind of excitement.

"Miss Jeffries a looker with a style and message and seemed to be seeking an opportunity to break loose.

"What is evident frequently is an easy grace in manner and a voice of considerable interest."

Jose.

Dear Mr. and Mrs. New York:

We want to thank you for proving that it is possible to be a smash hit in a nite-club during the month of August.

We want to express our appreciation that you ignored the humidity and heat to stand in line waiting your turn to see us at the Roundtable.

We want to thank the members of the press for their warm reception; the disc jockeys who have paid such wonderful compliments to our Warwick Albums: "Fran Can Really Hang You Up The Most" and "Richard The Lionhearted."

And, of course, we have a special vote of thanks to the only man, Morty Craft, who had faith in us and backed it up with his talent, time, sweat and cash.

Thanks to the nite-club bookers, TV producers, and motion picture companies who have been calling to ask, "When are you available?"

Sincerely,

Fran and Dick

FRANK QUINN
New York "Mirror"

Haymeses Enliven Roundtable

"Mr. and Mrs. Dick Haymes have taken over the Roundtable and it is pleasant entertainment they offer to capacity throngs. They solo and duet in an act that is musically smart and tuneful.

"There is an augmented orchestra of 14 pieces which crowds the stand. Gene Di Novi is the popular conductor who has added the Riddles and a cello to the usual components for solid background.

"The lightly dark and a pink spot picks up a fourteen doll with shiny hair piled atop her head. Fran Jeffries is the name of this gal in a gown cut to feature her alluring figure.

"Teach Me to Love" is the song she chants to catch the attention of diners. Her delivery is provocative.

"Hubby takes his turn in a boat tux with a ruffled shirt front. Dick still has some of that banish quality and the tuney is much the same that lifted him from his Harry James band to record and screen prominence.

"Blue Champagne and There Is No You are some of his earlier tunes that he reprises. He has a clever medley which salutes Tin Pan Alley in specially arranged lyrics which weave in standards and nostalgic melodies.

"Haymes has a good sense of rhythm and a caressing baffled style. 'Little White Lies,' 'The More I See You' and 'Anything Goes' are examples of his best vocalizing.

"Patrons yell for duets and Fran and Dick promptly as though his 'Here's to My Lady' and her 'He's My Guy' were not rehearsed. They blend voices nearly."

LOUIS SOBOL
New York "Journal-American"

"Dick Haymes, currently at the Roundtable, remains one of the vocalizers with zest and vigor in his pipes."

DOUGLAS WATT
New York "Daily News"

"I don't know just how it happened, but the other night they stuck a singer named Dick Haymes out in the center of the floor at a place called the Roundtable and, suddenly, the years began dropping away until there stood before us the engaging youth from 'State Fair' and the big bands."

MARTIN BURDEN
New York "Post"

"The entertaining Dick Haymes-Fran Jeffries act giving the Roundtable its biggest business in months. It should plan a return engagement and soon."

OUT ALL OVER *in August?*

DICK HAYMES

FRAN JEFFRIES

Currently

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New York

"Thank you for BREAKING ALL RECORDS!"
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Publicity ED JAFFE, SAM GUTWORTH

Vaude, Cafe Dates

New York

Trude Adams signed for the Joe E. Lewis show at the Copacabana Sept. 8 . . . **Gloria De Haven** to do a week on U. S. military bases in France and Germany . . . **Betty Madrigal** inked for a stand at El San Juan, Puerto Rico, Sept. 28 . . . **Sophie Tucker** goes into the Concord Theatre, Oct. Dec. 5 . . . **Dolores Kellar's** engagement to Frank Valdez of Governor Arizona Corp. will be in Rio de Janeiro Saturday (20) . . . **Celeste Holm** switched to General Artists Corp. . . . **Page Cavanaugh Trio** booked for the Cabaret starting Sept. 7. Opening at Club Concord up one day as she has to rehearse with other performers in New York, namely **Joe E. Lewis** at the Copa and **Shelley Berman** at the River Angel.

Hollywood

Nat (King) Cole's Hollywood Bowl Night Friday (19) will mark his sixth annual appearance there . . . **Pete Fountain** opens his new nitery in New Orleans Nov. 12 . . . **Duane Eddy** opens a week at the Steel Pier, Atlantic City, Sept. 1 . . . **Johnny Mathis** opens at the Lagoon Palm Gardens Ballroom in Salt Lake City, Aug. 19 for two days . . . Songstress **Cathi Hayes** holds court at Dino's Lodge two weeks . . . **Sammy Davis Jr.** opens a one-day stand at the Cal-Neva today (Wed.) . . . **Bud & Travis** opens at the Ash Grove for a four-week engagement beginning Aug. 24 . . . **Milton Berle** opens a two-week at Beverly Hills Club, Cincinnati, Aug. 23 . . . **Rowan & Martin** open at the Queen Elizabeth Hotel, Montreal, for three weeks, starting Aug. 27.

Chicago

Vivian Duncan, on hiatus at Marciano's Chateau in suburban Lisle, signed with Associated Booking. She's down for the Chi Music Festival Aug. 23, and goes to London in the fall . . . Singer **Tommy Cooper** to the Chase St. Louis Sept. 8 for two . . . **Kay Martin and Bodyguards** go into Eddy's, Kansas City, Sept. 30, and play the Casa Grande, Kokomo, Ind., Dec. 12.

Dorothy Dandridge works the Radisson Hotel, Minneapolis, Sept. 8 for two weeks. Same spot booked **Vaughan Monroe** to start Sept. 22, with **Pat Windsor** opening Oct. 12 . . . **Guy Marks** set for Freddie's Magic, Feb. 2-11 . . . **Frank D'Rone** to Bachelle Embers, Indianapolis, Dec. 13.

Chesterfield Club has gone back to stage policy with **Rex Abbott** and **Sammy Sandler** on final bill . . . **Ray Hastings** and **Ann Richards** set for the Tidelands, Houston, Dec. 31 for two . . . Playboy Club here has **Mae Barnes** back in its literary room . . . **Bobby Short** is booked for Sept. 27 . . . **Diana Trask** down for Eddy's, Kansas, starting Dec. 9 with **Anita Bryant** inked to open Feb. 17 . . . Vagabonds play Angelo's, Omaha, Nov. 4-13.

Reno

Sammy Davis Jr. in for debut at Cal-Neva, Tahoe . . . **Gaylords** signed for six-weeker at Riverside, with tieoff on Sept. 30 . . . **Frank Moore Four** to Wagon Wheel, Tahoe, Sept. 13 . . . **Gary Crosby** set for local debut at Mapes, starting two-weeker on Sept. 1 . . . **Shirley Harmer** in repeat date at Riverside . . . **Buddy Reed** holding down longterm at same spot . . . **Freddy Morgan** joined lineup at Harolds Club.

Dean Martin set for Aug. 25-Sept. 4 date at Cal-Neva, Tahoe . . . Lili St. Cyr in at Mapes for four frames . . . **Dick Shawn** co-billed with the stripper for the first two. **Gary Crosby** for the last two . . . **Lancers** inked for repeat at Tahoe Harrah's. Month date begins Oct. 14 . . . **Sammy Davis Jr.** signed for two weeks at Mapes Sky Room, Sept. 15 . . . **Don Cornell** heading tripe bill at Harolds . . . **Happy Jesters** to Holiday on Sept. 29 for one month date . . . **Jack Benny** opening Aug. 22 for 17 days . . . Bier **Buddy LaPata** doing afternoon show daily at Harolds Club Fun Room . . . **Buddy Reed** concludes longterm date at the Riverside on Sept. 5, then to Gotham for vacash before opening in Long Beach . . . **Benny Goodman** booked for November date at Tahoe Harrah's.

London

George Braund, the "biggest" thing in magic, has had his current Quaglino's and Allegro engagement extended by a week . . . The **Janos Boys** have lined up an eight weeks' cabaret season in Germany, as of Sept. 26 . . . Jazz singer **Ernestine Anderson** opened a month's stand at the Society on Monday (15), following a week's cabaret stint at Manchester . . . **Shelley Moore** is the thrush at the Satire Club this week . . . **Louise Winslow**, the U.S. magician, is at Murray's Cabaret Club . . . "Rhapsody In Rhythm" holds over at the Club Panama.

Dallas

The "Century's Ahead" revue at the Hotel Adolphus will be held over for the full 10 weeks playing through Sept. 7. The Adolphus will revert to its name policy Sept. 8 with **Dorothy Shay & Her Counts** . . . Comic **Dave Gardner** signed for a one-nighter at the State Fair Coliseum, Sept. 10 with **Jim Lowe**, disk jockey at WRR, promoting . . . **Rex Allen** will do three performances at the Quarter Horse shows during the 1960 State Fair of Texas appearing with his horse, KoKo, Oct. 14-16. **Arthur Godfrey** has been set for the Series I horse shows, Oct. 7-9 . . . **Clay Martin** has opened the Roaring 20's Room at the Gay 90's here. The room is a replica of the speakeasy type bistro and will feature a jazz band combo and the rink-tink piano stylings of **Pat Ray**.

Houston

Singer **Mel Torme** with pianist **Bill Knight** and his combo have opened at the new Brass Rink Club located in the Carousel Motor Hotel at Galleria. Torme will be at the private club through Aug. 20 . . . **The Jaye Bros.** extended at the Tidelands closing on Aug. 13. **The Hi-Lads** open an engagement at the spot on Aug. 16 to be followed by **Al Hurt** band from New Orleans opening on Aug. 22. **Earl Grant** is scheduled for a return engagement at the Tidelands on Aug. 31 . . . **Mark Monte** quartet at the International Club at the Shamrock Hilton while the Continental Room has been shuttered for the summer. **Tom Tom** opens a two-week stand at the Cork Club tomorrow (Thurs.) with **Mel Arvin's** band.

Ringling Show

Continued from page 47

and bandmaster Izzy Cervone. Ringmaster Trevor Rule and son Jack Cervone respectively are replacing the latter two.

Rule opens with the show's eight tigers and one lion, and a clown gag plus Pat Kirby and Evelyn Fritsch in aerial number fill in as the cage is torn down. Ibarra Bros. on aerial bars, Hugo Schmidt's 20 elephants and clowns follow.

Equestrian Display Scores

A strong equestrian display is next, with Gana Lipowska and Liberty horses surrounded by riders from the Stephenson family in the end rings. Popeye clown gag gets matters set for "Monkeyland Melange" aerial production featuring Galla Shawn on the trapeze. More clowns then the flashy wire-walking event that has Stey Santos and Domi all doing forward somersaults foot to foot, simultaneously.

Clowns' clever "Westward Whoa" epic proceeds the superb Stephenson's dogs, which are now given single centre-ring attention. Another clown walkaround. Gerard Saules on the traps and the "Fairyland Fantasy" spec wind up the first half.

Two Concello flying acts dubbed the Comets and Rockets inaugurate the second half. Clowns work as the acts go down, then an unusual perch-juggling-unicycle display that has five acts on in the three rings appears, with the Del Morals perch occupying the centre spotlight.

Forst's Illusion Act

Another clown gag is followed by Perry Forst and his sensational illusion act which is deserving of more billing. More clowns, the "Folkland Fair" dressage production featuring Charles Moroski's horses, and the clown's "Slender Stella" chuckler set up the pies for Klauser's Bears, starring beautiful Gerta as Goldilocks. This is an opening-act display in the Garden but strong enough to warrant its present position.

Otto Griebling and Freddie Freeman do their familiar boxing bit, then Kasten's Animals take over the arena. Smallness of some of the animals (i.e., fox, geese, cats and mice) make this much better indoors, where and is closer.

Last clown go-round precedes the St. Leons on teeterboard, with a couple of makeshift aero acts in the end rings. Unus and his one-finger stand is moved back to next-to-closing and drew the top hand at all five performances. Closing "Orchids and Ice" production is capped by a single cannon act by Hugo Zacchini.

Circus staff remains unchanged, with the keys being Concello general manager Harold (Tuffy) Genders, manager Lloyd Morgan, treasurer Rudy Bundy and director of performance Robert Dover.

Bundy reported here that the Circus "hasn't been in such good shape financially since I joined in 1949." Judging by Omaha's response, the Ringling name still commands its share of attention.

Warn of Middle East Sharpies

Continued from page 46

contract, or the girls will be expected to make "consummation."

You may wonder "Why the accent on this consummation?" The reason is since the woman is married, in the Arab countries, she stays home, and hardly ever goes out with her husband. This makes your audience, except for Saturday nights when a few men take out their wives, all male, and naturally they want women to sit and talk to them, and drink with them. So, "consummation."

That is one thing. Another is most contracts have a clause—even some in Europe have this—which says the act can be cancelled within three days after the opening "if found unsatisfactory." In Europe, I never cross it out because it is unnecessary. The agents, and most of the owners too, know the act, and there is no question of cancellation. In the Middle Eastern countries, as I said, all depends on whim, and in their whimsical way they may take a sudden dislike to your number within three days, or they may decide you are too expensive, or their horoscope may indicate that you should close immediately, or anything, and if you haven't crossed out that clause you are finished, and you have no recourse.

Another thing, most contracts European ones as well, have a clause which says that the act must notify the club, in writing, either 15 or 30 days before the opening, and at that time must send pictures, newspaper cuts (called clichés), publicity. In Europe, also at this time, you generally send a request to the place to find you either a hotel or a pension of the type you require. If you do not do this, and this goes for Europe too, you may arrive and find that you are not on the show.

Many times the contracts are given out months in advance—say you have a contract for December in May—if they don't hear from you in November—they don't know where you are, how to get in touch with you, or whether you are going to show up. So they book another act.

Incidentally, when you send the pictures, etc., send them registered so that you have proof that they were received.

Spell It Out In English

And always, always have your contract translated into English, every clause of it, so that you know what you are signing. Ignorance is no excuse in any country.

In Turkey, when we were there, and I imagine it would be the same now, they had a special rule which made it a little difficult for the artists. When you closed you had to get one paper which said that the club had no further contract with you, and released you from any obligation, and the other was for the rambo, or official exchange, which said that all taxes had been paid (the contracts are tax-free to the artist but the owners have to pay the tax) and this enabled you to buy your fares in Turkish currency. You must be sure to get both these papers.

Lost In The Bosporus

We know acts who had been in Turkey for over a year. They had had other offers but they couldn't leave because the boss wouldn't give them a release. We spoke to the American consul about this, and he told us that, in the event this happened to us, it might take time but they would get us out, which is good to know.

If you talk, you must have your act translated, since in a good many places the second language is not English but French. Don trade, you never know if there are going to be Italians, Germans or Americans in your audience so be prepared; have your translations ready.

Arabs Versus Israel

Now we come to another situation—Israel. There is work there, and of course most people would like to go there. However, to an Arab, anyone coming from Israel is a spy. They are anti-Israeli, and this manifests itself in extraordinary ways. If you buy the European edition of the N.Y. Herald Tribune, and the Israeli Prime Minister has made a statement, you are just as apt to find the whole article cut out of the paper. You can send mail from some countries to Israel, but not from others in the Middle East.

So if you really want to play there, the best thing is to either set up your bookings while you are—Don Scope, Janet Grey's husband—Ed. worked in a mixture of English and French in some countries with a few key words in Turkish, Arabic or Farsi (Persian). Since all these countries do a strong tourist in Europe, or while you are in Turkey or some place where you can get your mail sent out, and then work there after working in the Arab countries. Once you have worked there, you cannot go into an Arab country, and why jeopardize months of bookings, for just one month in Israel? If you have been thinking of taking the visa out of your passport, and then going to an Arab country, forget it. Their police are very efficient, and it will not work.

I think this covers about every problem except, as I said, for your individual agent and owner problems, which can be considerable.

Ex-Deejay's Razzle-Dazzle Pays Off For Ailing $4 Mil. Mass. Fun Park

By GAY LIVINGSTON

Boston, Aug. 16

How an ex-disk jock and former film exploiter jumped into a failing fun park operation and through use of tv, radio and newspaper media and accent on showmanship made it a winner, is the story of Norm Prescott, who tended platters for 12 years on WHDH, WORL, Boston, WNEW, New York, and WBZ, Boston.

Prescott, who cut his promotion teeth in films with Joe Levine, Embassy Pictures Corp. on "Hercules" and "Hercules Unchained," where he was a veep, segued into Pleasure Island, the $4,000,000 fun park in Wakefield, Mass., 14-miles north of Boston, which went bust last year, as kingpresident in charge of exploitation.

Drawing on his experiences in 12 years of radio, tv and films, he set up a show biz approach, mapping out a campaign for the 70-acre experiment in the new type of outdoor funspots, which placed emphasis on show biz, showmanship and tv personalities.

"We didn't have a Mickey Mouse, a Davy Crockett, a Donald Duck, such as Disneyland has, to sell Pleasure Island," he said. "We created our own 'Disneyland type' of selling force in the permanent characters and voices of the biggest independent names in tv.

"We wrote special commercials which were recorded by Popeye, Howdy Doody, Clarabel the Clown, Felix the Cat, and The Three Stooges. They become our radio, tv and newspaper salesmen."

2 Kinds of Parks

Prescott said that after he toured similar type parks in the U. S.—Palisades, Disneyland, Magic Mountain, Pacific Ocean Park—he determined that there are essentially two kinds of parks, "the 'kiddieland' with a few ideas on Disney—mama and papa operations, while the other extreme is the multimillion dollar park investment, which in most cases has been built at tremendous expense, that is as impossible to make a net."

"Today," he says, "it's obvious that Coney Island and common types of fun operations are on the way out—the whole mode of family living and entertainment has been upgraded." This is illustrated, he says, by the new shopping centers, outdoor living and suburban life. He also points out that the amusement park biz now has to look to many acres of beautifully landscaped scenes, unusual settings, unusual rides, "almost like a Technicolor film."

Prescott, who flys to Brussels Sept. 9 to supervise production of a full-length color, CinemaScope animated film plus tv pilot, to be released in the U.S. for Easter playdates, says use of the tv cartoon characters created the image of fun for the whole family with prestige names explaining the entire Pleasure Island story.

What Prescott did was to set up an entirely new, and unheard of in the fun park industry, price policy. "Own Pleasure Island for a Day—Pay One Price—All Rides Free All Day Long." The price pegged at $2 for grownups and $1.50 for moppets, was right, and the fun park, which opened on June 18, immediately jumped ahead of the previous year in gate receipts.

Unique Admish Policy

"We decided on the unusual price policy after analyzing all the parks where customers either pay admission and pay for rides also, or pay no admission and pay for rides. We then decided to do something never before attempted in the area, the 'pay admission only' approach, so that when the customer bought a ticket for Pleasure Island, he owned an Island for a day. This has become the biggest entertainment value in the east."

Last year, the park spent $262,000 in advertising and promotion, and went into bankruptcy with a policy of admission price and payment for all rides inside. This year, under the new management, a budget of a mere $50,000 was set, and in the first eight weeks of operation the park was 35% ahead of last year in attendance.

In the park's last year operation, total attendance was 330,000. This year, the park chalked up 170,000 paid admissions in the first eight weeks. Weekday attendance is up 400% over last year, the park's first year. On Aug. 5, Thursday, the park chalked up a record 2,000 for a weekday, as against 1,200 last year on the same date.

Prescott's Greenlight

When three Boston businessmen took over the tangled affairs of Pleasure Island and opened the insolvent $4,000,000 fun centre, they gave Prescott carte blanche to put his showmanship program into effect. Robert C. Linnell, real estate developer; Walter A. Smith, oil company executive; and Herbert C. Lee, show executive, took over the park's $525,000 first mortgage from the Merchants National Bank, and paid 20c on a dollar on some $300,000 owed the park's creditors.

The group is also paying an unspecified amount on the park's second mortgage of $600,000 until recently held by New York businessman Harold Korda. The three new owners have substantial stock interest in Pleasure Island and Linnell and Lee are directors of International Recreation Corporation, Inc., that built Freedomland in New York.

Operating the Pleasure Island park this season are Prescott and Smith, former Esso district manager in Vermont and western Massachusetts. Linnell is exec v.p. of Cabot, Cabot & Forbes. Lee is v.p. and director of Shoe Corp. of America.

One of the first steps the new owners took was to trim the 272 park attendants to 76, knifing the overhead by 60%. With the new price policy going, Prescott said, "we began a physical overhaul of the park, instituting a new picnic area, parent's rest area, changing the names of the rides to 'shows' for example, 'Chisholm Trail Show,' 'Wreck of the Hesperus Show,' building a new 8,000-seat Show Bowl, with stage, painting and brightening up the park with specific well defined areas. 'Engine City,' 'Horseless Carriage Land,' 'Magic Land,' 'Baby Animal Land.'"

Gives Talent Credit

Prescott gives plenty of credit to personalities, carefully selected to give the park impact and proper public image. The park opened with The Three Stooges for the first week, Howdy Doody Roadshow, Pals, Clarabel and Chief Featherman followed, then Popeye, Harry Foster, Welch Cuneo's Wild Animal Fantasy, Gene Jones' Community Auditions, Prince Hara Magic Show, Huckleberry Hound, and upcoming Bozo the Clown.

In addition, Prescott has booked George Wein's Jazz Festival into the park for night performances, Aug. 26-27 in what looks like a test of jazz festivals. The jazz fest is the Boston one, which was held last year at Fenway Park. This is the start of night attractions, which with the expansion of the park's new dimensions, will include strawhat musicals, legit shows, concerts.

One of the innovations planned for next season is the installation of a bathing beach and a wave making machine which will create ocean-type breakers 10-ft. high. An "Outer Space Land" is also contemplated, which will include new rides and spectacles having to do with man's conquest of space.

D.C. Casino Royal Now A Weekend Terpery In 'Summer Experiment'

Washington, Aug. 16

Casino Royal, a Washington club where most names in the business have entertained during the last two decades, shut down last week as a nitery to become a weekend dance hall. Owner Louis Zeiger explained that it was only a temporary change. He will reopen the place as a supper club in mid-September, he said.

In the interim, it is being used for Friday and Saturday night dances at $1.75 per person admission. Zeiger is serving food and drinks and has hired Tris Hamer's 15-piece orchestra. It is closed for the remainder of the week.

Zeiger gave no reason for the change, except that it is a "summer experiment." He has been in ill health in recent months but is recovering.

The New Lotus Club, one block away, came under new ownership a year ago, involving new financial resources. This has resulted in stiff competition between the two clubs for talent and customers.

Last Spring, the Old New Orleans, mid-town nitery for years, shuttered. Owner Nick Gaston said he was putting it on the block, but the sale has not yet been completed.

Dean Martin

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the Harris Ice Capades which blew out Labor Day as the Miss America Pageant gets underway for a week at Convention Hall.

Another money maker which has been a fixture during season on the uptown boardwalk in the old Globe is the only burlesque in the state. It puts on two shows nightly and does capacity biz weekends and most nights with as many femmes as men in the audience. Globe holds something of a record for it has played summer burlesque with little police interference. Moreover, the resort has no censor since the early 1930s.

Getting strong in the nitery field is Larry Steele with Arthur Lee Simpkins topping the "Smart Affairs of 1961" at Club Harlem, Duke Hazlett and the Nervo-Lords at Irv "Kokie" Kolke's new Le Bistro supper club in midtown, Charlie Gracie in Ricky's Hialeah and Al Martino in the Black Orchid on the downtown boardwalk.

Hotels continue their policy of summer shows with week end specials in their grills, while hundreds of smaller holders of liquor licenses seek to lure the summer crowds with duos or singles.

Tele Gabfest Clicks Sparks Vaude Format for Alan Gale's Copa City

The gabfest style of entertainment, which has worked out successfully in video, particularly on the Jack Paar Show, will be tried out in vaude form this year. Comedian Alan Gale, who has taken over Copa City, Miami Beach, which will convert to theatre style entertainment, will attempt to adapt talk sessions to theatrical fare this year.

Gale is now in the process of signing such names as Herbert Marshall, Arthur Treacher, Basil Rathbone and Don Ameche, among others for these vis-a-vis chats. In addition, Gale is getting other performers to work in sketches, and will part singers and other variety acts. Also, several writers are being hired to work on the skits. Inked so far are Fred Marshall and Gary Freeman, with a third to be retained. Berger, Rom & Steinman, Gale's personal managers, are casting the show. Under present plans, bills will change weekly.

Gale feels that with the six-act vaude bill being virtually defunct, the intimate formats, having made good in a big way in video, may be a suitable replacement. It's not far removed from his own style show which he presented in theatres and cafes. Gale frequently talked for more than an hour as an introduction to the first act. His cafe shows sometimes lasted for three hours. In those sessions, he headed a unit and the other acts gave him a respite during which time service was permitted. For that reason, he did only one show per night in niteries, except on weekends.

The Copa City is a nitery seating about 900. With tables removed, it is expected to seat around 2,000. Opening date under Gale auspices is Dec. 21.

Allen & Rossi Set For First London Dates

Marty Allen & Steve Rossi have been signed for the Pigalle, London, starting Sept. 5 on the bill with Shirley Ramsay. It's the comedy team's first assignment abroad. They will also do two television shows.

Team will return in time for their date at the Sands Hotel, Las Vegas, Oct. 12 on layout with Lena Horne.

Dept. Store Chain Buys Albuquerque Ice Arena For Undisclosed Price

Albuquerque, Aug. 16

The 3,000-seat Ice Arena, site of many vaude shows and dances in the past in Albuquerque, has been peddled to an unnamed department store chain by owner Gus Brushas.

Brushas refused to identify the new owner or sale price, but did reveal the arena would no longer be used as a show house.

Prior to the building of the 6,000-seat city-owned Civic Auditorium and the 11,000-seat Tingley Coliseum on State Fairgrounds (both in 1957), Ice Arena was site of most major big name bookings in city. But in recent years it's been used mostly for ice skating instruction and similar bookings. Auditorium and Coliseum now get most name acts and shows.

At some time that the Ice was announced as being sold, sports promoter Frank Crosby revealed he plans to build a $325,000 "Ice Palace" with seating capacity of 6,000. He said he plans a 75 by 200 foot ice floor slightly larger than the Ice Arena's.

Kingston Trio's $12,600

Saratoga, N. Y., Aug. 16

Ted Bonk hit a $12,600 jackpot last week with the Kingston Trio at $2.50 to $3.50 top in Convention Hall, Saratoga. Paid attendance, chiefly in the $2.50 section, was 3,600.

Mail orders were received from points as distant as Montreal, Buffalo and Boston, Bonk said. It was his most successful concert promotion in the Capital District.

S. F. BEATNIK SPOT BURNS

San Francisco, Aug. 16

A two-alarm fire severely damaged The Cellar, beatnik area Frisco jazz club, last week.

Firemen estimated damage at $15,000. No one was hurt.

See Tourism as Hawaii's Top Biz Within Decade

Honolulu, Aug. 16

Tourism will become Hawaii's top "industry" within the decade, according to Chinn, the financier and president of the Hawaii Visitors Bureau.

He says that by 1970 Hawaii will be welcoming tourists at the rate of a million a year, pouring $420,000,000 into the annual income of the 50th State. That figure will be substantially ahead of both sugar and pineapple revenues, traditional one-two income grosses.

Tourist industry already employs an estimated 20,000 persons.

Hawaii like Alaska draws the bulk of its tourists from the three Pacific Coast states but volume of midwest travel to Hawaii has grown substantially in the past year. This "let's go see what an island looks like" biz has been sparked by jet travel.

Waldorf-Astoria, N. Y.

Tom O'Horgan, Tuliangiers (3), Billy Hart orch $2.50 minimum.

The Waldorf's Peacock Alley showed signs of life in a seasonal. It shows on concept and execution. Essentially an informal dining-dancing room with decorations as the prime lure, the addition of Tom O'Horgan and the three former Vaudeville vets gave it a theme but poor in booking.

O'Horgan is out of the manner he set in motion when the lavishly commented Peacock Alley. He's essentially an animator, performer and to quote Joe Frisco's hungry Lord Low, New York's Village Idiot. He can improvise and hold attention with his unmatched precision and timing. The larger Alley isn't for him or his burgeoning talents or without special item arrangements.

The Tuliangiers holding the comedy the room's music in a special. It and the veteran Hal Hart holds down the prime dance spot. It's a harmony singing bunch of men, essentially jazzed. The Waldorf's Empire Room reopens Sept. 13 with Rosemary Clooney.

Still one of the best table-to-dance exhibs is Dr. Sydney Ross, lower mainer and longtime fixture at the Waldorf's Peacock Alley and a fave with the regulars. *Abel.*

Sahara, Las Vegas

Las Vegas, Aug. 9

Tessie Brewer, Dave Barry, Desert Rose, Mary Lou Dancers & Showgirls (18), Louis Hart Orch (17), produced by Max Faley, $4 minimum.

Tessie Brewer, one of Stan Irwin's stars in his stable of Sahara talents, is back looking fresh as ever, flashing her disarming charm on some old and new songs with her distinct delivery. She tosses in some okay tripping, and is smoothly backed by the Terry Tones, four sexy and dance men, making the act add up to a pleasant romp.

The songstress makes her entrance, changes while weaving in and out of such numbers as "Hello Mr. Time," "I Sing My Songs Chicago Style," "Second Hand Rose," "Wanin' For The Moon I Live," "Daughter of Rosie O'Grady," and a medley of lesser known Irving Berlin songs. Herb Buchanan expertly guides the Louis Hart work through the self-standing Jerry Fielding arrangements.

Dave Barry, always a fave here, returns for this one with some new gags to supplement his classic routine. Barry, a major league standup comedian, got his loudest yucks opening night from baseballs with Bowman throughout with his homer-like problems.

Holdover Mary Lou Landis, brother-sister number features the impressive vocals of Stewart Rose and the 14 Mad American Girls in The World. Show is set for four weeks. *Dale.*

Freddie's, Mpls.

Minneapolis, Aug. 13

Hildegarde (2), Candido, Herb Pilhofer orch (5), $2-$2.50 cover.

Hildegarde, back for her annual visit, is sporting fresh glittering material that lifts her act to further entertainment eminence. Now promises happy nights for local cafe society as well as for Freddie's plush supper club where she's in for a fortnight.

It marks the first time that the ever "incomparable" chanteuse has appeared here other than at one of the swank hotels or at the Auditorium where she played with her touring show. And this intimate and tony room seems just as perfect a setting for her performance.

Show caught found the performer at her best which, of course is mighty good. If anything, this new act hits a Hildegarde high in bringing out her sparkle, effervescence, breeziness and geniality. She improves as to better voice than ever and her more pretentious pianistics attain a superior degree of artistry.

If the act didn't take on the aspects of a party with her as the host it wouldn't be a Hildegarde session. Per usual she makes the rounds of the ringsiders with her poise in accustomed fashion, exchanges verbal bon mots with them, serves sips of champagne, invites sing alongs and spreads good cheer and chuckles along with charm and buoyancy.

Her numbers mostly original and different from hitherto add up to her strongest routine. Whether in English, Italian, French or German. Her own pianist-arranger, man all songs are extremely listenable. She parades two stunning gowns, instead of the usual one, making a quick change during the George Lancy and Herb Pilhofer's top-drawer orchestra back her flawlessly.

As if Hildegarde's 60 minutes didn't provide a full measure of enjoyable entertainment, show also has Candido. In his bongo-songs turn, he's a superb performer whose wizardry on the drums earns.

A packed room greeted the chanteuse at the second night's dinner show. Hildegarde continues through Aug. 29 and Candido, the first performer ever to be held over at this room since through Aug. 13. Red Nichols and his "Pennies" arrive Aug. 22. *Zoro.*

Mister Kelly's, Chi.

Chicago, Aug. 11

Mort Sahl, Ann Richards, Marty Rubenstein Trio, $2.50 cover.

Mort Sahl invariably queues 'em in the street here. But coming in aftermath of convention clambake and mag profiling, with promise of juicy post-mortemizing and topical jibes, unpredictably, this playback has that rich-getter ticket timing for the Mortenthal Bros.

In 50-minutes he cycles the sassy patterns. Hunting-Brinkley, the new hummers, Castro, etc., and including "Inside the weekly newsmagazine" reference to the recent cover piece. Sahl's rebellion marches onward unabated, his show-come-up wizardry attesting as ever to the apostles. Razor sharp it remains.

Such lulls as develop only accent his particular exhumanizing peril. Laugh gaps at his group seemed more than usual a matter of bridging all that was backed up and expected outfront. Yet with Sahl even lulls are ripe.

The real thrushing of Ann Richards, initiating in this spot, has a studied quality that never let the patrons warm to her, even granting the Sahl anticipation. Her phrasing's fine, but sometimes sight and sound values often make it twofer-exploitable, her "I've Got Rhythm" chief in point. Marty Rubenstein trio backed her ably.

Maggie Dodson repeats her Aug. 22 but Sahl wants to keep Kathryn Fenneta Sanders and Bobby Lester open. *Fi.*

Le Bistro, A. C.

Atlantic City, Aug. 2

Duke Hazlett, The Novel-Lords (4), Ray Bourbon, Dave Borden Trio, $4 minimum, $2 cover Fri., Sat.

Le Bistro is a new supper club which has been opened this season by vet living Kelker in the resort hotel section of the resort to operate on a 12 month basis. Kelker has brought a spot once known as Applegate's Tavern and before that The Little Club, to prominence in prohibition days, and has pulled it apart, sinking a sore chunk of dough in the doing, to make it a swanky club which with reasonable talent budgets, should draw both the swank crowd plus the convention flow which flocks in later. Airconditioned it seats 250 with plenty of room while barflies can watch the show from stools in front of two long bars which extend end to end on two sides of the room.

Kelker has started off with talent which will play all season and is headlined by singer Duke Hazlett. Hazlett carries with him the Dick Borden trio as backing. Effectively done numbers, three of them encores, keep him before payers 45 minutes with such as "You Got Me Under My Skin," "It Happened in Monterey," "Bye Bye Black Bird," "All the Way," a takeoff on Dean Martin, "Day in Day Out," and "Talk to Me." Hazlett gets smart mitting.

Novel-Lords are nice foursome headed by Art Terry, guitar, Bill Christ, bass, Don Rea at piano and Bill Ladley on drums, who keep things humming the more than half hour they are out front with a wide range of numbers with all doing vocals. Best is Terry and Christ in duo bit, one singing "Tea for Two," other "Donkey Serenade." Group works closely with payers and they are into act on many occasions.

Ray Bronker, Negro pianist and singer, who occasionally works on the bongos, also holds his own with sentimental numbers like "Somebody Loves Me," through foster bits, "By Myself," "Tell Your Lover," and gets good reception. *Wolk.*

Blue Angel, N. Y.

Irwin Corey, Leon Bibb, George Matson, Maureen Hughes, Jimmy Lyon Trio, $4 minimum.

Max Gordon & Herbert Jacoby have interrupted their summer rabbatical by reopening the Blue Angel for three weeks, closing for a week, then reopening early September with a bill headed by Shelley Berman and Noel Harrison, latter is the guitar wielding ballad singing son of Rex.

The promo semester teed off with a layout comprising Maureen Hughes, Leon Bibb, George Matson and Irwin Corey. Latter was a three-day filler prior to Jerry Remus opening. The results are up to the sponsor's usually high standards.

Corey hasn't been in this spot for about a decade. A devotee of the spontaneous school of thought, he has a rambling, but withal funny delineation of the absent minded prof. While undisciplined and loose, he purveys a brand of comedy that is highly acceptable here.

There is something for everybody in his act. Sometimes the laughter is sectional, but all find a lot to laugh about during his turn, which is probably the longest ever essayed in this room. It's useless to tell him to quit. He's been told to do that by experts, but still he rambles on to a very funny end.

Also in the comedy vein is George Matson, whose act is taped throughout, even to the announcements. Matson is a smart and effective performer, his phono pantomime is well developed, and he has worked out several humorous phono panto bits that had the room rocking.

In the song sector, Leon Bibb a regular in the Village intimeries, shows he can take the uptown rooms in stride. Negro balladeer has a finely developed voice which comes out better sans mike than with amplification. In this room, he gets more color and more expression in its natural state. His catalog is varied covering the field from ballads to work songs to little humorous delineations, all of which help him off to a good rate.

Maureen Hughes is reviewed under New Acts. The Jimmy Lyon Trio backs with competence. *Joan.*

Trade Winds, Chi

Chicago, Aug. 11

Tony Pastor Orch, Chris Cain Pastor, Tony Pastor Jr., Pepe Trio, Joe Albany, Joe Pernella Trio, $2 cover.

Tony Pastor's bustle revival opens with this and all upcoming N.Y. date is a witty bit of strategy put the young talent he packs with him. Prepossessing twosome consists sons Guy and Tony Jr. and comely thrush Penny Pryor—plus six sidemen—for a swinging, well rounded 40 minutes.

The fronters solo pair up and well on blur through a book of boodles ("I'll Take Romance," "Oh Marie," "Sweet Lorraine," etc.) with Guy further favored via "Misty" to his own piano assist. Of course Miss Pryor, but little use (decorative aside) wrested made with a contrasting ballad to her belting chores in order. Tony Sr. Keeps it moving with maximum wordage while flashing the charm of his whilom fame.

Comic Stu Allen shows his resort seasoning to have been blunt for the frontline cafes as he weaves through corny one-liner including the inevitable mamaintaw gag. It all netted a light audit. A shame for he has sympathetic qualities that with fresher premises and punchlines could post a click accounting.

Joe Pernella Trio continues to please via pre-show bits. Layout sticks for two weeks. *Pit.*

Beverly Hills, Cincy

Cincinnati, Aug. 12

Kim Murray & Marie Wilson with Leo Diamond, Moro-Landis Dancers (8), Charlie Hines, Gerd ner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent, $3-$4 minimum, $1-$1.50 cover.

Ken Murray's tab edition of his "Blackouts" marathon success is still scoring big in its swing of cities. With the funnyman are Marie Wilson, his longtime foil, and Leo Diamond, harmonist. For embellishment over a rollicking 60-minute route are the sterling Moro-Landis ensemble with Charlie Hines a production c. and Rose De Haven, added feature, and splendid backstopping by Gardner Benedict's orch.

As usual, Murray focuses attention to his femme partner's physical adornments and continues to pile up mileage of yocks with his wk. props—king size perfecto, cube and clarinet.

Standout comedy bits are a special film lampooning television commercials and programs with Murray commenting beside the screen, a zany panto of a Keely Smith-Louis Prima recording with Murray in shirt and Miss Wilson in male attire, and a mind-reading piece of business with Murray amid tablers permitting stage to peer through his binoculars, at wont attired Miss Wilson. Sound equipment for the film and record bits used herein are first shown in early part of program, creating apparent prove by Murray. After routined full dress lineup finale Murray called for a replay of the film bit, which wound giving impression of an intended flub.

Murray's only breather is for 10 minutes when Diamond holds rostrumand. His mouth organ recital explores use of an electrically amplified harp and trick gadgets with wind, bell and drum attachments. He registers with improvises of Miller orch and Belafonte. Finishes hot on fife, joined by Murray on clarinet.

This forteighter, bidding for marked biz improvement, is followed by another top show outlay for Milton Berle opening Aug. 26. *Kirl.*

Sands, Las Vegas

Las Vegas, Aug. 11

George Gobel, Georgia Gibbs, Gary Nelson, Copa Girls (12), Antonio Morelli Orch (18), produced by Jack Entratter, choreography, Renee Stuart, $4 minimum.

George Gobel and Georgia Gibbs roster in Jack Entratter's new Copa Room romp, and the double feature should do brisk biz but for its shedded three-frames.

Gobel, a master at the art of situation comedy dialog, nabs his audience with the opening line and keeps the yocks piling up until he does a graceful bow off. His mit found ... and they're the wildest kind. Joe Flynn is aboard with him, and puts the turn with some very funny standing material. Gobel utilizes Patti Winslow as the "guitar carrier," a junkie with a fine soprano voice who starts with him "You Are My Sunshine."

Miss Gibbs immediately latches onto her audience with a song, as does Gobel with a gag. She opens with the belting "Today I Love Everybody," then glides into "You're Nobody Till Somebody Loves You." Other highlights are a "Porgy and Bess" medley, the Israeli "Shalom Aleichem," "Kiss of Fire" (her biggest disk hit), an emotional "Party's Over" and the tongue galloping novelty "I Want You To Be My Baby." Stirred or cooltarred, Miss Gibbs is a potent money attraction.

Antonio Morelli's orch (18) does the flawless orchestrating for the package, which includes two lavish Renee Stuart production numbers featuring the Copa Girls (12) and the virile voice of Gary Nelson. Show is set until Sept. 1, when Sammy Davis Jr. returns. *Dale.*

Chaudiere, Ottawa

Ottawa, Aug. 13

Four Aces, Pepe Miller, Wonder Hoover Dancers (6), Harry Poty Orch (8), $1 admission.

The Four Aces, one of the earliest of the modern male quartets to click, stark to their past diskticks like "Three Coins," "Stranger in Paradise" and others. The 1960 version of the Four Aces is a strong stint and capable of holding attention throughout. Sans the piping of former lead singer Al Alberts, the sound is softer but the ability and savvy are still there. Boys add to the stanza by using some simple but effective terp and bring on drums, trumpet, trombone and clarinet for a Dixieland bit that sells big.

The Chaudiere holds over Latino comic Pepe Miller, a solid session of mime done to disks of Yma Sumac, Eartha Kitt and Gypsy Rose Lee. The Wonder Hoover Dancers, perennial at the Chaudiere, offer a trio of standout routines each show, one called "Concerto In Tap" and a second dubbed "Rifles in Rhythm" with terpers drilling with real rifles in class stint, and a third called "Dance of the Seven Seas." *Gorm.*

Riverside, Reno

Reno, Aug. 11.

Four Lads, Chiquita & Johnson, Sixteens (8), Eddie Fitzpatrick Orch (10), $3 minimum.

The Four Lads on this time around show more enthusiasm and a slight change in staging as compared to past local dates—and it's to good advantage. There's more immediate and rapport, and the personalities of each show through stronger for better individual acceptance.

For the catalog, however, it's basically the same as before, but with a few new ones added to keep it updated. A class vocal group, they open "Down By The Riverside" apropos for opening then include such as "Are In The Hole" and "Some Of These Days." Offering also includes medley of their disk hits.

The Lads mix it up in both tempo and styling and show much authority in handling the varied title selection. And staging gives each a chance to display individual talents. It's a slick presentation all the way and the smooth harmony work rates tallest top endorsement.

Chiquita & Johnson, debuting in Reno (they played Tahoe last January) execute acro-ballet routines in beautifully smooth precision manner. Femme is a looker with chassis to match, and has the ability to protect the limbs into any position. Johnson makes the lifting, twirls, and balancing look no more difficult than walking on stage. Two show perfect harmony.

Eddie Fitzpatrick and orch back entire show. New billing due Aug. 25. *Lang.*

Thunderbird, Las Vegas

Las Vegas, Aug. 10

Lena Horne, "Parlor Association," Cool Chase, Bill Byron, accord by George Arnold, produced by Marty Hicks, directed by Jerry Fredia, Al Jahns Orch (12), $4 minimum.

Lena Horne's name doesn't have the marquee value of most Vegas headliners, but the Brazilian songstress has built up a fast loyal following of cultists which guarantees a good nucleus for an audience. Each time she returns to the Thunderbird, word-of-mouth remands her orbit.

Miss Horne is a big woman with a big voice. She brings a new set of songs with her this Third time, and as usual completely wows students her patrons as she sings in several languages. Songs in English are done phonetically, but she phrases them with such skill and discerning charm it's impossible to tell the difference. Vocal offering is a delightful rendition of "Mack The Knife" which gets brisk mitting and appreciative yocks.

Supporting "Follies Americaine" her show has been redrafted, but is basically the same as in previous times. Chat Chase, who eats matches, cigars, cardboard and just about anything in sight, is holdover, much to the delight of the kiddies who can attend the non-nude dinner shows. George Arnold, Phil Richards, Alice Faye, and Jimmy Carter are skillful on the blades, and Al Jahns orch (12) expertly backs the frontentities, which are in for six weeks. *Dale.*

Berns, Stockholm

Stockholm, Aug. 8

Golden Gate Quartet (5), Pepita Tomas Spanish Ballet (7), Bob Brannon (2), Berns Orch conducted by Jerry Hoogstadt, $1 minimum.

Berns Restaurant's show for August is well directed with several highpoints and plenty of appeal to the international audience.

Pepita Tomas Spanish Ballet presents some typical Spanish dances, most of them well known to Swedes since Spain is considered as top tourist country here. A flamenco-inspired dance in a furious tempo is among the highlights of the evening.

Bob Brannon presents something new in the juggling field. He and his assistant work with rings in a series of unusual tricks.

The Golden Gate Quartet (plus a pianist) give a more traditional performance, of which their famous Negro spirituals, as "Down By the Riverside" and "Joshua Fit the Battle of Jericho" are best received by the audience.

"Ole Faithful," a good old standard here since 1937, is sung by them in Swedish. *Wing.*

Basin Street East, N. Y.

Johnny Nash, Dizzy Gillespie Quintet, Gene Krupa Quartet, $2.50 minimum.

Negro balladeer Johnny Nash returns to the Basin Street East as a "special added attraction" as the club goes back to nightly operation after the summer semi-hiatus of weekends only.

Nash smooth of voice presentation and appearance, was picked as the single for the opening fall and winter full-time spread because he made a more than expected smash with his dog-days stand. He is not a belter, but with a solid beat and appealing projection, a smart catalog and the magic of electronics, he comes across excellently. Rock is well paced, jumping from rhythm standards to "Green Sleeves" and he begs off tastefully with an upbeat "The Party's Over" which puts an exclamation on the overall work impression.

Dizzy Gillespie, who adds a lot of showmanship to his jazz artistry when he moves uptown out of the purist sanctuaries, brightens up the catalog to come alive solidly with the less intense gatherings. The trumpet man, who can get as far out as they go, clowns, vocalizes and blows ballads and happy blues in this Basin Street turn.

He opens with a rock rising and falling trumpet just to demonstrate the virtuosity is still there, then gets into the lighter stuff. Latter includes his trumpet on the ballad "No Greater Love," Leo Wright (alto and flute) soloing "Angel Eyes" on flute and Gillespie vocalizing on "Swing Low Sweet Chariot" and the upbeat "Mother Goose Blues," which provides a swinging finisher.

Quartet is composed of besides Gillespie and Wright, Art Davis on bass, Al Dreares drums, and Lloyd Mayers on as versatile a jazz piano as can be heard these days.

Gene Krupa quartet plays mostly in the four-beat tradition associated with the famous Benny Goodman drummer. Three competent youngsters with the drummer man are Dave Pochman bass, Dave McKenna piano, and Eddie Wasserman, sax-flute. Main feature of set caught was a 20-minute rendition of the Krupa perennial, "Sing, Sing, Sing." It was subdued by comparison with the old days, but mostly effective. Length of individual solos, however, called for repetitious that hampered the build. *Bill.*

Colonial Terrace, Atlanta

Atlanta, Aug. 9.

20th Century Fox Fabulous Ink Spots, Bobby Creager Band, $3.50 min.

Jack Lester, who manages this edition of the Ink Spots (and the words are "in" of them in this area), claims this group stems back to the originals.

This versatile quintet do quite well. Members are Jim Whitcomb, bass, Eddie Tiegler, half-pint standup piano; Tiny Sharp, 300-pound bowling vocalist, Harry Johnson, guitar, and Jay W. (that's the name he uses) drummer. Their act is well received and runs a swift 40 minutes.

All their instruments are wired for electronics and when they get in a small room (150 seats) they're apt to drive customers daft with their boom-boom material. Fortunately, they can—and did—shark off on volume at second session.

Tunes they offer include of course, "If I Didn't Care," oldtime theme of Ink Spots. Other numbers were "Kansas City," "Do I Worry," "Whispering Grass," "Up the Lazy River," "The Gypsy," "What'd I Say," "Minnie the Moocher," "Mack the Knife" and "When the Saints Go Marching In."

Group does a lot of clowning and small pianist and huge vocalist get laughs with a dance routine.

Guitarist Wade Creager and pianist-organist Jim Liggett play for dancing between shows. Show closes Aug. 20. *Lore.*

Chardas, N. Y.

Lilly Fenore, Tibor Rakosny, Elemar Horvath, Dick Merten, Bill Velder, $3 minimum.

The Chardas has resumed with its Continental format following a brief hiatus. This spot thrives with a combination stock company and a roster of strolling players, which seems to provide stability as well as variety for its patronage. In what used to be the German section of town, the nabe has outgrown any one nationalistic line, and as with all spots in this residential area, it offers a cosmopolitan fare.

In the top spot for the preem show is Lily Fenore, a Gallic singer with a personable delivery. Miss Fenore sings a batch of standards which fall easily, simply and melodiously. Some of her arrangements call for interludes on Anglais. Her capper is a medley from "Can Can" most of which is sung in French. The session works out extremely well as far as audience reaction is concerned.

Of the regulars, Tibor Rakosny baritones some Magyar tunes. These multitempoed ditties have a lot of folksy humor and an interesting tune content. Also participating is vaunted Elemar Horvath, expert in the Hungarian gypsy airs.

The red-coated high-booted flock of musicians are a colorful lot who during the dinner session pour the classical overtures and thence into the Continental airs. Bill Velder and Dick Merten further romantically with airs on the violin, all of which lends to pleasant and frequently exciting relaxing. *Jose.*

Cloister, Chi

Chicago, Aug. 13.

Jim Backus, Linda Merrill, Connie Milano Trio, $1.50 cover.

Beginning Jim Backus for eight days, Cloister says this is acts before booking up with jazz names with Buddy Rich coming on Aug. 22. Boxoffice-wise, the standup should be a blazer. They were queued at the opener, first time that's happened since spot premiered some kick top years ago—and the draw, of course, is the voice of the "Mr. Magoo" cartoonist.

It must have surprised the roundies and with some frustration that the character stuff, expertently primary, seems to get short shrift. Backus instead leans heavily on standup monolog that unfolds a this-and-that topic to the one- and two-liner formula. It's not all grays (though emphatically many lines click thanks to the personable Backus projection). Also while there's good laughs among em, he tends to overdo the sex and panty funnies, nothing some fairly obvious angles.

His best weaving yarn and doing the vaunted Hubert Updyke and Kelsey bits, latter in the "Magoo" dialect and for hep returns. It's only Backus' second nitery date so far, and he's a welcome entry who'd find even more appreciation after some rearranging and pruning.

Chi chirp Linda Merrill is a commercial belter. She's a switch from the usually hip pipers paraded here, and among her best tunes are "Breezin' Along," "There'll Be Some Changes Made" and "Keep Your Sunnyside Up." She caps respectful nutting. Connie Milano Trio backs up capably. *Pit.*

Cork Club, Houston

Houston, Aug. 11.

Tun-Tun, Mel Alexis Orch (5), no cover or minimum.

Tony Tun-Tun's talents are average, but he plays them energetically to good returns in opener at Cork Club. He's nimble afoot and dances after a fashion. He succeeds with a number of impressions running from fair to good. The Mambo as done in Germany, China and on Arthur Murray studio, Ed Sullivan, Nat King Cole, Vaughn Monroe, Billy Eckstine and Elvis Presley. There's a Liberace bit at top 88s and a realistic fancy bullfighter bit.

Tun-Tun also seems to have making of good set of pipes, but uses them sparingly. He tops set with brief session at skins in orch, and again his talents aren't quite first rate.

One of highlights of act is brief appearance of Mercedes, whom Tun-Tun is breaking into show biz. Early in the turn she appears on stage suddenly in costume which could have been designed in Las Vegas, intent to a couple of rhubarb remarks by Tun-Tun, then dashes from stage. Male auditors wait in vain for reappearance of gorgeously constructed femme. Mel Alexis Orch does good backing job per usual.

Manager Don Stone has severed relations with club after several years, with no announcement yet as to new manager, booker or entertainment policy for future. *Shop.*

Coconut Grove, L. A.

Los Angeles, Aug. 12.

Pearl Bailey Revue, Louis Bellson Orch, $2.50-$3 cover, $3 minimum.

Pearl Bailey revue—an integrated cast of singer, dancers, plus hubby Louis Bellson's big band—has all the ingredients of a successful Broadway musical production. Seldom does a nitery-goer here see as many performers (30) on one stage dishing out so much entertainment. It's a top entertainment package of exotic dances, comedies and songs.

Miss Bailey herself is the icing on this cake of a show. She spinkles laughable patter between a songathon of pop ballad and novelty numbers. Other highlights include a choreoing of "Around the World," an exotic tree dance, and Bellson standing drop with a throbbing tom-tom special peppered with the beat of the Congo.

Other good contributions come by way of The Ambassadors, The Pearettes, Mr. Wynn Alice Giant and The Tapateers. An additional plus is The Seven Mystorians, actor who come on like whirling dervishes and execute hand-hands and flips.

Bellson's orch gives the show a rhythmic beat that recalls the big band era of crowded dance floors. Unskilled but should be. Peggy Dietrich projects mammary appeal that should eventually graduate her from current hand chirp spot. Gus Lampe has Miss Bailey's revue booked through Sept. 19. Shelly and Gordon MacRae bow in the following day. *Kelt.*

Gate of Horn, Chi

Chicago, Aug. 9.

Martha Schlamme, Irish Fiddle Brothers, Brock Peters (3), $2 cover, $2 min.

Despite several playbacks, Martha Schlamme proves they still love her in this dim folksie cellar, per the solid firsthow turnout and manifest appreciation. Brock Peters (initiating in Chi) is excellent holdover and should add the draw.

Miss Schlamme's warm manner and dulcet soprano are an easy click with the Gate crowd, even though her global congaing is anything but fresh for her turn. The multilinguals pull top reaction—one of them, a Yiddish item being wordless but utterly captivating. Her vocal gentleness generally is an asset, save on a Negro semifolk which needs more raw virgility. Guitarist Frank Hamilton was eloquent in support.

Brock Peters, with good exposure in the recent "Porgy and Bess," pic, obliged with a P&B ditto to wind his session. Voice has impressive depth, a rumbling resonance that's almost too much for this intimate, yet sensitively utilized.

His titles are mostly in the folk ballad genre, one or two on the swingy side for neat pace-changing. Surprisingly, though, for the massive pipes, there was no one tune to lift 'em off their seats. A couple sidemen (guitar and bass) give good backing.

Simms is for four frames. *Pit.*

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 8.

Diana Dors, Kim Sisters (3), Guy Marks, Dorothy Barbara Dancers and Singers (14), Leighton Noble Orch (14), $4 minimum.

Current triple at Tahoe Harrah's has Diana Dors in lead spot. Kim Sisters billed second, and Guy Marks in third place—but judging from and reaction, and talents displayed, the three acts warrant co-billing. Observating is no chip at Miss Dors, but the Kim girls and talented Marks are a hard two-some to follow. Plus the fact all three acts command full attention, what with this being a local debut for each.

Miss Dors, in a silver slit-to-the-thigh creation, opens with a bit called "Why Must There Be Comparison," that self-classes her in the field with Monroe and Mansfield, then follows with such as "It Ain't Necessarily So" before going into impressions of Eartha Kitt, Marlene Dietrich and Lena Horne to "Wouldn't That Be Lovely." Exit is to "Everything Goes."

Miss Dors, a blonde looker, has wisely chosen her material, and the special lyrics stuff is well scripted for her appeal. She capably handles the titles she essays, and has no problems for visual endorsement.

The Kim Sisters are a powerhouse of talent for an act so young (Su is 21, Aija 19, and Minja, 18). And they prove themselves artists vocally, on instruments (drums, sax, banjo, string bass, clarinet, guitar, accordion) in comedy, and on impressions.

Newcomer (in Tahoe) Guy Marks scored an impressive and immediate win with tablers with his "different" type comedy. His class material eliminates the one-liners, the sick stories, the stock stuff. Opener is a carbon of kids talking to animals, then impresh of an early morning riser roughing to wake the neighborhood, and an other neighbor sawing through a board.

Hilarious routine is a takeoff on the sweet music bands of about two decades back with boy-type vocalists. Also rating plaudits is his spoof of a television western. Marks works with full authority, and gets full measure with both material and delivery.

For strong appeal from all three acts, entertainment director Russ Hall has booked one of his best shows of the summer season. The Dorben Singers and Dancers in a full production number to "South Pacific" display much authority in choreog and individual vocaling. Costuming and staging is done to perfection. Jack Benny set to open Aug. 22 to Sept. 7. *Lang.*

Desert Inn, Las Vegas

Las Vegas, Aug. 9.

Louis Prima, Keely Smith, Sam Butera & The Witnesses (5), Dick Humphreys, Dona Ardra Dancers (16), Carlton Hayes Orch (14), produced by Louis Prima, written and directed by Sid Kuller, choreography and staging, Dick Humphreys, $4 minimum.

Louis Prima and Keely Smith are back in the Painted Desert Room, scene of their recent record-breaking triumph, and this time they burst open with a "Swingin' Party" show as their way of sweeping along with the current political campaigns.

All that you would expect is there—the "Raucus Caucus," "Louis and Keely For President," "Votin'" the rousing conventions, torchlight parades and inaugural ball finale.

Festivities hit their peak in the "Band Wagon" sequence in which Prima, Miss Smith, Sam Butera and The Witnesses zoom into the familiar song and instrumental stylings which made them famous. Brisk mitting rewards reprises of their recent discleks.

It's the informal type entertainment, complete with audience participation, which made the group the nation's top lounge attraction—and here in a main room it's embellished with production numbers.

Dick Humphreys, who staged and choreographed, does a solid solo terp which is memorable. On opening night, the show ran too long in the eyes of Vegas casino bosses, but fortunately, its informality makes it easy to trim. Sid Kuller wrote and directed the book, ably backed by the Carlton Hayes orch (14) and shedded for six frames. *Duke.*

'Variety' Cue

Continued from page 7

Democratic whip, took up the problem in a speech.

"I don't think" Mansfield declared, "it will take very much more tv saturation coverage of national political conventions to bring home to the citizens of the U. S. that the present method of selecting candidates for the highest offices of the land is grossly inadequate to the needs of responsible self-government in the 20th century. The truth of the matter is, I believe, that the convention nominating system, in its present form, is an anachronism in American political life . . .

"I may be overly optimistic, but I would anticipate that in the case of the present system, the stark revelations of the tv screens may induce the necessary popular pressure for change."

Mansfield said there should be "popular revulsion at the sign-waving shenanigans and the assorted hoopla."

Unit Reviews

Stars of the Lawrence Welk Show
(MEMORIAL AUD., DALLAS)

Dallas, Aug. 9.

"Stars of the Lawrence Welk Show" with The Lennon Sisters (4), Myron Floren, Bob Lido, Aladdin, Larry Dean, Jack Imel, Larry Hooper, Jo Ann Castle, Rocky Rockwell, Phil Maraquin and Shep Fields Orch (11), Dallas Memorial Auditorium, Aug. 8, '60; scaled $2.90-$5.90 top.

This J. David Nichols presentation of the Stars of the Lawrence Welk Show" drew some 4,500 aficionados into the 10,000-seat Memorial Auditorium Monday (8) and everyone appeared well pleased with the p.a. performances by the multiple talents of the weekly ABC-TVer.

Fans got their money's worth in the fine show that ran two hours, 25 minutes. The Lennon Sisters, tastefully gowned, do six songs in the first act, scoring heavily with "Ave Maria," and close the show with five more vocals including Honeycomb, "Sugartime" and "He." Girls could have stayed on longer, but the performance was overtime.

Jo Ann Castle, in a low-cut cocktail dress, adds visual appeal and clicks with her honky-tonk piano segment including boogie versions of "Humoresque" and "Skater's Waltz." Her 20-minute stint included a fast 88 workout and rated hefty mitting.

Myron Floren's accordion display rated salvos as he proved the "stomach pumps" versatility. Likewise, other artists of the Welk crew get in fine licks, with vocals by Larry Dean, Bob Lido, Larry Hooper and Aladdin. The latter, aside from a neat trumpet stint, paired with Lido for a comedy stint that rated yucks.

Jack Imel provides a welcome marimba medley including "Sleep" in varied tempi and inserted a lengthy tap turn. Almost a show stealer was Phil Maraquin, a localite, who teamed heavily with his magic, comic bits and eccentric dancing.

Rocky Rockwell opened the long session with three vocals and a trumpet takeoff of Clyde McCoy's wk. "Sugar Blues," a weak effort.

Shep Fields' orch furnishes fine show-backing and opened the second half with sock impression of other bands winding with his wk. "Rippling Rhythm" theme.

With one show here, revue had two Houston stage dates Tuesday (9). *Berk.*

Margaret Whiting Revue
(AK-SAR-BEN, OMAHA)

Omaha, Aug. 11.

Margaret Whiting, the Sportsmen (5), Mike Caldwell, Zippy, Ramona & Johnston (2), Dave Shapiro Orchestra (14), at Ak-Sar-Ben, Aug. 9-10.

Fourth free show of the season for the 23,000 dues-paying members of Omaha civic org Ak-Sar-Ben, the Margaret Whiting Revue proved a smooth, pleasant affair in which the star and the Sportsmen were 'and-minute solo for the earlier announced Jane Russell and Marquis Family.

True show-stealer proved to be comic Mike Caldwell, who also served as a clever emcee. In his own 15-minute inning prior to Miss Whiting, the robust, 240-pounder dished up excellent comedy magic interspersed with his amazing forward-movement pratfalls.

Miss Whiting assisted by her pianist, Jeff Clarkson, closed strongly with a 25-minute session. Naturally, she sings her wk. father, Richard Whiting's compositions. Other high spots included a cute song-and-dance rumba bit that went over big.

The Sportsmen wrapped up the first half smoothly working 33 minutes. Jack Benny's vets are good comedians in their own right, doing "Me and My Shadow," "Flight of the Bumble Bee," a soft shoe ditty, a take of how they met and a takeoff on Trauna. Accompanied by their own John Rall at the 88, they used a straightaway "Whiffenpoof Song" for a strong closer.

Zippy, the chimp and the young dance team of Ramona & Johnston, New Acts rounded out the bill. Zippy had the crowd howling with his roller skating antics and piano playing. A topnotch act for any visual medium. Dave Majors Orch backed the show in A-1 fashion. *Truso.*

New Acts

FERNANDA ROMERO (3)
Dance
15 Mins
Cocoon Madrid, N. Y.

Fernanda Romero, who joined the Chicago Madrid show as a replacement for Augustine Nieto, is an energetic Romero dancer who carries her arms gracefully and tough. The selection is predominant of the new gypsy-type dance, several Castilian flamenco duets, generally. Miss Romero actually finds tradition in a manner that wins the essential quality, and wins it the classy way. She moves her lengthy extension paraphlers with instructions of Africa-that mode.

The blond doesn't seem particularly at least in Miss Romero's case since it destroys a lot of essential character and flavor. Miss Romero is a good dancer, her dead work is good and clean, and she has some colorful dance designs. Except for alien influences, her keeping is okay. The guitarist and her singer constants reflect the proper gypsy status of the turn.

Jose

JOHNNY GILBERT
Comedy, Songs
30 Mins.
Godfite Club, Dallas

After 18 months as major domo of ABC-TV's daily "Music Bingo" personable Johnny Gilbert is again on the nitery circuit. In three frames here the handsome youngster proves his versatility. He's always in command in his tuxedo-nightly clinks and comes across in big style with comedy bits, monologues and audience-participation bits.

Affable all the way, Gilbert quickly tosses audience rapport and easily tags 'em with double entendre stuff—a must in this produkery. His sketches go great, especially a "supermarket for bachelors" special material item that gets lusty palming. He'd go well in the bigger rooms.

Equally big reception comes from his topnotch vocals. His impression of the late Mario Lanza, with "Be My Love" is exceptional, he also scores with "Granada" and gets off the rousing show with a rousing chorus of "Saints Go Marching In." Fine showbucking comes from the Ernie Johnson Trio. *Beck.*

ROSSOW & JOHNSTON
Dances
11 Mins.
Ak-Sar-Ben, Omaha

Talented young blood is always welcome in any field, so Dave Rossow and Audie Johnston should climb in the dancing ranks. Kids are vibrant, handsome and not afraid to inject new ideas into their offerings.

At show caught, they opened with a zippy western number and then moved into a "Peter Gunn" takeoff in which Rossow poses as a cop attempting to give Miss Johnston a summons as she does a modified strip. It's a clever bit, and she gives the comely femme an opportunity to display her trim gams.

Closing "From This Moment On" is utilized for some excellent lifts and spins that send the youngsters off to a big salvo. They're ready for some top dates. *Thump.*

JERRY VAN DYKE
Comedy, Songs, Banjo
30 Mins.
King's Club, Dallas

Jerry Van Dyke acquits himself admirably in his twice-nightly shows here. Younger frere of Dick Van Dyke ("Bye Bye Birdie") but heavier in build, he uses original fare for his hilarious stints and sticks with the bulk of his material. When he doesn't, he observes, "I wish you'd laugh it up, folks. I have enough trouble in this business just being a Gentile." It may read variously, according to his audiences.

Crew-cut comic does a stinging takeoff on Presley and rockabilies, and interspersos his routine with top pantomime bits. His dynamic "Lone Ranger" sketch is a classic and lotsa woodchopping is also evident via his ludicrous "Smoke" and hillbilly panto bits.

Van Dyke doesn't depend entirely on humor to fashion his fine act. He lifts the banjo for several lifts, big hitting coming from his up-tempo version of "World Is Waiting for the Sunrise." Lifts Ellis is good vocalizing, including his closing bit, "Song and Dance Man," arranging oriental case and brief teasing. *Beck.*

MAUREEN HUGHES
Songs
10 Mins
Blue Angel, N.Y.

Maureen Hughes a newcomer improves as a pleasant song delineator. In her Blue Angel stint, she brings to attention some tuffers of former years which have escaped attention in the intervening respirals and gives them a modern facade. In her case, it's a good angle of differentiation.

At this stage of development, Miss Hughes provides an easy and smooth mood. She is placid and pleasing looker but lacking some means of creating major excitement. *Jose.*

House Review

Music Hall, N. Y.

"Festival" produced by Russell Markert, Nina Kovach & Istvan Rabovsky. George Washington University Troubadours (20), Corps Marton, Corps de Ballet, Rockettes, Music Hall Symphony Orch. "Long Without End" (Col), reviewed in Variety June 22, '60.

The longrunning time of "Song Without End" has cut the stage show to 38 minutes, but it hasn't diminished the effect. As per usual, the Russell Markert production is a wholesome blend of ballet, precision dancing, songs and comedy.

The ballet portion is heightened this time out with the presence of Nina Kovach & Istvan Rabovsky, the Hungarian ballet stars formerly with the Bolshoi Ballet. The duo escapees from behind the Iron Curtain, score strongly as the soloists with the Music Hall Corps de Ballet in Shostakovich's "Ballet Suite."

The success of the engagement of the Dartmouth College Choir last summer has resulted in the Hall's booking of another college contingent—the George Washington University Troubadors. The 30-voice chorus of 15 men and 15 coeds, conducted by Dr. Robert Howe Harmon, is extremely effective in its offering of alma mater and other tunes. The clink of the Dartmouth and G. Washington groups may well induce the Hall to seek other college song groups for the summer dates.

As a relief from the spectacle portions of the show, there's Gary Morton, a bright young comic who recently tallied at the Copa Ninery work hasn't dimmed Morton's appeal for audiences such as the Rockefeller showcase attracts. He knows how to gear his act for this trade. Although his act is short by nitery standards, he has the customers with him from the start with a satire of guys-on-the-make at the beach. He scores, too, with his takeoffs on television and tv commercials.

The Rockettes as much a tourist attractions as the Empire State building, live up to their reputation and garner the usual heavy mitting for the precision routines. The Music Hall Symphony Orch, under the direction of Raymond Paige, gets things off to a smooth start with a fine interpretation of tunes from Gershwin's "Porgy and Bess." *Hall.*

Atlantic City

Continued from page 2

agers flocking. In the Marine Ballroom—one of the world's largest—the memories of Rudy Vallee, Horace Heidt and Ted Weems continue to linger, but this summer's dancers have listened to a galaxy of such favorites as Maynard Ferguson, Gene Krupa, Louis Armstrong and Sammy Kaye.

The Steel Pier has one decided advantage over most outdoor operations due to its enclosed areas—including a full mile of concession space—and attendance gets an added boost even when rain drives the bathers off the beach. Capacity-wise, more than 20,000 people can be accommodated on the pier at one time without crowding and, on one sunny Sunday this summer, it played host to 39,000.

Where Gleason Started

At the outermost end of the pier is another perennial drawing card. Here, in an outdoor stadium seating 4,000, is the Thrill Circus where a virtually unknown Jackie Gleason once performed with the thick and tasty divers. This summer, the divers are supported by circus animal acts, the newly imported Sherman of Sweden making his American debut atop a swaying pole 110 feet above the mean, and the famous Diving Belles that have entertained visitors for 30 years by leaping into the water from a 70-foot tower with fearless girl riders astride their backs. Also included in the Hamid package are frequent daily showings of European novelty "Dancing Waters," the Submarine Diving Bell, and numerous fun houses, mystery rides and educational exhibits.

Owner George A. Hamid, whose fame dates back to the time when he was a featured rider in Buffalo Bill's Wild West Show, and his son George Jr., who books and manages Steel Pier, continue with their schedule of exploitation events that has brought reams of national publicity in the past. The Pier was the scene of marathon dances of Shipwreck Kelly's epic flagpole stunt and, historians recall, it was the scene in 1927 of the first jet flight. A stunt man was sent aloft in a glider with a rocket attachment beneath the pilot's seat. In the air he set off six rockets, one by one, to whoosh over the Pier before landing safely at the Municipal airport. Curiously enough the stunt drew little aeronautical interest at the time. A few years ago Hamid Sr. prevailed upon Esther Williams to dive from a helicopter near the Pier and this year he scheduled a group of intrepid parachute jumpers to make free falls from an altitude of 15,000 feet, and also conducted free trampoline classes on the Pier.

Hamid Sr., who came to this country as a boy tumbler from Lebanon and at one time booked most of the circus and outdoor acts working any place in the U.S., claims he has retired. But he still puts in time on the Pier, operates the N. J. State Fair and the Hamid-Morton Circus. He returned last week from his annual whirlwind scouting tour of Europe where he saw 12 circuses in six countries and auditioned 36 new acts with an eye to next year's bookings.

'Advise & Consent'

Continued from page 2

shorthand complain, too. One threatened to take up lip reading.

But when the Senate Rules and Administration Committee considered a proposal to install mikes for a loud speaker a few years ago, the plan was turned down flat. A poll was taken of the 96 Senators then serving (there are 100 now with Hawaii and Alaska in), and 63 voted against even trying out such "new fangled" gear. Senators like things the way they were in Webster's and Clay's day.

And so it goes with cameras.

For years, Senators dismissed any request for pictures (even still pictures) with the statement that Senate rules prohibited any cameras of any type in the Senate chamber. Some smart cameraman looked up the Senate rules. He couldn't find one barring photography.

The Senate was only temporarily embarrassed. It quickly adopted an all-inclusive rule on Feb. 4, 1959 (the eventful day the discovery became known) banning "the taking of any pictures of any kind" in the Senate chamber, the cloakrooms the private dining room of Senators, and several other places to boot. The language goes further to forbid the sketching of Senators from the gallery by artists.

Preminger request is still off in the future, however. Under the contract with Drury, Preminger can't start work on "Advise and Consent" until after the legitimate theatre version of it, slotted for Broadway in October under Robert Fryer-Lawrence Carr sponsorship, closes in N. Y.

VARIETY BILLS

WEEK OF AUGUST 17

NEW YORK CITY

MUSIC HALL
G. & E. Troubadors
Kenneth & Rabovsky
Gary Morton
Corps de Ballet
Rockettes
R. Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Jack Brosnan
Dandree Thurlow
Howell Sisters
Richard Nilsen
John Lorne
Kevin Bells
Robert Eddy
Bruce Williams
John Godfrey
Melinda Du Tarcouale
Douglas Shurlberry
Thos. Phillips
Arnold Anderson
Bruce Osborne
SYDNEY
Tivoli
Lee Davis
Barnes Good
Keith Pabl
Cooperettes
Les Dandiale
Rita Moreno & Ann
Bruce Bow
Uli & Dusy
Peter Gray
Patricia Smith
Simon O'Connor
Jimmie Vaughan
PERTH
Majestic
Sal Jackley
Sonny Willis
Sonny Curtis
Sally Lane
Jackie Deane
Tro Magnus
Montego & Partner
Wanda & Rene
Dude
Flat Tops
St. Fits
Dancing Waters
Williams & Shand
Paula Langlands

BRITAIN

BIRMINGHAM
Hippodrome
Ellerine
Joan Mellin
Sally Thomas
Bob De Vere Trio
Tro Marbles
George Carlton's Co.
BLACKPOOL
Opera House
Tommy Steele
Alan Cogan
Eddie Calvert
Wise Guys
Ted Willard
Wally Stewart
Sonata
Harvey & Dale
Marbinski
Max Wanless
Freddie Frinton
Lily Alexis Sisters
Malcolm Goddard
Dancers
BRISTOL
Harry Secombe
Bobbi Quinn
Harry Worth
Bob Williams
Amazing Marvys
Bee
Skylons
Max Bassett
Tower Circus
Charles Farrell & Co.
Bob Gerry Troupe
Tito Amendo
Kate's Chimpanzees
Gert Gillah
Coconut Grove
Pearl Butler Show
Lorre Bellson
Crescendo
Billy Daniels
Lenny Bruce
Jonnie Summers
Dino's
Carlos Rivera
Jack Ring
Steve La Verne
Interlude
Bobby Short
Irwin Corey
Mocha Room
Bud Freeman Show
Joan O'Brien
Bobby Vee
Penny McHugh
Dunn Ardre Girls
Brian Farnon Orc
Sty Rite
Del White
Tommy Oliver Trio
Shelter Helter
"Phantasia of Yogi"
Wynnes Dance Orc
Ye Little Club
Alex Walder

LAS VEGAS

Desert Inn
Louis Prima
Keely Smith
Dunn Ardre Dancers
Carlton Harris Orc
Michael Reid
Dove Apollon
Will North
Lionel Hampton
Dale Jones
Dunes
Frankie Laine
Ford & Reynolds
Pamela Stephens
Bill Bobbie Orc
El Cortez
Joe Sarto 4
Don Cesar
Joe Carpenter
Dan Pound
Irene Arthur
Flamingo
Joe E. Lewis
Andy Williams
Jack Vaughn
Jack Rose and
Dick Lane 4
Barry Ashton Dancers
Jack Fulbright Orc
Frontier Hotel
Lola
Bitterbloo
Bob & Sylvia
Joe King
Golden Nugget
Lee & Pete Morgard
Sons of Golden West
Hacienda
Paul Gilbert
Lenny Dana
Kenosha
Jerry Wind
Arthur Blake
Jugger Sisters
Wild Bill Davison
Mac Henry Orc
Nevada Club
Swingers Quartet
Bob Dunning
Anita De Fuentes
Bound Tabletops
Johnny Paul
Lola Lafitte
New Frontier
Larry Alpert
N. Brandstone Orc
"Christmas Holiday"
Billy Eckstine
Tropicana
Kathy Keen
Riviera
"Bolero"
Lou Rawls
Dick Haymes
Peter Marx
Tropicana
Foley Burgess
Jerry Colonna
Frank Wayne 4
Charming Pollock
Johnny Puleo

MIAMI - MIAMI BEACH

Americana
Ron Tito
Pupi Campo Orc
Bar of Music
Bill Jordan
Gino Wilson
Sue Lawton
Wave Dancer
Carribean
Fabian Firenzian
Harry Mimmo
Elsa Jayne
Detroit Stewart
Jacques Dupont Orc
Deauville
Henry Levine Orc
Gene Burt & Co.
Seven Orc
Eden Roc
Mel Blanc Show
Jackie Heller
Sasha Rabell
Lola Versus Orc
Dimitri 3
Jack Ryan Dancers
Underwater Ballet
Start of Tomorrow
Don McKenna Orc
Fontainebleau
Entertainers Lounge
Freddie Cole Orc
Lou Dawson Orc
Miami Springs Villas
Carmen Cavallaro
Singing Strings
Harvey Freeman
Paul Gray
Ray Herod
Dick Hartland
Frankie Moore
Lanelly
Eddie Bernard
Murray Franklin
Red Carpet
Ella Watson
Sidney Curtis
Sheridan & Hall
Shirley Ross
Singapore
Geoffrey Miller
Florence Ware
Lou Wood
Jack Mann
Mel Bakker Orc
The Rancher
Tony Trapero
Wally Polich
Bonnie Rolls
Dorsey Hall Orc
Carl Harmon 3

RENO-TAHOE

Bal Tabarin
Harry Resch
Jo Ann Jordan
Jackie Kimber
Cal Neva Lodge
Sammy Davis Jr.
Art & Buddy Todd
Harry Belmont Orc
Sands
Bill Bailey
Jackie Fontaine
Joaquin Garay
Adios
Harrah's Club
Don Cornell
Cookers
Freddy Morgan
Harrah's Tahoe
Dana Dawn
Kim Sis
Tex Marks
Durban Dancers
Leighton Noble Orc
Harrah's Reno
Deedy & Bill
Vagabonds
Jackie Heller
Joel Boggs
Johnny Mercurio's
Pete Anderson
Holiday
Jo Castro Orc
Edmond Sis
Hillmooners
Charles Guild
Shore
Dennis Morgan
Leon & Parker
Shirlets
Jack Welch Orc
Riverside
Four Lads
Chapella & Johnson
Shirley Harmer
Starlets
Ed Fitzpatrick Orc

SAN FRANCISCO

Blackhawk
Cal Tjader
Fack's
Duke Ellington
Fairmont Hotel
Freddy Martin Orc
K. Blackburn Orc
Jack Club
Christine Ferrymanne
Bill Perkins 3
April Fenton
Gay 90s
Ray K. Gordon
Be a Sex Goddess
Bobo Brown
Hangover
Eddie Liggins
Earl Hines Orc
Jimmy 1
Bob Newhart
Michelle Marner
Gateway Singers
Jazz Workshop
Jimmy Smith Trio
Mocha Room
Polly Bergen
Patti White
Joe Kirchen
Manuel Rosner Orc
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Freddie Fama
Bob Sallo
360 Club
Virginia O'Brien
Paul Hudson
Jane Dulo
Tarantonos
Nita & Pepe
Barry Ashton
Ray Palmer Orc

Cabaret Bills

NEW YORK CITY

Birdland
Buddy Rich All-Stars
Horace Silver 5
Afro-Cubans
Blue Angel
Geo. Watson
Lynn Dalby
Maureen Hughes
Joyce Bowen
Charles
Lily Tomlin
Tiger Kahoney
Dick Marion
Bill Usher
Eleanor Burnett
Chateau Madrid
Fernanda Romero
Xavier
Los Guardabarrancos
J. & M. Imperio
Ralph Paul Orc
Fernando Orc
Copacabana
Delta Sweet
Al Bowen
Paul Gleason Orc
Frank Marti Orc
Embers
Harold Gunn
Hotel Astor
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Will Shaw Orc
Walter Ray Orc
International
Eddie Gallagher
Andrea Jaffe
Ralph Lewis
Mary Ashal
Phil Black
Tony Mottola Orc
Avila Orc
Latin Quarter
"Holiday in Japan"
Jo Lombardo Orc
Le Mistero Orc
Living Room
Johnny Jones
Jacques Barral
Geo. Summers 3
No. 1 Fifth Ave.
Tony Lawrence
Barry Noble
Fred Silver
Ella Rios
Round Table
Dick Haymes
Tom Judkins
Harry Edson
Sahara
Arlo Levin
Sons & Tahoes
Tommy Tomes
Shagrey
Lou Auld
Savoy Hilton
John Thomas
Sheraton East
Chauncey Gray
Quintero Orc
Vanderbilt Lounge
Hudson Dusar
Tommy Tyler
Gerard Sims
Harold Gunther Orc
Paul Mann
Jerry Troppi
Village Barn
George Hopkins
Mary Trumpin
Hudson & Ray
Bert Hale
Bill Cimino
Lou Harold Orc
Village Gate
Nina Simone
Yusef Lateef
Village Vanguard
Charlie Byrd 3
Lee Konitz 3
Waldorf-Astoria
Sidney Romero
Violinaires

CHICAGO

Blue Angel
Kathy Fordham
Carlos & Linda
Tino
Marie de Rabesse
Tino Pérez Orc
Conrad Hilton
"Fordian Paradise"
Thomas Rudis Orc
Shirley Winter
Bill Christopher
Frederick & Gina
Max Pelkin
Ron Urban
Reed & Pamina
Guy Cherubini Orc
Boulevard Room Dr
Boulevard Room off
Drake
Gate of Horn
Martha Schlamme
Brock Peters
London House
George Shearing 5
Audrey Morris 5
Eddie Higgins
Ann Richards
Marty Rosenberg 3
Mary & Frigo
Palmer House
Mister Kelly's
Mort Sahl
Barbara Heller
Gene Shepard
Vic Perry
Don Arden Orc
Trade Winds
Tony Pastor Family
Mary Ann
Joe Pavelski 3

LOS ANGELES

Bond Bar
Billy Gray Bar
"My Fair Lady"
Elaine Sharpe
Bert Gordon
Portia Bishop
Blanford & Jimmy Murphy
Bow Shore
Ben Blue
Jimmy Wilde
Cully Richards
Bobby Sargent
Jimmy Dolan
Richard Lemon
Sonny Bishop
Barbara Heller
Joan Lane Dro CD
Cocoanut Grove
Gordon Jenkins Orc
Cloister
Buddy Bickett

State Probes Boston Arts Center; Say 245G Project Has Cost 600G

Boston, Aug. 16.

A state investigation into the Boston Arts Center Theatre, the 800-seat test currently offering "Helen of Troy," began Thursday (11) as probers attended the performance. The purpose of the visit was to learn how the Metropolitan District Commission purportedly spent $600,000 on what was to have been a $245,000 project.

George A. McLaughlin and his corps of investigators of the MDC took along a longtime Shubert Theatre management lawyer Charles Hamilton, to ascertain why the theatre is not more successful financially. Hamilton is serving the state without pay. McLaughlin, appointed counsel and investigator by a special senate committee, said he would make recommendations aimed at "trying to preserve our first real cultural development."

The investigators sailed up the Charles River to take a close look at a wharf that the MDC built in the rear of the theatre at a cost of $35,000. After the performance, the investigators and the former Shubert Theatre lawyer reported a number of significant observations. The findings will be incorporated into a report to the senate committee. While McLaughlin declined comment on the subject, Hamilton was understood to have said he was puzzled as to why the theatre is not showing a better financial return, considering the large audience for that night's performance.

McLaughlin said the probe into the theatre seeks to find out why the center and theatre cost so

Continued on page 57

Da Costa to Get Gross Royalty, Share of Net On Hersey-Lampell 'Wall'

Morton Da Costa, as director of the upcoming Broadway production of "The Wall," will get 3½% of the gross on the play until production expenses are recouped and then 3½% of the gross plus 10% of the net profits. The 10% is to be paid him out of the management's 50% share.

The Millard Lampell dramatization of John Hersey's novel of the same title is being co-produced by Kermit Bloomgarden and Billy Rose for an Oct. 11 opening at Rose's namesake theatre in New York. The venture is capitalized at $150,000 without provision for overcall. The authors will share in a straight 10% of the gross to be applied against a $3,500 advance. Da Costa's percentage of the gross will be applied against a $5,000 advance.

The weekly operating expense will include a $250 producers' fee, besides a $350 office charge. The estimated production budget for the presentation, which is scheduled to begin an out-of-town tryout Sept. 19 at the Forrest Theatre, Philadelphia, is as follows:

Scenic design, $3,000; painting and building of scenery, $25,000; miscellaneous purchases and expenses, $500; costume design, $3,500; costume purchases, $8,000; electrical and sound equipment, $10,000; director (as noted above), $5,000; lighting fee, $1,500; rehearsal expenses, $22,837.50; theatre expense and rent, $1,000; scripts and parts, $600; preliminary advertising, $16,000; other expenses, $16,375; bonds, $16,000; reserve, $20,287.50.

To Present Special Play For Chi Sorority Meet

Chicago, Aug. 16.

"To Follow the Phoenix," written by William Branch for the golden anniversary convention of Delta Sigma Theta, a Negro college sorority, will be presented for one performance tomorrow night (Wed.) at the Civic Opera House. Ellen Holly, who'll be in the upcoming Broadway production of "Face of a Hero," will appear in the cast with Frederick O'Neal, Robert Graham Brown and Harold Scott.

The director of the play is Osceola Archer, one of the founders of the sorority, which has 204 chapters in 39 states and in the republics of Haiti and Liberia.

Walker's 'Provincetown' As Memorial Off-B'way

As a tribute to the late Broadway columnist Danton Walker, his musical, "The Provincetown Show," will be presented for a six-week run at the Provincetown Playhouse, N.Y., beginning next Oct. 1. Arrangements for the presentation, backed by Walker's friends, have been made by his longtime assistant, Connie Soloveniis.

The show, which Walker wrote, produced, directed and starred in, premiered in 1927 at the Provincetown Mass. Playhouse under the title, "The Pirates of Provincetown." It was revised there Aug. 1, with a new score by Daniel John, a week before the columnist's death. Walker co-directed the revival, in which he delivered a prologue and epilogue.

Krapp's Last Tape" and "The Zoo Story," current at the off-Broadway Provincetown, will move Sept. 20 to the Cricket Theatre, N.Y.

Shep Traube Has 'Sailor' for B'way

London, Aug. 16.

Broadway rights of "Sailor Beware," the Philip King Falkland Cary comedy which ran three-and-a-half years in the West End, have been acquired by Shepard Traube, who is planning a fall production. Marjorie Rhodes is sought for the leading part in which Peggy Mount soared to stardom overnight after many years in provincial stock.

American rights to the comedy were previously held by Gilbert Miller who, with the late Jack Waller, invested over $8,000 in unexercised options. It is understood that the options were not taken up in view of difficulties in casting the piece at the time.

The deal with Traube was set by Eric Glass, who reveals that the title will be altered so as to avoid confusion with "Sailor, Beware" the Kenyon Nicholson and Charles Robinson farce which had a 500-performance Broadway run during the 1934-35 and 1935-36 seasons. The play will probably be called "Sail Along, Sailor" for the U.S.

By the time "Sailor" had ended its three-and-a-half year run in 1958, it had grossed over $1,500,000, played to 1,500,000 customers and earned its authors royalties of $200,000. It has since broken all records in stock and, according to the agents who own the amateur rights, is one of the two greatest money spinners in the history of the amateur theatre, and the biggest since the war.

Currently, a sequel to "Sailor Beware," entitled "Watch It, Sailor," is now in its seventh month at the Aldwych, grossing upwards of $15,500 a week, and has already earned its investors a profit of 100%.

Change N.J. Wage Ruling For Unemployment Rate

New Jersey's unemployment insurance system has undergone a change of particular significance to actors. The state's Labor and Industry Commissioner, Raymond F. Male, recently signed an interstate agreement which allows workers to combine New Jersey income with wages earned in other states when applying for unemployment compensation.

In the past, workers were not permitted to combine wages received in New Jersey with salaries earned in other states for purposes of computing unemployment compensation. The change in the setup, therefore, is particularly beneficial to actors who work in New Jersey summer theatres for an average period of about 10 weeks or more. The new system will take effect on all claims filed after Sept. 1.

The interstate wage combining agreement now covers all states except Mississippi, Kentucky and Alaska.

Bows in Civvies

London, Aug. 16.

Five 12-year-olds, including America's "baby ballerina," Claudia Cravey, will take their bows from a box instead of the stage when "The Princess" opens at the Strand next Tuesday (23).

It's a device to circumvent the London County Council rule that moppets must leave the show by 10 p.m. at the latest. As their roles end in the first act, and as there's no law barring children seeing a show, they'll change into ordinary clothes and occupy a $14 box, which will be held for them every night.

Silo 'Suzie Wong' On Regular Tour

Manny Davis has extended the tour of his stock production of "World of Suzie Wong" from the rustic trail to the road. The presentation, which began a two-week engagement on Aug. 8 at Chicago's Shubert Theatre, moves Aug. 22 to the Royal Alexandra Theatre, Toronto, for another fortnight's stand. It'll then play a week at Her Majesty's Theatre, Montreal, followed by two weeks at the Erlanger Theatre, Philadelphia.

The current Shubert booking follows by six weeks the four-week run at the Chicago house of the David Merrick-Seven Arts Productions-Mansfield Productions post-Broadway touring presentation of "Suzie," now at the Biltmore Theatre, L. A. The original presentation played to strong business in Chicago with grosses ranging from $41,000-$47,500 during the four-week stand.

Because of its brief running time (under two hours), the proposed Chicago offering will play two evening performances Friday and Saturday, dropping matinees. The weekend curtains will be at 7 p.m. and 9:30 p.m. The regular road production, which closes Aug. 27 at the Biltmore, also played the Royal Alexandra, Toronto, for one week last January. It grossed a fine $35,000 for the date.

Closing of Paris Legit Houses in May, June Drew Govt. Attention

Paris, Aug. 9.

Some sources feel that the shuttering of most legitees in May and June, rather than in July, was perhaps stimulated by theatre directors in order to focus government eyes on them and maybe lead to needed lower taxes and some national handouts. They feel this would keep Paris one of the most prolific theatrical centers in the world.

Others point out there were enough hits and diversity of shows last season to indicate a fairly good state of theatre here. However, some others maintain it was mainly lifeless and that the few hits did not balance the many flops which have to be yanked early, not like on Broadway, whereas heretofore many could run on with low attendance—with a chance of pickup later via low costs.

Anyway, current summer legit fare is light and aimed primarily at French provincials or tourists. For the former the longrun Marcel Achard hit, "Palate," is still as well as Eugene Ionesco's "The Bald Singer," both being in their fifth years.

A revival of Jules Romains' "Knock" is still playing as well as Albert Husson's "Mr. Three Angels." The Grand Guignol displays its horror stuff and three boulevard comedies stay on at the Comedie-Caumartin, Comedie-Wagram and Ambigu, being "Doors Slam," "The Good Anna" and "A Night With You," respectively, and all concern bedroom shenanigans.

But top draw goes to those old staples—the nude and the striptease. Production and star elements are added by the Casino De Paris with Line Renaud and the Olympia with Joseph-ine Baker. The Alhambra, Capucines and Concert Mayol, depend mainly on undraped flesh.

The many strip nitery parlors also stay open. Some, like the Grishi, Alglon and Tomate have afternoon strip sessions. The nationalized lyric and legit houses will be closed till September.

When Curtain Falls Aug. 27 on 7-Year Run of 'Boy Friend' It'll Still Be No. 3 To 'Chu Chow' and 'Salad' in West End

By DICK RICHARDS

London, Aug. 16.

It's going to be a nostalgic night at the Royal, Brighton, on Aug. 27, when the curtain drops on Sandy Wilson's "The Boy Friend." With brief gaps, this musical will have run for nearly seven years, notching 2,775 performances attracting around 2,250,000 customers and luring nearly $2,400,000 to the boxoffice. Two actors—Anthony Hayes and Larry Drew—have stuck with the cast since it bowed in at the Players Theatre on Oct. 13, 1953. It ran there for six weeks, lapsed a week, transferred to the now defunct Embassy Theatre for a further six weeks, and then ran for 2,084 performances at Wyndham.

"The Boy Friend" folded there on Feb. 7, 1959 and, two days later, started the stocks tour which ends on the 27th. With this closure the musical runs out of the control of the Players Theatre talk, who commissioned it and transferred it to the West End, despite expert advice. But it's bound to be revived.

While not a bad record, "The Boy Friend" is still only the third longest West End run of a tuner. Back in 1916 "Chu Chin Chow" chalked up 2,238 performances. In 1954, "Salad Days" opened an unbroken West End run at the Vaudeville which passed both "Boy Friend" and "Chu," and it's still running on a tour which started immediately the Vaudeville run ended. This was a filler piece by Dorothy Reynolds and Julian Slade which was put on at Bristol, spotted by Jack Dunfee and brought

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See Record Subscription For Philly This Season

Philadelphia, Aug. 16.

The local Theatre Guild-American Theatre Society subscription list is expected to roll to a new high with the 1960-61 season, Louis D. Cook, local manager for the series, reported that subscribers have already topped the 12,000 mark. Last year, the Guild-ATS member.

"We can guarantee an incoming play minimum of $20,000 a week for two weeks and a musical $25,000 a week," Cook says. Subscribers pay a flat rate for the season, with a $62.50 top. Since the Guild-ATS is a non-profit organization they receive rebates in the event the money isn't used. This Spring, the members got a kickback of $68,000.

May Book 4 BTA Shows in Albany

Albany, Aug. 16.

Plans for the presentation this season of four touring productions at the Stanley Warner Strand Theatre are scheduled to be discussed tonight (Tues.) at a meeting of the Broadway Theatre League of Albany. Negotiations for the addition of this town to the string of cities booking shows routed by the New York-based Broadway Theatre Alliance have been underway for more than a year.

Under consideration originally for this season was the booking for a possible two nights each of two musicals, "Once Upon a Mattress" and "Fiorello." The plan now is also to book this semester's two other regular BTA entries, "Andersonville Trial" and "Pleasure of His Company."

Terms for a four-wall leasing of the 1,900-seat Strand have just about been agreed upon, but still not completely secured is the desired subscription audience. A guaranteed advance sale of about 70% of the house, particularly the first night, is figured necessary for the success of the venture. It's understood that if the series materializes here, the top price for the offerings may go as high as $6.

Robert Appleton, a local realtor is president of the board of directors of the non-profit Local BTI, which was incorporated last year. Consideration is being given to a tieup with Downtown Albany Unlimited, an organization of merchants of which Strand manager Alfred G. Swett, is a member.

The Strand, which booked some legit shows in the past hasn't had one in recent years.

Nashville Opening New Children's Legit Centre

A children's cultural centre will be included in the new $250,000 Nashville Town's Children's Theatre opening November. The theatre is being constructed adjacent to the Nashville Children's Museum, which also houses the Alfred Starr Memorial Art Gallery collection of children's art.

The Nashville Children's Theatre, formed in 1931 by the Junior League, became a community project in 1936. The operation's yearly program consists of three plays, each presented for 13 performances. In addition, an Ice Cream Carnival, sponsored by the Sealtest Ice Cream Co., is given each spring.

The gimmick here is to deter the kids attending the shows from making orgiastic out of their programs, since the admission to the carnival is three programs from the plays offered. The carnival has been an annual occurance for almost 20 years.

A Park Board bond issue, voted by the Nashville City Council in 1959, is providing the funds for the construction of the new homes for Nashville Children's Theatre.

Dallas Department Store Has Sunday Supplement To Plug 'Fiorello' Tourer

Dallas, Aug. 16.

A 16-page Sunday supplement, put out by Titche's department store here in a tieup with the road company of "Fiorello," was distributed in the Dallas Times Herald of Aug. 7, in advance of the opening of the musical's tour the following night at the State Fair Music Hall. The booking at the 4,100-seater continues through next Sunday (21).

The insert included articles by Bennet Cerf, president of Random House, which published "Fiorello" in book form; Mary Martin, star of the Broadway production of "Sound of Music," Chet Huntley, of NBC's "Huntley-Brinkley Report," and Maurice Evans, star of the upcoming Broadway musical, "Tenderloin," which involves the same team: producers, writers and director, responsible for "Fiorello."

The touring edition of the Jerome Weidman, George Abbott book, Jerry Bock music and Sheldon Harnick lyrics tuner, which Abbott directed both on Broadway and for the road, is being presented by C. Edwin Knoll.

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Play 'Shepherd of Hills' As Outdoor Legit Spec

"The Shepherd of the Hills," James Collier dramatization of the old Harold Bell Wright novel, is being presented this season in the new al fresco Old Mill Theatre, Branson, Mo. The recently completed amphitheatre, now a 500-seater, will be enlarged to about double that capacity this fall.

The pageant, presented by the Shepherd of the Hills Players, Inc., opened last Saturday (6) and will play on a Saturday-Tuesday basis through mid-October. Collier directed the production, which has a cast of 35, headed by Lloyd Heller, Carol Kinser and John Corbin. The admission price is $1.75 for adults and $1 for children under 12.

A film version of the Wright novel, bearing the same title as the book, and featuring John Wayne, Betty Field and Harry Carey, was released by Paramount in 1941.

Afro-Asians Don't Dig 'Western' Slants But 4 Israel Repertory Troupes Able to Pay Own Way

By TRUDY GOTH

Tel Aviv, Aug. 10.

Israel's main theatre companies (four to be exact) are on a month vacation. Their recently-published results are most gratifying. In a country of 2,100,000 people 300,000 are regular theatre goers.

What must be subtracted are not only children but the part of Israel's population of the Afro-Asian antecedents—always on the increase—which have so far only produced the Inbal Dance Group whose members are exclusively Yemenite Jews. These and the 230,000 Arab citizens of Israel lack understanding of the idiom of the Western Theatre—and all theatre as well as the basic cultural pattern here, is Western.

With this background, "legitimate" in Israel is artistically vibrant, though faced with peculiar economic difficulties. Facts here are against the private theatrical entrepreneur and "angels" in the Broadway sense are non-existent. There is a repertory tradition and the theatre is dominated by such permanent groups, each with its own staff of actors, directors and technicians. This year, surprisingly enough, all companies succeeded not only in making both ends meet but in actually improving their financial position.

"Habimah" (founded in 1918 in Moscow by some starry-eyed youngsters under Stanislavsky influence and in order to revive ancient Hebrew on the stage) opened its 42nd season with Duerrenmatt's "The Visit" which racked up nearly 150 performances and drew over 120,000 spectators. Rose's "Twelve Angry Men" chalked up a similar record, while Chekhov's "Uncle Vanya" had to be taken off after a week. Duvid's "Mademoiselle" rated 40 performances and will be continued next season. Thus Habimah only staged four new productions this year instead of 6-8 which shows best how successful the season has been. The 1960 opening after summer recess will be on Sept. 24 with the John Gay "Beggars Opera" in the Bert Brecht-Kurt Weill's version.

The "Chamber Theatre" Israel's second major repertory group (controlled by ten actor-shareholders, this year augmented by 18 actors hired for the season, while Habimah is a "collective" of 35 permanent actors with some hired on the side) appears to have made out equally well. Pagnol's "Marius" and Wolfe's "Look Homeward Angel" the first productions were such successes that the company had to continue to perform them and only added three new productions: "Twelfth Night," Anouilh's "Ghasthberlig" and Scarpetta's "Miseria et Nobiltesse." In all Chamber acted 400 times before an audience of 300,000.

The "Ohel" Theatre, the first one to be founded in modern Israel—at the time it was still Palestine and under British Mandate (1925) has gone through many ups and downs in the past decade. But it has not made out badly this past season. Georg Kaiser's "Tanaka the Soldier" was worth 15 performances but Feydeau's "Hotel Paradiso" chalked up more than 70. They were followed by three hits: Beverley Cross' "One More River" (120 performances), De Filippo's "Pulcinella Maturano" (60) and most recently Lavaur's "L'Amour du Bar" marked number 40. The attendance of each of the three plays averaged about 50,000 which is 10% higher than in the last five years. The dirge of the season at Ohel, has been pointed up by its revival of a classic: "The Good Soldier Schweik" by Jaroslav Hasek with the veteran Ohel star, Moti Margalit, who first created the title role on an Israeli stage over 25 years ago.

Other Events

The youngest troupe called "Green Onion" directed by producer Ranom and a new angry young writer Ephraim Kishon are preparing for the coming season a production of the French musical "Irma La Douce." The lead has been offered to two young Israeli actresses who have just returned from abroad and who will alternate in this role: Dina Doron and Nehama Hendel.

The artistic events which will be brought in from abroad are "Paris on Ice" the ice-show which will play in a 3,000-seat tent to be erected in the middle of Tel Aviv and Harry Belafonte on his first visit to Israel. To judge by the success reaped here in the past by other Yank entertainers of this style—Harry Belafonte will be much acclaimed. Fans are plotting a rousing welcome at Lydda airport. The police hopes it will turn out to be somewhat less of a riot than for Louis Armstrong.

It is interesting to note that not one play by an Israeli author was offered by either major theatre. The theatres claim that the reason is, there was nothing to put on; the playwrights argue that the theatres do not want to take chances by staging a play that is unknown.

Off-Broadway Show

Program One

The Theatre for the Seven (Stephen Gyllenhaal & Robert Schaer) presentation of three one-act plays, "Santa Claus" by e.e. cummings, "Calvary" by William Butler Yeats, and "Escurial" by Michel de Ghelderode (English version by Lionel Abel). Staged by Stephen Gyllenhaal; scenery and costumes, Barbara Bonnington; lighting, Tom Skelton; operated by Lorraine Gallman. Opened July 31, '60, at the Gate Theatre, N.Y.

SANTA CLAUS

Death	Harold Scott
Santa Claus	Josef Chaikin
Child	Wesley Vogel
Woman	Sukie Brennan
Others: Alexander Burke, Michael Cameron, Thom Rosenthal, Fred Moeller, Martin Shaw, John Wynne-Evans	

CALVARY

First Musician	Harold Scott
Second Musician	Michael Cameron
Third Musician	Thom Rosenthal
Christ	John Wynne-Evans
Lazarus	Josef Chaikin
Judas	Alexander Burke
First Soldier	Art Vogel
Second Soldier	Fred Moeller
Third Soldier	Martin Shaw

ESCURIAL

King	Harold Scott
Pedro	Josef Chaikin
Monk	Thom Rosenthal
Man in Scarlet	John Wynne-Evans

The new group, The Theatre for the Seven, is aiming high in its first off-Broadway bill at the Gate. All three of the one-act plays in "Program One" have big themes: love and hate, the conflict between power and understanding, the horror and futility of man's inhumanity to man.

But big ideas require powerful and original treatments and, although there's a certain amount of originality in these seldom produced plays, there's insufficient force, direction and quality. In the search for something new and different, action and interest have been overlooked.

The plays aren't as interesting as their themes, or as exciting as the intentions of their producers. The most successful of the three, e.e. cummings' "Santa Claus," has moments of genuine poetry, as well as funny lines, but the plodding, serious, self-conscious direction almost manages to drown out the humor.

Yeats' "Calvary" is a bland and moist treatment of the Crucifixion, essentially undramatic and better suited for reading than for staging. De Ghelderode's "Escurial," is a violent study of sadism, full of sound and fury, signifying little.

One worthwhile aspect of the production is as a showcase for Harold Scott, a versatile young actor with a flexible voice, expressive face and fluid body. Josef Chaikin also shows promise, but both actors would have benefited from more disciplined, imaginative direction.

This new company seems to have a strong sense of its own mission, but lacks balance and a sense of humor. *Sher.*

Closed July 30, after 13 performances.

Robert H. Chapman, co-adaptor with **Louis Coxe** of Herman Melville's novel, "Billy Budd," and a Harvard faculty member since 1950, has been named director of the new Loeb Drama Center for Harvard and Radcliffe College. The Center, which opens next fall, will have two theatres for student productions, a library and classrooms.

'Miracle' Road Company To Open Dec. 26 in Det.

A second company of "The Miracle Worker" is being formed by producer Fred Coe. As yet, the key roles of the Irish teacher, Annie Sullivan, and the young Helen Keller, essayed on Broadway, respectively, by costars Anne Bancroft and Patty Duke, haven't been filled. The touring company is to open Dec. 26 at the Shubert Theatre, Det., and move Jan. 16 to the Erlanger Theatre, Chicago, for an indefinite run.

The Broadway production of the William Gibson play, which cost $123,931 to produce and is now in the black, is currently in its 43d week at the Playhouse, N.Y. Miss Bancroft will remain with the show until January and probably through the balance of the season. Miss Duke is already set with the show for the balance of the semester.

Passion Play Has Ticket Surplus

Oberammergau, Aug. 9.

Although the once-a-decade performance of the famed Passion Play which runs through September this year here, is theoretically sold out, last minute tickets are available for many performances. Because of the unseasonably cold and wet summer, many tourists have cancelled their tickets at the last minute, leaving the theatre with accommodations, meals and entry to the event all included in the one price.

Last March, about 10,000 ducats to the play were allotted to the Army, Navy and Air Force personnel in Europe. Military experts estimated seven times that many were wanted by the servicemen overseas. To prevent disagreements, the tickets were allotted to each command and lotteries were held to draw. Now, however, the military's base newspapers and the military radio network in Europe, American Forces Network (AFN) is advertising that many "winners" of the tickets want to resell them.

Newspaper criticism pointing to the length and heavy going of the eight-hour-long religious drama, plus some American and British criticisms of its allegedly anti-Semitic contents, are credited with causing some servicemen to lose interest in attending.

Oberammergau Tourist Bureau reports that it has some rejects.

Neighboring villages have reported very poor tourist business this year. Many of their regular guests who vacation in these Bavarian villages cancelled out because they thought the area would be flooded with Passion Play visitors. But only one hotel in Ettal is sold-out for the season.

JULIE ANDREWS FLIES TO REHEARSE 'CAMELOT'

London, Aug. 16.

Julie Andrews flies to New York next Sunday (21) to start rehearsals of "Camelot," the musical based on King Arthur and the Knights of the Round Table. Miss Andrews plays Guinevere and Richard Burton is King Art. Show, which will open the new O'Keefe Theatre at Toronto on Oct. 1, will subsequently tour before hitting Broadway.

Miss Andrews will be accompanied by her husband, Tony Walton. For Walton it's a business-pleasure spree. He's setting up a production of Sandy Wilson's "Valmouth."

Theatregoer's Revolt

By Tom Weatherly

I'm sick of those probing playwrights
And their maladjusted folk.
Enough's enough of that criminal war—
It's time for a little joke.

Let's have some boy meets girl again,
Or maybe a mystery thriller.
With charming scenes of comic relief—
Before they catch the killer.

Ah, yes, let's have some smiles again,
Some make-believe and capers.
The theatre's for your dreams to soar—
There's grief enough in papers.

So They Say

"I have great respect for the people who pay my salary—I mean the audience. Show business, I figure, is like politics. Your constituency is your audience. Buying a ticket is their way of voting. And an actor who wants popularity had better court his public just like a politician. I've never understood those actors with the attitude that the public should feel lucky if he condescends to show up. My attitude is just the opposite."—**Forrest Tucker**, title lead in the touring "Music Man," as quoted by **Donald Freeman** in the San Diego Union.

"It seems to be the consensus that I can't be sold (at the box-office, in summer stock—Ed.) without Jack Paar's name. I would like to be accepted in my own right. I was an actor for a long time before I became a 'wise guy'."—**Hans Conried**, star of the showbiz touring package, "Not in the Book," in an interview with **Ernie Tetrault**, on WRGB-TV, Schenectady.

"Comedy is also a case of economics. Depression periods, etc., call for extremely specialized type of comedy. All the oldtime comedy greats realized that and had a touch of genius on the laugh pulse of America. When one of those comedians threw a pie in the villain's face or played a well-directed boot in his derriere, there probably wasn't a single working man in the audience who didn't visualize himself doing the same thing to a mean boss or some other person who'd been pushing him around for a long time."—**Jack Lemmon**, star of the upcoming Broadway play "Face of a Hero," in a by-line story in the N. Y. Journal-American.

"I love the sound of a lawnmower. It means that something is being done and you're not doing it."—Legit star **Helen Hayes**, as quoted by **David Lyle** in the N. Y. Herald Tribune.

"The American women is more independent and perhaps more demanding, but I have always been in love with women, so I think they should have everything."—French legit-film actor **Claude Dauphin**, in an interview about being married to an American, as quoted by **Art Buchwald** in the N. Y. Herald Tribune.

"I want to press whatever play I write to the full limits of what I know. I want never to be forced to say, 'You (sic) knew better than that'."—Playwright **Arthur Miller**, as quoted by **Don Ross** in the N. Y. Herald Tribune.

"It's a relatively gentle play. For me, that is. Oh, it has an emotional storm, but it's not thematically shocking. No cannibalism. The critics will just have to attack from another angle—and they will."—**Tennessee Williams**, referring to his new drama, "Night of the Iguana," due for Broadway production next winter, as quoted by **Donald Freeman** in the San Diego Union.

"Let us, by all means, probe as deeply and incisively as we can into our current emotional ills, let us grant that nothing in human conduct is alien to a writer's purpose, and that all the resources of language, however debased, are open to his honest employment of them—but if he does this and nothing more, if he surrenders to man's ambiguity and makes no effort to identify himself with the wholeness of man's spirit, he is doing only half his job as man and artist."—**J. Donald Adams** in an article about the "Snake Pit" genre of plays and novels, in the "Speaking of Books" column in the N. Y. Times Book Review section of the Sunday edition.

Show Out of Town

The Best Man

Hollywood, Aug. 11.

Playwrights Co. & Randolph Hale presentation of three-act comedy-drama by Gore Vidal. Staged by Joseph Anthony. Opened Aug. 10, '60, at Huntington Hartford Theatre, Hollywood. $9.90 top.

Dick Jordan	Brian Keith
William Russell	Leon Ames
Max	Phil King
Reporters	William F. Reynolds, Tom Schwartz, Jack B. Sheehan, Tom Winston, Fay Tracey
Alice Russell	Ann Warrum
Tommy's Assistant	Elizabeth Cope
Mrs. Gamadge	Charity Grace
Arthur Hankington	William Gargan
Mabel Cornwall	Elizabeth Fraser
Don Buckler	Tom Dale
Joseph Cantwell	Gene Raymond
Sen. Carlin	Paul B. Mazer
Dr. Artinian	Arthur Bergman
Sheldon Harris	Jack Finch

The Playwrights Co. has joined with Coast producer Randolph Hale for the presentation of touring edition of Gore Vidal's timely play about a behind-the-scenes struggle for the Presidential nomination at a political convention. After a break-in stand at Santa Barbara, the show is playing Los Angeles, then goes to San Francisco, after which it takes off on a national tour, with the Playwrights taking over ownership of the production and Hale getting a percentage of the profits.

Not only here, on the scene of the recent national Democratic convention, but also in Friars and elsewhere, "The Best Man" should be a cinker at the boxoffice, particularly in this lively-looking election year. The play could also be blockbuster film material for Frank Capra, who's due to make it.

The cast of the touring version, headed by Leon Ames, William Gargan and Gene Raymond, is not without shortcoming, but makes enough of the script to provide outstanding theatre. Vidal presents little that is unique in story or concept, but the technique and skill of the writing is undeniably effective. Joseph Anthony's staging keeps the action moving, and audience interest is sustained through both the clean and the dirty political fighting.

Ames gives a strong performance as the Adlai Stevenson-like intellectual who would rather lose the nomination than stoop to conquer, the role originated on Broadway by Melvyn Douglas. Raymond is very good as the opportunistic politician, the part played on Broadway by Frank Lovejoy and commonly identified with Vice President Richard M. Nixon. Gargan, in what's widely regarded as the Harry Truman role played in New York by Lee Tracy of the canny, folksy ex-President, turns out to be the most believable of all.

Elizabeth Fraser is excellent as the primitively feminine wife of the unscrupulous candidate, while Ann Morrisy gives an able portrayal of the idealistic candidate's patriot spouse. Charity Grace is also notable in the character-comedy part of a bustling lady delegate.

Scheduled B'way Preems

Thurber Carnival, ANTA (9-6-60)
Donny Marrone, City Center (9-8-60)
Vintage '60, Alhambra (9-9-60)
Carl Sandburg, Williams (10-6-60)
Fantasticks, Cort (9-26-60)
Tale of Robin, Belasco (10-26-60)
Farewell, Eugene, Bucks (9-27-60)
Tony 5 to Denver, Playwrights (9-28-60)
Bagel at Noon, Jan. (10-5-60)
Richard 3, Mary Golden (10-6-60)
Shirley Holloway, Barrymore (10-10-60)
Wish Bone (10-11-60)
Maria Portina, Lyceum (10-12-60)
Tenderloin, Alvin (10-17-60)
Face of a Hero, Ethel (10-20-60)
Sweet & Sour, Ambassador (10-25-60)
Northwest Passage, Mark (10-26-60)
Lorenzo, Sam (10-27-60)
Unpredictable Molly, Blue Card (11-2-60)
Shakespeare, Longacre (11-9-60)
Portrait of Adolphine, Hayes (11-10-60)
Compost, Majestic (nee 11-14-60)
Adams and Eve, Cort (11-17-60)
Little Moon, Longacre (nee 11-28-60)
Critic's Choice, Barrymore (12-15-60)
Wrapped, Alvin (12-15-60)
Best Contemporary Hero, ANTA (12-6-60)

Touring Shows

(Aug. 14-28)

Best Man (2d Co.)—Hartford, L. A. (8-27).
Derby Rides Again—Riviera Hotel, Las Vegas (8-28).
Guys of Angels—Alcazar, S. F. (8-27).
Flowering (2d Co.)—Dixie Fair Mixer Mall, Dallas (8-29); Riviera, Del (9-27).
Flower Drum Song — Curran, S. F. (8-27).
Music Man (2d Co.)—Orpheum, Seattle (8-27).
My Fair Lady (2d Co.)—National, Wash. (8-27).
World of Suzie Wong—Biltmore, L. A. (8-27).
World of Suzie Wong (2d Co.)—Shubert, Chi. (8-28); Royal Alexandra, Toronto (8-27).

Road Smooth; 'Best' $20,700 (6), L.A.; 'Fiorello' $36,300 for 1st 7 in Dallas; Two 'Suzie' Companies Nab $74,400

Business last week was generally good for the road's enlarged lineup of eight shows. "Fiorello," which began touring last week, did okay in the first seven performances of a fortnight's stand in Dallas. "Best Man," following a three-performance breakin in Santa Barbara the previous week, launched its Los Angeles stand with a nice take for six performances.

Also new to the regular touring list last week was the "World of Suzie Wong" production, which had originally been set up for summer stock dates. The presentations played to nifty business on twofers in the first frame of a fortnight's run at the Shubert Theatre, Chicago, where the post-Broadway touring company, now in L. A., had scored during a four-week run last June. Box activity for the L. A. edition of "Suzie" was also big last week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

World of Suzie Wong, Shubert (D-RS) (1st wk): (95-50-96); 2,100; $67,500.

Over $34,500 with twofers.

DALLAS

Fiorello, State Fair Music Hall (MC-RS) (1st wk): $4-4.10.

Opened national tour here Aug. 8 to two endorsements (Morning Times, Herald, Rosenfield, Morning News).

Over $36,300 for seven performances with subscriptions and theatre parties cutting into the take.

LOS ANGELES

Best Man, Hartford (CD-RS) (1st wk): $5.60-$8.50; 1,034; $22,200 (Leon Ames, Gene Raymond, William Gargan).

Almost $20,700 for six performances.

World of Suzie Wong, Biltmore (D-RS) (2d wk): $5.40-$8.50; 1,630; $53,500. Previous week, $37,000.

Over $39,900 with Theatre Guild-American Theatre Society subscription.

PORTLAND

Music Man, Paramount (MC) (8th wk); 1,600. Previous week, $[illegible], Opera House, San Francisco.

Over $73,000 for seven performances.

SAN FRANCISCO

Duel of Angels, Alcazar (D-RS) (1st wk): $4.25-$6.40; 1,142; $17,600 (Vivien Leigh, Mary Ure). Previous week, $27,000, Harnanda, Los Angeles.

About $27,000.

Flower Drum Song, Curran (MC-RS) (2d wk): $4.25-$6.90; 1,700; $63,000. Previous week, $60,500.

Another house record, $63,000 or near-capacity for Civic Light Opera subscription.

WASHINGTON

My Fair Lady, National (MC) (6th wk): $4.90; 1,677; $62,[illegible] (Diane Todd, Michael Evans). Previous week, $60,500.

Over $60,[illegible]

Off-Broadway Shows

(Figures denote opening dates)

Gateway, Circle in Square (2-[illegible]).
Between Two Thieves, York (1-[illegible]).
Connection, Living Theatre (2-[illegible]).
Country Scandal, Nevo (7-[illegible]).
Pawnbroker, Bleecker (6-[illegible]).
John Brown's Body, Merrimanders (7-[illegible]).
Gregory & Eve, Provincetown (7-14-60).
La Bonze, Morgan (6-[illegible]).
Leave It to Jane, Sherman Sq. (7-[illegible]).
Mary Stuart, Orphium (7-19-[illegible]).
Theatre Chorale, Loring Rep. (6-22-60).
Threepenny Opera, Le Lion (5-26-60).

SCHEDULED OPENINGS

Man & Superman, Jan Hus (8-18-60).
Age of Jonah, Players (8-[illegible]).
Pinocchio, Phoenix (8-[illegible]).
Dance of Death, Rey (8-[illegible]).
Very Cosmo Clowns, Arlen's (8-18-60).
Superfluous, Gate (8-[illegible]).
Broadway Village, Lenox Sq. (8-[illegible]).
Cheap Undoing, Cherry Lane (8-[illegible]).
Yoimulph, York (8-[illegible]).
Tiger Rag, Malgone (8-[illegible]).
Moonchild, Maidman (8-[illegible]).

Joey Bishop's 'That Lady' Record $24,844, Chi Tent

Joey Bishop, who's had extensive television exposure on the Jack Paar show and elsewhere, received $6,200 last week as star of "Who Was That Lady I Saw You With" at the Mimic Theatre, Highland Park, Ill. The comedian, who winds up a fortnight's stand at the tent this week, is on a $5,000 guarantee plus 25% of the gross over $20,000.

The take for seven performances last week at a $3.95 top weeknights and a $4.50 top Saturday eve was $24,844, a record for the 13-year-old operation. The 1,300-seater played to SRO business, with around 35 standees nightly. Theatre parties, however, cut into the initial week's take. The presentation will play eight performances this week including an extra matinee Saturday (20).

CRITIC DARLINGTON'S 40 YEARS OF LEGIT

London, Aug. 9.

Forty years of being a legit critic has not blunted either the enthusiasm or the judgment of W. A. Darlington of Britain's Daily Telegraph. His latest book, "Six Thousand and One Nights" (Garrup; $2.50) is not an autobiography but is an attempt—and a very successful one—to reproduce the flavor of the theatre over four decades.

He also shows clearly how his own taste has matured. When he first began to visit the theatre his idol was Gerald Du Maurier. He confesses that he never cared for Martin Harvey's work and that he deliberately refused to see Tree acting. "That was an error of judgment," Darlington admits.

On Noel Coward: "If a major dramatist on a serious level has been lost to us in Coward, as I am ready to believe, he was lost during these years in the middle twenties when a young man who had tried to grow up too fast used up his stock of ideas before he had fully understood them."

Unlike many theatre pundits Darlington is always conscious, despite his long experience, that experience can only be limited. Thus in comparing Forbes-Robertson with Gielgud: "For me, Gielgud is better. But I say so without entire confidence. I saw Forbes-Robertson when I was young and inexperienced and he was elderly. I saw Gielgud when I was mature and experienced and he was young. Thus an a fair comparison he would when conditions are so unequal?" It is this quality of fairness that has established Darlington's reputation as a critic and makes his latest book essential to the library of any theatre lover.

Rich.

LONDON SHOWS

(Theatre denotes opening date)

Adventure Prison, Apollo (10-5-60).
Bedding of March, St. Matthew's (7-13-60).
Cinderella, Palladium (12-[illegible]).
Caretaker, Duchess (4-27-60).
Fiesta Alegre, Gaiety (3-11-60).
Flower Drum Song, Palace (4-[illegible]).
Half Past Six, Vaudeville (3-17-60).
Irma La Douce, Lyric (7-17-58).
Julius Caesar, Queens (8-11-60).
Last Angle, Arts (7-25-60).
L'Ete et Quelque Temps (6-16-60).
Majority of One, Phoenix (2-9-60).
Man for All Seasons, Globe (1-[illegible]).
Miss Julie, Little Theatre (7-[illegible]).
Mount Harvey Fells, Fortune (4-21-60).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-56).
Oliver, New (6-[illegible]).
Pleasure to House, Comedy (4-21-60).
Period Theatre, Vic Ed (7-6-60).
Plays of Eight, Apollo (2-25-59).
Reverberation, Old Vic (6-[illegible]).
Rose, Hammersmith (5-12-60).
Single Spies, Phoenix Mitchell (3-10-60).
Sorts & Type, Phoenix Mitchell (11-17-59).
Stars in Eyes, Palladium (9-1-60).
Tomorrow Pictures, Duke York (6-27-60).
Turning Jerusalem, Royal Ct. (7-27-60).
Vanity Fair, Prince (8-[illegible]).
Watch It, Sailor, Aldwych (3-24-60).
West Side Story, Shaftesbury (2-12-59).
Whom to Bomb, Arcadia (12-29-59).

SCHEDULED OPENINGS

Age of Innocence, Phoenix (8-10-60).
Boeing Boeing, Victoria Pal. (8-22-60).
Princess, Grand (8-25-60).
Sparrows Sing, Theatre Royal E. (8-24-60).
Tiger & Horse, Garrick (8-24-60).
Waste in the Woods, Cambridge (8-25-60).
Zoo Story, Arts (8-25-60).
Happy Haven, Royal Court (8-16-60).
Once Upon Mattress, Adelphi (8-30-60).

Barry Thomson Stricken; In Hospital at Danbury

Legit-tv actor Barry Thomson is in critical condition in the Danbury (Conn.) Hospital, following a heart attack last Friday (12) at his home in West Redding, Conn. His wife, actress-novelist Ruth Chatterton, who was at the Bucks County Playhouse, New Hope, Pa., for the tryout of a Nellise Child play, "Happy Ending," left to be at his bedside.

With Ruth Gregory, the star's stand-by, playing the femme lead, the Michael Ellis production opened Monday night (15). Conrad Nagel and Pert Kelton are playing the other leads, and Miss Chatterton will probably return to the cast this week.

The show continues through next week.

'West Side' Fast $63,000 At Starlight Theatre, K.C.

Kansas City, Aug. 16.

The streamlined-touring edition of "West Side Story" grossed a strong $63,000 last week at the 7,000-seat Starlight Theatre in Swope Park, drawing about 37,000 attendance. It was the biggest week so far this season at the outdoor operation.

The musical drama had about 6,500 payees at the opening performance Aug. 8, and business remained potent through the week, with a sellout Saturday (13) and a big audience for the finale Sunday night (14). The leads were Lee Venora, subbing for hometowner Marilyn Ann Watters, who withdrew because of vocal strain, and Lester James, Stephen Zeida, Jim Hutchinson and Rita Tosne. Incidentally, Miss Watters was due to return to the cast this week for the balance of the tour.

The season's best previous gross at the Starlight was $62,000 on the opening bill, Anna Marie Alberghetti in "Rose Marie." This week's offering is "Meet Me in St. Louis," with Peggy King. The season ends next week with Gisele MacKenzie in "The King and I." The singer holds the Starlight record, $80,000 for "Annie Get Your Gun" in 1956.

Boston Arts Center

Continued from page 59

much, why it has not been more successful, and what can be done to put the community's new venture on a solid platform and preserve "such a splendid cultural contribution."

It was revealed that the investigators examined the highly touted circular roof made of vinyl treated nylon that originally cost $31,000, and that according to the probers, cost $20,000 just to store it with canvas for another year. McLaughlin would not comment on reports that the tent's covering won't stand another year's storage, but indicated that the committee will be informed of the general maintenance problems at the theatre.

In an audit report on the MDC, state auditor Thomas J. Buckley reported that the MDC had spent $553,959 on the arts center project, although originally the commission voted to spend not more than $245,000. The auditor said the specified $245,000 included $90,000 for an art gallery and $134,000 for a theatre.

McLaughlin said that figure of $553,959 was accurate at the time Buckley made the audit, but that the cost has since gone over the $600,000 mark.

Dallas Dept. Store

Continued from page 59

and Martin Tahoe, by arrangement with the Broadway producers, Robert E. Griffith and Harold S. Prince.

Brodes heffs plugs for "Fiorello" in both articles and ad copy. The insert carried product pitches for the department store, a half-page ad for the Broadway production of "Bye Bye Birdie," with a coupon for mail orders, and a full page ad for Tahoe's upcoming Main Stem production of Stanley Holloway's one-man show, "Laughs and Other Events," also with a mail order coupon.

Capitol Records was represented in the insert with a full page ad for its original cast album of "Fiorello" and a half-page ad for some of its other show albums.

B'way Lively; 'West Side' $43,800, 'Birdie,' 'Fiorello,' 'Sound' Sellout, 'Best Man' 38½G, 'Tenth Man' $26,100

It might as well have been spring on Broadway last week. Business, which had been on the downhill recently, blossomed for virtually all shows. There were three sellouts, "Bye Bye Birdie," "Fiorello" and "Sound of Music," which resumed last week after a fortnight's vacation.

"Gypsy," which reopened last Monday night (15) at the Imperial Theatre after a five-week layoff, raised the number of productions on tap this week to 14.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and store. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Best Man, Morosco (CD) (19th wk; 144 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $36,300.

Over $38,500.

Bye Bye Birdie, Beck (MC) (17th wk; 128 p) ($8.60; 1,280; $67,518). Previous week, $57,000.

Over $67,700.

Fiorello, Broadhurst (MC) (37th wk; 292 p) ($8.35-$9.40; 1,214; $38,194). Previous week, $38,300.

Over $56,200.

Five Finger Exercise, Music Box (D) (36th wk; 281 p) ($6.90-$7.50; 1,107; $40,107) (Judith Evelyn, Roland Culver). Jessica Tandy returned to her top-starring assignment yesterday (Tues.). Previous week, $13,500 with twofers.

Almost $15,100 with twofers.

La Plume de Ma Tante, Royale (R) (87th wk; 681 p) ($8.05; 1,050; $44,500). Previous week, $32,400.

Nearly $34,400.

Miracle Worker, Playhouse (D) (42d wk; 332 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $30,800.

Over $32,600.

Music Man, Majestic (MC) (139th wk; 1,096 p) ($8.05; 1,626; $71,000). Previous week, $40,000.

Nearly $41,300.

My Fair Lady, Hellinger (MC) (200th wk; 1,831 p) ($8.05; 1,161; $60,500) (Michael Allinson, Pamela Charles). Previous week, $56,500.

Almost $53,800.

Sound of Music, Lunt-Fontanne (MD) (36th wk; 284 p) ($8.60; 1,467; $75,000) (Mary Martin). Resumed last week after a fortnight's layoff.

Nearly $75,900.

Take Me Along, Shubert (MC) (39th wk; 304 p) ($6.60-$9.40; 1,429; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Previous week, $49,600.

Almost $48,200.

Tenth Man, Booth (D) (40th wk; 311 p) ($6.90-$7.50; 807; $32,000). Previous week, $23,100.

Over $26,100.

Toys in the Attic, Hudson (D) (24th wk; 184 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week, $18,000.

Nearly $22,100.

West Side Story, Winter Garden (MD) (130th wk; 113 p) ($8.05; 1,404; $64,200) (Carol Lawrence, Larry Kert). Previous week, $40,800 with twofers. Carol Taylor is subbing for Miss Lawrence, who began a two-week vacation last Monday (15).

Over $43,800 with twofers.

Resumed This Week

Gypsy, Imperial (MC) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Resumed last Monday (15) after a five-week layoff.

Hepburn and Ryan 50½G, Record, Stratford, Conn.

Stratford, Conn., Aug. 16.

The American Shakespeare Festival Theatre was a virtual sellout last week at $50,500, a new record for the fourth consecutive session. The three-play repertory bill consisted of four performances of "Antony and Cleopatra," costarring Katharine Hepburn and Robert Ryan, and two performances each of "Tempest" and "Twelfth Night," starring Miss Hepburn.

The Festival, scaled to a $5.25 top weeknights and matinees and a $5.75 top Saturday nights, can gross $51,850 at capacity. Subscription discounts cut into last week's take.

GERALDINE PAGE WINS SARAH SIDDONS AWARD

Chicago, Aug. 16.

Geraldine Page, who won the VARIETY poll of the New York critics in 1959 for her performance in "Sweet Bird of Youth," has also plucked the Sarah Siddons Award as the best actress to appear in Chicago in the 1959-60 legit season.

The star appeared here with the touring company of the same play last April. Runners-up in the Sarah Siddons Society balloting were Lynn Fontanne, who appeared in "The Visit," Gwen Verdon, who starred in "Redhead," and Carol Channing, whose one-woman show was titled "Show Business."

Miss Page, who had been a candidate for the award three times previously, is the first native Chicagoan to win it. She was raised here and was schooled in dramatics at Goodman Theatre. Seven previous recipients of the award were Ruth Roman, Anne Rogers, Deborah Kerr, Beatrice Lillie, Nancy Kelly, Helen Hayes and Shirley Booth.

The balloting is done by a circle of social register theatre buffs, select first nighters and the drama critics. The presentation will be made this fall at the annual Sarah Siddons clambake at the Ambassador East Hotel.

'W.S.S.' Back on Tour, Starting at National, D. C.

"West Side Story," which launched its pre-Broadway tour three years ago at the National Theatre, Washington, will return there for a two-week run, beginning next Oct. 31. The booking will mark the resumption of the musical's road tour, which was interrupted last April to enable the Robert E. Griffith-Harold S. Prince production to return to Broadway.

The musical had chalked up a 92-week Broadway run, prior to embarking on a 10-month in July of last year. It's now in the 16th week of its return stand at the Winter Garden Theatre, N. Y., with Carol Lawrence and Larry Kert, who were originally featured in the production, getting co-star billing. A tour running through next Dec. 24 has been mapped out for the latter, which has to vacate the Winter Garden next Oct. 22 to make way for the Nov. 3 opening there of "The Unsinkable Molly Brown."

The possibility of the company making an overseas hop to Israel is also being considered by the producers.

Betsy Palmer Loud 25½G In 'Dove' at Philly Tent

Philadelphia, Aug. 16.

The tryout package of "Roar Like a Dove," starring television actress Betsy Palmer, grossed a powerful $25,500 last week at the 1,427-seat Playhouse in the Park here. The potential capacity at the regular $5 top is $26,200.

"Disenchanted," costarring Kim Hunter and John Baragrey, is current.

Carnegie-Saved, Two-Nite Hurrah; 360G 'Profit' Yearly to Pay Bonds

By ROBERT J. LANDRY

"Extremely involved" could well describe the situation of one or more gala receptions of the now-saved and partially restored Carnegie Hall in Manhattan. The new corporation, which must repay the City of New York $360,000 a year against the bond financing commitment made possible by a new state law, is desperately eager to exploit the immediate publicity value of the re-opening for maximum cash. What looks likely to eventuate is this:

(1) A 90-minute telecast on Sept. 26 from the Hall included talent possibilities Eugene Ormandy and Philadelphia Orchestra, Marian Anderson, Isaac Stern, Jack Benny, Victor Borge and — as a speaker only — Leonard Bernstein of the N. Y. Philharmonic. Ticket prices may run to $100 for this event. With capacity assumed, plus it free, Carnegie Hall Corp. might grab itself $250,000 or so.

(2) On the following night, Sept. 27, in advance of its own subscription season, the N. Y. Philharmonic will stage one of its Pension Funds Concerts, probably at the usual $25 top, possibly with Isaac Stern also as soloist.

While the thought of a double opening at first disturbed the two organizations, a the Hall proper and b the Philharmonic, with a chief talent and ornament, the idea of two, not one, special gained charm upon reflection. Together they will truly add up to high voltage hallyhoo.

A prospective hero of one or both concerts might be Isaac Stern, as president of the recently-attituted Carnegie Hall Corp. and possible heroine of the first concert Marian Anderson as vice president. Manhattan music critics have gradually perceived that a kind of music was somehow worked by dedicated individuals operating against seemingly impossible odds at a time when Carnegie seemed doomed and with the Philharmonic committed to its own migration to Lincoln Center.

Critics will be wanting to chart call to make New York famous his scheduled concerts in Montreux, Switzerland on Sept. 25 and his fiddling date in London on Sept. 29.—Ed.)

Cooling Plant Later

The outward appearance of Carnegie should be quite fresh. The exterior will be sand-blasted so as not to quarrel with the white-and-gold interior. Parquet is being re-seated in red velvet and painted black. Seats have been stabbing the lovers of music for the past two seasons. Lobby renovation, new toilets, new green rooms for orchestra players and solo artists are being provided on the present expenditure using $100,000 advanced by the City of New York, plus borrowings based upon existing bookings with various symphonies. It's hoped to air-condition for 1961.

Discussions took place between the Hall and the Philharmonic managements with a first thought of combining and sharing a single event. The complicating factor had been foreseen. Philharmonic is permanently pledged to Columbia Broadcasting System. Moreover it will have been on tv only a few nights before from Berlin under Ford Motor sponsorship. Also its ticket distribution and top scale pattern for Pension Fund specials resisted the money goals of the new operating company.

Fight Rent Boosts For Denver Aud., Red Rocks

Denver, Aug. 16.

Rental increases for the local Municipal Auditorium and the city-owned Red Rocks Amphitheatre are being opposed by legit and concert managements as likely to curtail the booking of touring legit shows, ballets, operas and musical soloists. The beefs particularly involve the Auditorium.

The rate for the 2,250-seat Auditorium now $300 plus 5% of the gross over $6,000 is being raised to $350 plus 7% of the gross. Thomas Millasack, director of Denver's public buildings, claims that the upped rates are comparable to rentals of such auditoriums in other cities. He contradicts managerial claims that the "hard walls" deals for the Auditorium involve various hidden expenses that reduce the maximum possible profit on bookings to as little as 20%.

Most touring legit and concert dates are booked at the Auditorium during the season, but a number of events, mostly larger units such as orchestras and ballet, play the 10,000-seat Red Rocks Amphitheatre in the summer.

Legit productions thus far booked for the Auditorium this season include "Duel of Angels," Sept. 6-7, "Flower Drum Song" opening Sept. 27, "At the Drop of a Hat," Nov. 17-19, "Once Upon a Mattress," Nov. 22-26, "Raisin in the Sun," Dec. 15-17, and "Five Finger Exercise," Feb. 16-18.

London 'Boy Friend'

Continued from page 56

to London merely to stopgap for a short season at the Vaudeville.

Agatha Christie the Champ

Peter Saunders is responsible for the longest-running show in London's history, Agatha Christie's whodunit, "The Mousetrap." This bowed in at the 400-seater Ambassadors Theatre on Nov. 25, 1952. Come changes of cast and they've been plenty, hot weather, cold weather, strikes, depressions and inside comments from certain journalists and greeneyed rivals, this play has created SRO biz ever since.

On Thursday (11) the Whitehall Theatre set up a record which will be tough to top. On that night Brian Rix's production of "Simple Spymen" had its 1,000th performance, two previous Whitehall farces, "Reluctant Heroes" and "Dry Rot," ran for 1,610 and 1,475 performances respectively, with Rix presenting and starring in both.

Musical Marathons

Since the war several other shows have hit the magical longrun mark of 1,000 performances. "Worm's Eye View" which ran for 1,745 performances on revival, after having hit 500 on its first showing, being a standout example. Others are two Crazy Gang shows, "Together Again" and "Knights of Madness", a Vera Lynn-Tony Hancock-Jimmy Edwards revue, "London Laughs", "Seagulls Over Sorrento," "Oklahoma!", "The King and I," "Annie Get Your Gun," "The Little Hut" and "Sailor Beware."

It's odd to realize that the first show to run for over 1,000 performances in London was "Our Boys," a comedy by H. F. Byron which played the Vaudeville in 1875. In 1892, "Charley's Aunt" passed that profitable figure, and that, of course, is unlikely ever to stop running. Then come a long, long lapse.

London Bits

London, Aug. 16.

Jackie Chan has taken over from **Tsai Chin** in "The World of Suzie Wong" at the Prince of Wales while Miss Chin's on vacation.

The Shakespeare Memorial Theatre at Stratford-on-Avon has set an all-time record so far this season with 181,000 attendance.

Royal Society for the Prevention of Cruelty to Animals has formed the renewal of a sheep dance and a rooster from the Haitian Voodoo Dancers program at the Westminster Theatre.

James Sharkey and **Gillian Lynne** have been added to the cast of "Rose Marie" due Aug. 24 at the Victoria Palace.

PLAN A BARN THEATRE FOR BROMFIELD FARM

Mansfield, O., Aug. 16.

A large barn on the late Louis Bromfield's Malabar Farm near here will become a summer theatre. The project is part of a plan to make Malabar a cultural center. The Bromfield home already is a lecture spot.

Work will be started soon on a new barn near the entrance to Malabar to replace the one which will be converted into a playhouse for use starting next year.

Show Biz Role

Continued from page 1

Third Reich. At the recent Mannheim documentary film fest thousands of students saw films dealing with the Nazi era. The West German government purchased prints of the French documentary, "Night and Fog," dealing with the Nazis, and is showing these pictures to students and organized groups.

In Frankfurt, an exhibit titled "Night Descended Over Germany," dealing with the crime of Hitler and his henchmen, was attended by 10,000 shocked Germans during the first week it was open. In Dortmund, an exhibit of newspaper clippings and documents about National Socialism has been opened for schools by the Westphalian Lower Rhenish Institute for Newspaper Research. And in November, an exhibition titled "Synagogue," about contributions of the Jews to world culture, opens in Recklinghausen, in the Ruhr.

Tele Carries Show

The West German tele network recently carried a program called "Our Jewish Co-Residents," concerning Jews who survived the concentration camp catastrophe, and about returnees from Israel and how they feel about living in Germany today. Another program, originating from Cologne, called "On the Green Bank of the Spree," dealt with concentration camps and torture of the Jews during the Hitler era. This fall, West German tv will carry a series sponsored by the Cologne station and the South German network, called "The Road Into the Abyss, 1933 to 1945."

Schools have been ordered to increase time devoted to studying modern history, with special emphasis on history books dealing with the Nazis and the rise and fall of the Third Reich.

And the travel industry has played a part, too, as this summer, groups of German teachers and students made special tours of Israel. Three groups of Cologne pupils and teachers are spending three weeks in Israel in August.

The film industry in Germany has yet to meet the problems of the Nazi era head-on with a true examination of Hitler and his henchmen. While there have been many recent films dealing with the last World War, the tendency in films has been to make the Nazis the traditional "bad men" and the non-Nazi Germans as the "good brave soldiers" playing out their roles in a war not of their making. Several more Nazi-era films are scheduled for the 1960-61 season.

The sudden surprise success on the stage in West Germany was the first post-war presentation of Berthold Brecht's "Schweyk in the Second World War," which was first done on the Frankfurt City Stage last winter and is now scheduled for other German theatres. The story about a Czech soldier who defies the Nazis and tries to protect his Jewish friends has created such a sensation in Germany that the producer-director, Harry Buckwitz, has been invited to Broadway to recreate it in English for American playgoers this year.

Inside Stuff—Legit

"Camelot," the upcoming Alan Jay Lerner-Frederick Loewe musical, was erroneously reported in last week's issue as scheduled for a tryout engagement Nov. 28-Dec. 10 at the Forrest Theatre, Philadelphia. The story should have said that "Critic's Choice" is playing a tryout at the Philly house at that time. "Camelot" plays tryout engagements Oct. 1-22 at the O'Keefe Center, Toronto, and Oct. 26-Nov. 12 at the Shubert, Boston, prior to its Broadway opening Nov. 17 at the Majestic Theatre. Prior to its Philly stand, "Critic's Choice" will play a break-in engagement Nov. 14-26 at the Colonial, Boston, and its Broadway preem is slated for Dec. 14 at the Barrymore Theatre.

Legit Bits

Al Goldin is general manager and **David Pardoll** production stage manager for "Critic's Choice."

Legit presagent **David Lipsky** is on a British kick this season. He's handling three plays by English authors. Two of the properties, **Bron W. Levy's** "Rape of the Belt" and **Ian Dallas'** "A Season in Hell," are planned for Broadway presentation, while the other, **Agatha Christie's** "The Mousetrap," is scheduled for an off-Broadway outing.

Bill Doll, after four years as publicist for Mike Todd's film, "Around the World in 80 Days," and several **Joe Levine** pictures, is back in legit as p.a. for **David Merrick's** upcoming Broadway productions of "Vintage '60," "A Taste of Honey" and "Do-Re-Mi."

Pat Hall, who appeared in the national company of "Music Man" the last year-and-a-half, is back in New York.

Irish playwright **Brendan Behan** will accompany the cast of the London production of his play, "The Hostage," to the U. S. for the play's Sept. 20 opening at the Cort Theatre, N. Y. The author, performers and the play's director, **Joan Littlewood**, are due Sept. 2 in N. Y. It'll be Behan's first trip to the U. S.

Don Crabtree is appearing as Johnny Freedom three times daily in the "Go West Young Man" presentation at Freedomland, Bronx, N. Y.

Gino Giglio, formerly assistant to presagent **Willard Keefe** at the League of N. Y. Theatres, is now with the **Kurt Bernstein-Bea Korzowski** publicity office.

John Peter Hayden will design the sets and **Elizabeth Landis** the costumes for the forthcoming off-Broadway revival of "Man and Superman," which **Hugh Whitfield** is directing.

The three-story Huron Club, a former Tammany clubhouse in Greenwich Village, has been purchased for conversion into an off-Broadway theatre by **Charles Kasher**, an advertising-publicity executive who produced "The Crystal Heart" off-Broadway last season. Kasher intends living in an apartment above the theatre.

"A Bad Case of February," by **Max Wilk**, is planned for Broadway production next February by **Henry T. Weinstein** and **Laurence Feldman**.

Robert Fryer and **Lawrence Carr** have optioned **Peter S. Feibleman's** adaptation of his novel, "A Place Without Twilight."

George White's translation of **Gustav Rotenborn's** "The Sign of Jonah," which was presented in New York in 1957 for three performances by students of the Union Theological Seminary, is scheduled to open Sept. 7 at the Players Theatre, N. Y., under the production auspices of **Donald Goldman**, who plans following that presentation with a Negro-cast production of "Hamlet."

A paperback volume of G. B. Shaw plays, comprising "Arms and the Man," "Candida," "Man and Superman," and "Mrs. Warren's Profession," was issued last week by the New American Library, under its Signet Classics label.

Brian Shaw has been signed to direct **Donald Goldman's** planned off-Broadway productions of "The Sign of Jonah" and "Hamlet."

Ian Dobbie has resigned as managing director of the West Side Community Theatre, Milwaukee.

Harry Naughton, who choreographed the original British production of "Valmouth," will repeat that assignment for the upcoming off-Broadway production of the **Sandy Wilson** musical.

William Branch's dramatization of **Peter Abrahams'** novel, "A Wreath for Udomo," which was tested last March at the Karamu Theatre, Cleveland, is planned for Broadway production by **William Chambers**, who's associated with the firm of Durgom and Katz in the production of films, plays and television shows.

The Broadway production of "Vintage '60" will be directed by **Michael Ross** and new sets will be designed by **Fred Voelpel**.

Stewart Chaney is set designer for "Sweet and Sour."

"13 Daughters," with book, music and lyrics by **Robert "Bob" Magoun Jr.** is planned for Broadway production this season by **Jack H. Silverman**, who resigned last April as vice president of UPA Pictures, Inc. **John Fearnley** will be director, **Edward Choate**, general manager and **Carl Sawyer**, production supervisor.

William Pitkin is set designer for "Invitation to a Dance."

Busby Berkeley, who was active as a Broadway stager prior to moving to Hollywood in 1930, is scheduled to return to the Main Stem this season as overall stager of "The Count of Ten," which **William Penner**, who wrote the book, music and lyrics for the tuner, plans opening in New York next February. Penner is a Los Angeles realtor and producer of low-budget films.

Television director **Ronald Wieston** has been set to stage "Farewell, Farewell, Eugene" as his initial Broadway directorial assignment. **Robert Fletcher** is set designer.

The 300-seat Brighton Community Center, Brooklyn, has been leased for a series of Yiddish plays by playwright-producer **Israel Rosenberg**, who'll operate the house in conjunction with the Hebrew Actors Union.

The Theatre Marquee, N. Y., has been leased for nine months by Drummond Productions, formed by **Richard H. Smyth**, **Martin Rubin** and **Wendy N. Klose** in memory of Alexander M. Drummond, professor of speech and drama at Cornell for 45 years. The production firm's first offering at the off-Broadway house will be **Seyell Scherbe's** "Tiger Rag" slated for an Oct. 7 opening. Background music and the score for three songs, with lyrics by Miss Scherbe, have been supplied by **Kenneth Gabarc**. Drummond Productions also controls **Gene McKinney's** "A Different Drummer."

Paul Shyre's adaptation of "Drums Under the Windows," the third of **Sean O'Casey's** autobiographical volumes, is scheduled for an Oct. 4 opening at the Cherry Lane Theatre, N. Y., with Shyre directing and producing on behalf of the Torquay Co., named for the English town in which O'Casey lives.

Kermit Bloomgarden and **Herbert Greene** have acquired the rights to **James Thurber's** book, "The Wonderful O," which they plan producing on Broadway as a musical. An adaptor hasn't been set, but the music and lyrics are to be written by **Cy Coleman** and **Carolyn Leigh**, respectively.

Broadway producer **David Merrick** has first call on the American rights to **John Osborne's** "Luther," which is scheduled to open next November in London at the Royal Court Theatre. The play, which **Tony Richardson** is to direct for presentation by the English Stage Co., deals with Martin Luther as a young man.

Lucinda Ballard is costume designer for "Invitation to a March."

William Fields, presagent for "Five Finger Exercise," is vacationing this week at his home in Sheffield, Mass.

Arthur Leighton, house manager of the Morosco Theatre, N. Y., is back on the job after a Caribbean cruise.

Dorothy Loming and **Helena de Crespo**, appearing in support of **Joan Fontaine** in "Susan and God" last week at the Lakes Region Playhouse, Gilford, N. H., received cuts and bruises in a motor crash, but didn't miss a performance.

Basil Rathbone planed to Australia last week to roster with **Phyllis Calvert** in "The Complaisant Lover."

Bert Lahr will tour this fall with the American Shakespeare Festival company, playing Bottom in "A Midsummer Night's Dream" and Autolycus in "The Winter's Tale."

Dick Weaver, presagent for the original Broadway production of "The Music Man," has taken over as general publicist for all producer **Kermit Bloomgarden's** shows, including the current "Toys in the Attic" and the upcoming "The Wall." He'll also be p.a. for Bloomgarden's projected musical, Anatol and the Theatre Guild's scheduled presentation of "A Passage to India." **Merle Debuskey** is Weaver's associate.

The productive staff for "Donnybrook" includes **Jack Cole**, choreographer; **Rouben Ter-Arutunian**, set and costume designer, and **Clay Warnick**, in charge of

(Continued on page 61)

Chicago Sunday Tribune

JULY 17, 1960

On the Aisle

"Camelot," the King Arthur Musical by the Merlins of "My Fair Lady," Opens O'Keefe Arts Center Oct. 1

By Claudia Cassidy

MODESTY IS NOT DEAD. Toronto's O'Keefe Center, to be launched Oct. 1 with "Camelot," refrained from baptizing itself with Reginald de Koven's "Robin Hood," in which Little John roars lustily thru choruses lauding flagons of nut brown ale. Furthermore, when I wrote to the O'Keefe Brewing company asking for information, the letter went right over to the O'Keefe Center for the Performing Arts, where Mary Jolliffe, formerly press agent of the Canadian Stratford Festival, now presides.

Furthermore again, I can't find a line anywhere in the material sent me that says the brewing company paid for the $12,000,000 center, which it did, or that it is subsidizing the whole venture. It simply calls the project a non-profit enterprise five years in the planning, answering Toronto's need for a center of the arts appropriate to a city of a million and a half people. Viva the nut brown ale!

If you know Toronto you can locate the center at Front and Yonge streets. Designed by Canadian and New York architects of granite, glass and limestone, it looks delightful in sketches that won't reproduce, and totally mystifying in a photograph of a scale model I am determined to spare you. Airiness and light seem to be the idea, with semi-circular lounges on three levels around the 2,200 seat auditorium, whose main floor is raked. Like our Auditorium, which saw far into the future, it has an acoustic curtain that draws in front of the balcony to reduce the theater to a size seating 1,100.

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The stage is 128 by 60 feet with a 60 by 30 foot proscenium which can be reduced to 36 by 18 feet. Dressing rooms, rehearsal hall, offices, elevator and receiving area flank the stage. A mechanically adjustable orchestra pit accommodates 50 musicians or as many as 90. Seating is modeled on London's Festival hall, but the Seven Lively Arts mural bears a Canadian signature, that of York Wilson. Acoustics, lighting, and ventilation have been prime requirements, and no one sits more than 124 feet from the stage.

Julie Andrews

Once you build such a center, what do you put in it? The same question is being asked of Chicago's larger theater now being completed in the lake front's McCormick Place, where producers have been clambering about in relays and emerging starry-eyed with dreams. Our theater has no indulgent sponsor happy to underwrite its future, and it has a lot more competition. O'Keefe Center plans a subscription season of 10 productions chosen by the Theater Guild-American Theater Society and Council of Living Theater.

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"Camelot" will be the focus of theatrical attention the night it opens because it is the show to test whether the miracle workers of "My Fair Lady" can do it again. Based on T. H. White's "The Once and Future King," which has to do with the legends of King Arthur, "Camelot" has book and lyrics by Alan Jay Lerner, music by Frederick Loewe, settings by Oliver Smith, choreography by Hanya Holm, direction by Moss Hart. Cecil Beaton's name must stamp the costume designs. CBS is the backer, and the producers are Lerner, Loewe and Hart. Richard Burton and Julie Andrews are co-starred in a cast with Robert Goelet and Robert Coote.

Second on the O'Keefe list is "My Fair Lady" herself, the Chicago company with Michael Evans, Diane Todd, Charles Victor and Hugh Dempster, opening Oct. 31. Harry Belafonte is booked Nov. 21, the Royal Ballet early in 1961, and that is as far as my list goes.

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Under the O'Keefe setup, subscription prices for the 10 attractions range from a week-end top of $57 to a Wednesday matinee low of $13.25. But that is not quite all the story. Subscription rates are based on an advance estimate of what the season's productions may cost and are maximum estimates. Any amounts collected over and above the cost will automatically be refunded at the end of the season.

If this sort of thing spreads playgoing could become such a pleasure that playgoers wouldn't be in the least irked at passing the hat for scalpers.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of week preceding. Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is received from responsible persons. The intention is to acquaint performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements are yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY
SPECIFIC PARTS

"A Clean Kill" (D): Producer, Clifford Horman (230 W. 56th St., N. Y., JU 2-4093). Accepting photos and resumes, through agents only, of British performers. c/o above address. Available parts: three character men, two character women, woman, 27.

"A Season in Hell" (D): Producer, Daniel Hinsch (32 W. 72d St., N. Y., TR 7-9792). Part available for dynamic boy, 17-19. Mail photos and resumes, c/o producer, above address. Readings will be by appointment only.

"All The Bad People" (C): Producers, Just Spector & Bill Cobb (147 W. 57th St., N. Y.). Available parts: naive female, 21, male, 30-35, challenged female executive, male 50-60, callous male, 30-35. Mail photos and resumes c/o above address.

"All the Way Home" (D): Producer, Fred Coe (204 W. 44th St., N. Y., OX 5-9262). Part available for boy, 7, plump, white, unattractive. Send photo and resume to Gene Laskin, above address.

"Assignment to Judea" (D): Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y., JU 2-1513), associate producer, Eric W. Galer. Accepting photos and resumes of men and women, 20-30's, with classic features, c/o above address.

"Becket" (D): Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Parts available: male extras, 23-40, must be 5 feet, 10 inches or 6 feet tall. Mail photos and resumes, c/o Michael Shurtleff, above address. Auditions Friday (19), at 1 p.m. at St. James Theatre (246 W. 44th St., N. Y.) for character boy, 10-18, not good looking.

"Carrot Top" (MC): Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320), casting director, Michael Shurtleff. Available part, title role, girl singer-dancer, 18-22. Mail photos and resumes, c/o above address.

"Come Spring" (C): Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2630). Available parts: two boys, 12-13, one Negro and one white, white girl, 16, white girl, 22, two character men, 40's one Negro and one white, Negro character woman, 70's, grandmother. Mail photos and resumes, c/o above address.

"Do-Re-Mi" (M): Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Parts available: flash male singer, 16. Mail photos and resumes, c/o Michael Shurtleff, above address.

Drama (untitled, formerly "General Seegar"): Producers, Shirley Aldes, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2630). Available parts: male lead, 45-55, woman, 50, girl, 20, and 10 reporters. Mail photos and resumes, above address.

"Fair See" (C): Producers, Len Wayland & Alan Sexton (Lambs Club, 128 W. 44th St., N. Y., JU 2-1513). Parts available for male and female teenagers. Mail photos and resumes, c/o above address.

"Five In The Afternoon" (D): Producers, d'Ancona-Hilliard Productions (333 W. 11th St., N. Y., CH 3-3052). Seeking young star as male lead, no further casting until he is set. Photos and resumes by mail only, c/o above address.

"Gypsy" (MC): Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Part available for boy singer-dancer, 7-11, under 54 inches tall. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"How to Make a Man" (C): Producers, Jay Garon & Morgan Wilson, Suite 1004, 152 W. 42d St., N. Y., BR 9-3799. Casting in late August. Available parts: woman, 20's, sexy, six men, 20-30, man, 50, dry sense of humor. Send photos and resumes by mail only, c/o above address.

"La Plume de Ma Tante" (MC): Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address.

"Look, We've Come Through" (C): Producer, Producer's Theatre (165 W. 46th St., N. Y., PL 7-5100), casting director, Terry Faye. Part available for woman, 25, touch, 23, girl, 19. Mail photos and resumes, c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC): Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y., LO 5-6326). Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 30. Accepting photos and resumes, above address.

"Love and Death" (D): Producers, Mutual Theatrical Corp. & H. & H. Ltd., c/o Jeff G. Britton, 129 W. 52d St., N. Y., JU 6-0877. Available parts: character man, late 30's, muscular, leading man, late 20's, leading woman, early 20's, woman, 60's, three Afro-Negro dancer-musicians, rhythmic. Mail photos and resumes, c/o above address.

"Once There Was A Russian" (C): Producers, Leonard Key & Morton Segal (130 E. 56th St., N. Y., PL 2-4190). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D): Producer, Leo Kerz (140 E. 79th St., N. Y., BU 8-2664), director, Robert Lewis. Available parts: sexy, buxom young woman, 25, two character men, 45-50, distinguished, elegant man, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D): Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2630). Available parts: leading man, 55, woman, 50, girl, 32, boy, 21, all Italian types, leading man, 35, two character men, 40, character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD): Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.), casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14, all with trained voices, characters. Mail photos and resumes to above address.

"Taffy" (D): Producers, George Hamlin & Malcolm Weiss (1501 Broadway, N. Y., LO 3-3446), in association with John W. Caldwell & Don LaNoue. Available parts: man, 70-85, middleaged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Count of Ten" (MC): Producer, Bixby Bernsley (c/o Bobrow, Handman & Katz, 606 5th Ave., N. Y., JU 6-1144). Available parts: man, 25, tall, good-looking, woman, 22-28, sophisticated, attractive, intense man, 30, femme blues singer, 28, suave man, 38, likable character man, 40-55, flashy man, 45, gold-digging femme, 35, operator woman, 50, Irish man, 40, portly, humorous man, 40, gossipy woman, 38, character man, 60, small character man, absent-minded, intense sports wagers, character man, drunk, two patrolmen, bartender, stage doorman, messenger boy, city salesmen, bus, cab driver, fight fans, pedestrians, thugs. Mail photos and resumes to Burby Berkeley, c/o above address.

"The Guide" (D): Producers, William Darrid, Eleanore Sandenberg & Leonard Roskin (137 W. 48th St., N. Y., CI 5-0830). Available parts: con man, 30, poet of mercurial talents and desires, muscular, heavy-set man, 50, unimaginative materialist, wise man, 50-60, simple, passive, innocent, small, delicate young woman, able to dance, slender boy, 16, innocent, baneful, almost vacant face, young man, 20's, dull man, minor civil servant, early 50's, man, 30's, unimaginative, bureaucrat, two carnoy men, miscellaneous villagers, men and women of all ages, overeager, insensitive, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"13 Daughters" (MC): Producer, Jack H. Silverman (152 W. 42d St., N. Y., OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes by mail to Carl Sawyer, c/o above address.

"Thracian Horses" (D): Producers, Chandler Warren & William S. Real (125 Christopher St., N. Y., CH 2-4876). Available parts: several character men and women, 25-35, two young men, leading man types. Mail photos and resumes c/o above address.

"Two Queens of Love and Beauty" (D): Producer, Jay Julien (156 W. 44th St., N. Y., PL 7-5250). Available parts: girl, 27, woman, 45, attractive policewoman, 35, woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

"Under the Yum Yum Tree" (C): Producer, Frederick Brisson (745 Fifth Ave., N. Y., PL 1-1290). Part available: woman, 30's, attractive, sophisticated. Mail photos and resumes, c/o Fred Hebert, above address.

"Wildcat" (MC): Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N. Y., CH 4-6852). Available parts: male singer, 24, Mexican romantic ingenue, 22, must sing. Mail photos and resumes to Arthur Reuben, c/o above address. Equity call for singers, tomorrow (Thurs.), open call for singers, Friday (19), all calls for boys at 10 a.m., girls at 2 p.m., at Alvin Theatre (250 W. 52d St., N. Y.).

GENERAL CASTING

"Sweet and Sour" (C): Producers, Theatre Guild (27 W. 53d St., N. Y., CO 5-6170) & George Kondoff. Several roles available, however, contact must be made through agents only.

"Wildcat" (MC): Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N. Y., CH 4-6852). Casting all roles except title-lead.

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C): Producer, Scott D'Arcy (112 W. 72d St., N. Y., EN 2-4800). Available parts: plump, bubbly character woman, slender, sweet character man, Italian accent, newsboy, comic rascal type, 14, elderly matron type, three very bad ballerinas, several stuffy character women, several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc., 25 W. 45th St., N. Y.

"Here Come The Clowns" (D): Producer, Quartet Productions, Kurt Halo & Paula Scott (c/o Actors Playhouse, 100 7th Ave. South, N. Y., OR 5-1026). Part available for actor-veteran, mid-30s. Phone above number for appointment. Script available at Samuel French Inc.

"King of the Dark Chamber" (D): Producers, Van Joyce and Harold Leventhal, in association with Patricia Newhall (c/o Krishna Shah, 58 W. 93d St., N. Y.). Available parts: man, ageless, serene, mystic, woman, 20's, beautiful, dynamic, ventilating, egocentric, woman, 20's, attractive, man, old wise, 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC): Producers, Joseph Berlin & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y., CH 2-9609). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Macbeth" (D): Producers, Michael Lindsey-Hogg, Carlos Salgado (Trudeau Productions, 625 Park Ave., N. Y.). All parts available except Macbeth and Lady Macbeth. Mail photos and resumes c/o above address.

"Sign of Jonah" (D): Producer, Donald Goldman (c/o Players Theatre, 115 MacDougal St., N. Y., AL 4-5076). Available parts: man, 40-55, intelligent, strong, warm; woman, 25-40, powerful, warm, a ruler; man, 40-60, clear-thinking, direct. Appointments daily 1-6 p.m., arranged by phone. Bring photos and resumes.

"Squaring The Circle" (C): Producers, Cecil Reddick, Dirk Mandelsohn & Harvey L. Bilker (6255 Broadway, Riverdale 71, N. Y., KI 8-5265), director, Reddick. Available parts: ingenue, cute, babyish, ingenue, warm, feminine, three men, 20's, one over six feet tall, athletic, one character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Summer Pygmies" (D): Producer, Richard Mardirosian (P.O. Box 600, Buffalo 5, N. Y.). Available parts: youth, 21, litho, goodlooking, man, mid-20's, sophisticated, tyrannical, woman, 40-45, youth, 18, well-built, girl, 20, frivolous, muscular man, mid-20's. Mail photos resumes to Gerard Marchette, c/o above address.

Theatre 1961: Producer, Richard Barr (Provincetown Playhouse, 133 MacDougal St., N. Y., GR 7-9894). Accepting photos and resumes of general male and female players.

"Tiger Rag" (MD): Producers, Drummond Productions (c/o Seymour Krawitz, 50 Central Park West, N. Y., TR 7-7650). Available parts: femme to play age 20-30, good figure, some dancing; man to play 35-55, bumbling, good-natured, some slapstick; man to play 30-40, smooth, some dancing and singing, young man, mid-20's, handsome, dynamic, some dancing, vaudeville performing. Ingenue, mid-20's, bright, sophisticated, must dance and double as 1920's deb and speakeasy girl; character man, 40's, must double as politician and executive. Send photos and resumes and apply for appointments by mail only, c/o above address.

"Valmouth" (MC): Producers, Gene Andrewski, Barbara Griner & Mort Segal (122 Willow St., Brooklyn Heights 1, N. Y.). Available parts: two grande-dame character women, three men, 20's, two character men, 40's, sing and dance, ingenue comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

STOCK

"archy and mehitabel" (MC): Producer, Opera-Go-Round (17 Adams, Port Washington, Long Island). Available parts: tenor character man, 30's, must dance, seven male singer-dancers, four girl singer-dancers, two alto, two soprano, one may be a large girl with comedy flair. Mail photos and resumes to Ann Lacey, c/o above address. AGMA contract.

TOURING

"Once Upon a Mattress" (MC): Producer, National Phoenix Theatre (322 E. 50th St., N. Y., OR 4-7160), casting director, Frances Ann Hersey. Available parts for bus-and-truck company, casting in mid-September: three high baritones, one must dance; tenor, character man, non-singing; high soprano, soprano-comedienne; male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Pleasure of His Company" (C): Producers, Gabel, Ford & Gross (25 W. 54th St., N. Y., CO 5-7054). Available parts: Japanese houseboy, 20's, ingenue, man, 24-26, character comedy actor, 50's. Mail photos and resumes, above address.

"World of Suzie Wong" (D): Producer, David Merrick (246 W. 44th St., N. Y.), casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SIGNED

BROADWAY

"Critic's Choice": Lou Antonio.

"Face of a Hero": Kip McArdle, Roy Poole.

"Fiorello": Joy Nichols (succeeding Eileen Rodgers).

"Gypsy": Jan Tanzy (succeeding Jacqueline Mayro).

"Little Moon of Alban": Robert Redford.

"Taffy": Louis Grossett.

"Tombourines to Glory": Clare Ward, Ward Singers.

"Tenderloin": Lee Becker.

"The Wall": Marketa Kimbrell.

"Wildcat": Keith Andes.

OFF-BROADWAY

"A Country Scandal": Margot Hand (succeeding Beatrice Rakatar).

Gate Repertory Company: Kathleen Widdoes, Leonardo Cimino, Virginia Downing, Frank Erbolo, Norma Justin, John Leighton, Kermit Murdock, Joyce West.

"Men and Superman": Dolores Welber, Frank Rohrbach, Eleanor Hammer.

"Valmouth": Gail Jones.

Television

Artist Management Associates, 200 W. 57th St., PL 7-2157. Accepting photos and resumes of applicants for commercials and industrial every Wednesday 10 a.m. to 5 p.m., c/o Jerry Dilorenzomo at above address.

"Camera Three" (educational-dramatic series): Producer, CBS (524 W. 57th St., N. Y., JU 6-6000), casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series): Producer, CBS (524 W. 57th St., N. Y., JU 6-6000), casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series): Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y., PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

Industrial

Industrial Shows Incorporated, (41 E. 20th St., N. Y., AL 3-6039). Accepting photos and resumes of men and women variety performers, c/o Harry Beckman at above address.

Films

"West Side Story" (MD): Producer, Robert Wise (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available male and female Puerto Rican extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0750). All applicants must bring SAG membership cards.

"Something Wild" (D): Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0750). All applicants must bring SAG membership cards.

"The Kingdom" (D): Producer, Creative Mart Films (307 5th Ave., N. Y., OX 7-5895). Parts available: male, 20, femme, 20, fair, Polynesian girl, 20, male and female supporting roles. Mail photos and resumes, c/o above address. SAG membership required.

Opera

"Amahl and the Night Visitors": Producer, Lincoln Concerts (205 W. 57th St., N. Y.). Tour of 10 cities to open Nov. 28 at Monroe, La. Part available: Amahl, boy soprano, 10-11, which Kirk Jordan has outgrown. Apply by mail only to David Aiken, above address.

B'way Legit Realty Deals

Continued from page 1

46th Street Broadway producer investment broker Lester Osterman, who purchased the two houses, reportedly acquired the Coronet (now the O'Neill Theatre) for $1,200,000 and the 46th Street for $2,125,000.

Besides the three theatres sold, City Investing also controlled the small Bijou Theatre which was reconstructed not too long ago as an addition to the Astor Theatre, one of the Broadway film houses owned by the firm. The Broadway legit theatres still owned by the company are the Helen Hayes and the Morosco, while the Martin Beck is under lease to City Playhouses.

Robert W. Dowling, who heads City Investing and is partnered in Producers Theatre with Roger L. Stevens and Robert Whitehead controls, with Stevens, a second mortgage on the ANTA Theatre, N. Y. The first mortgage on the ANTA, which is booked by City Playhouses, is held by the Shuberts. The Beck, Hayes and Morosco are under the management of Producers Theatre.

It's understood the deal for Feuer & Martin to acquire the Lunt Fontanne involved a $100,000 down payment with a balance of an amount of $2,000,000 to be paid within three months. That means the total payment required within the three-month period is $666,667. The producers announced Monday (1) that they will take possession next week, so they will presumably pay the amount at that time.

The Lunt-Fontanne, incidentally, was refurbished in 1958 by City Investing at a cost of $1,700,000. The purchase of the theatre by Feuer & Martin constitutes a deferred acquisition of the house since they were interested in taking it over for legit in 1956, when it operated as a film policy as the Globe Theatre.

Multiple Ownership

City Investing and Producers Theatre each owned a 40% share of the Lunt-Fontanne and the realty firm of Webb & Knapp, controlled by William Zeckendorf, owned 20%. The site on which the theatre stands is owned by Marvin Kratter, who, reportedly, paid over $2,000,000 in 1958 to acquire the theatre from Webb & Knapp for Transamerican Associates, a purchasing syndicate he organized.

The current tenant at the Lunt-Fontanne is the smash "Sound of Music," starring Mary Martin. The musical, currently in its 37th sellout week, grosses around $75,000 weekly at capacity. The theatre's share of that take is about $19,000 and the operating profit is estimated at around $5,000-$7,000. Feuer & Martin, who plan no change of personnel at the theatre, have 20-year options on their 99-year lease.

The Biltmore Theatre, which CBS took over for use as a television studio in 1952 and has under lease until Feb. 1, 1962, was purchased from Irving Maidman for a reported $850,000 by David J. Cogan, Broadway producer, realtor, business manager and member of the accounting firm of Cogan, Epstein & Co. Cogan intends using the house for legit shows and in line with that plans increasing the seating capacity from 979 to 1,120 by adding four rows of seats in the balcony.

Besides the combined $6,175,000 understood to be involved in the deals covering the Biltmore, Lunt-Fontanne, Coronet and 46th Street, another $7,149,500 represents the total connected with the sale in recent years of four other New York theatres, the Alvin, Mark Hellinger, National (now the Billy Rose) and the St. James.

The Alvin was purchased last year from CBS by Max and Stanley Stahl for a reported $1,550,000. The Stahls also purchased the Hellinger in 1957 from Anthony Brady Farrell for a reported $3,000,000.

In 1958, Billy Rose purchased the National for a reported $849,500. The house had previously been acquired from the Shuberts by a syndicate headed by the late Harry Fromkes.

The St. James was purchased from the Shuberts in 1957 for a reported $1,750,000 by Scarborough House, Inc., a real estate investment company. The theatre is leased by Jujamcyn Amusement Corp., and operated by its president, Samuel H. Schwartz.

Both the National and St. James were sold by the Shuberts in accordance with a government consent decree. The Shuberts, however, still control more than 50% of the Broadway houses. The future of the Biltmore to legit will bring to 34 the number of Main Stem houses available for theatrical productions. Of these, 18 are under the Shubert banner. The 16 other houses are operated by 11 different managements.

The 18 Shubert houses are the Ambassador, Barrymore, Belasco, Booth, Broadhurst, Broadway, Cort, 54th Street, Golden, Imperial, Longacre, Lyceum, Majestic, Music Box (jointly owned by the Shuberts with Irving Berlin), Plymouth, Royale, Shubert and Winter Garden.

Of the 16 other houses, Cogan has the Biltmore; the Stahls have the Alvin and the Hellinger; Osterman has the O'Neill and the 46th Street; City Investing the Hayes, Morosco and the Beck (leased by its affiliate, City Playhouses, Inc.); Michael Meyerberg the Atkinson (formerly the Mansfield); NBC the Hudson; Feuer & Martin the Lunt-Fontanne; Gilbert Miller the Henry Miller's; Billy Rose the Billy Rose, and Jujamcyn the St. James. Also independently owned are the ANTA and the Playhouse.

Legit Bits

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vocal arrangements and musical direction.

Tony Richardson will double as director and co-producer of "The Breaking of Bombo," a musical based on a novel by **Andrew Sinclair**. The tuner, adapted by Sinclair and **Julian Moore**, with a score by **John Addison** and lyrics by Moore, is slated to be unveiled in London next February. Partnered with Richardson in the sponsorship of the property will be **Jack Hylton** and **Oscar Lewenstein**.

A Broadway production of **Maurice Valency's** "The Thracian Horses" is planned for next December by **Chandler Warren** and **William S. Beal**, with **Elliott Silverstein** directing and **Richard Barzer** a general manager.

Frederick Brisson, who recently returned to New York from Europe, has obtained "a first option" on **Marcel Achard's** next play, "L'Idiote," slated for Paris production in the fall.

Author-producer **Michael Kanin** will be partnered with **David Merrick** in a Broadway production of **Elick Moll's** dramatization of his novel, "Seidman and Son." Also on Merrick's future production shed is a Broadway presentation next season of the current British musical, "Oliver."

The production staff for "Tenderloin" includes **Carl Fisher**, general manager; **Ruth Mitchell**, general stage manager, and **John Allen**, stage manager.

Ben Janey has been set as stage manager for the upcoming Broadway production of "Irma La Douce." **Stanley Lebowsky**, conductor at the Carousel Theatre, Framingham, Mass., will be the show's musical director.

An English production of "The Tenth Man" is planned for Hong Kong this year by **Martin Lee**, an American who produces plays there.

Shelagh Delaney, 19-year-old Irish author of the London success, "Taste of Honey," will visit America for the first time to attend the Sept. 24 opening of the play at the Belasco Theatre, N. Y.

Jo Mielziner is set designer for "Period of Adjustment" and "Little Moon of Alban."

Hal Holbrook will appear in his one-man show, "Mark Twain Tonight" at the Edinburgh Festival the evenings of Aug. 30, Sept. 1 and Sept. 3.

Alvin Colt is costume designer for "Critic's Choice."

Alan Schneider will direct the planned Broadway production of "Rape of the Belt" instead of the author, **Benn W. Levy**, who was stricken recently with bronchial pneumonia. The production is scheduled to go into rehearsal in mid-September for a Nov. 2 opening at an undesignated Broadway theatre.

Gower Champion will double as director and choreographer of the musical version of "Lilli," which **David Merrick** plans producing on Broadway next spring.

Book Stocks

(As of Aug. 15, 1960 closings)

Allyn & Bacon (OC)	(bid)	23
Book of Month (NY)		19⅞
Conde Nast (NY)		10
Grolier (OC)	(bid)	27¼
Crowell-Collier (NY)		34⅞
Holt, R&W (AS)		32¼
Macfadden Pub (AS)		9⅞
McCall (NY)		34
Prentice-Hall (AS)		21
Random H'se (OC)	(bid)	26¼
World Pub (M)	(bid)	14⅞
H. W. Sams (M)	(bid)	46
Time Inc. (OC)	(bid)	65
Western Pub (M)	(bid)	56⅞
American Book (AS)		65

OC—Over the Counter
NY—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest

Atlanta Negroes

Continued from page 1

seats set aside for Negroes and no tickets are knowingly sold to them elsewhere. This is how Georgia law says it must be. In Negro promotion, the same law applies in reverse—white patrons must sit in separate sections.

Negroes who showed up at Chastain Amphitheatre were members of Atlanta Committee on Human Rights, an organization of college students working to end discrimination. They admitted that white persons bought the box seats for them.

A manifesto issued in March by Negro students listed segregation in motion picture theatres and Atlanta's Municipal Auditorium among "inequalities and injustices" they protested.

Manner in which the "South Pacific" incident was handled was used earlier this year in similar case at Municipal Auditorium when six Negroes took seats down front at a matinee performance by road company of "My Fair Lady."

At that time several white persons in same row with Negroes moved when they were offered the chance, but those in row in front of them and in row behind them stayed where they were.

Theatre-Under-the-Stars did not play down racial theme of "South Pacific," which brought some repercussions when it was presented as a road show some years ago at Tower Theatre.

Meanwhile, Seltzer said that segregated seating policy would continue at amphitheatre.

Gang Murders

Continued from page 1

will handle their own distribution.

The T&G production banner is Sagittarius Films Inc. with Goldberg as proxy and Teitel as v.p. Chi newsman Harry Mantel, who scripted the film, is secretary-treasurer. According to Goldberg, "True Gang Murders" was made for under $100,000.

With Sagittarius in gear after much promising, the town's feature activity boom has "officially" been joined by three indies—though one has yet to make use of the local terrain. First up was Mid-Continent, which has one feature in release and another in the editing stage. Third indie is Allan David's Cabri Productions, which just finished a Grimm fairytale shot in Germany and has two more properties on the boards one of which is to be lensed largely in this area.

Literati

Books—New Blue Chips

Increasingly more market letters are pointing up the "new blue chips"—book publishing stocks—with accent on the population explosion and its benevolent effects on textbooks particularly. One firm was earmarked for "doubling its earnings" by 1965, because of that.

Recent acquisitions, mergers and expansions to embrace schoolbooks and the like, have been frequently noted in these columns. McCalls is the latest, with the acquisition of yet trade book exec William F. Buckley as veepee of its new book adepartment (see separate story).

Holt, Rinehart & Winston Inc., a relatively recent merger, has been approved for listing in the N. Y. Stock Exchange commencing today (Wed.). VARIETY starts publishing Stock Market quotations on Book Stocks in this issue.

Southam Buys MacLean

Southam Co. Ltd., one of Canada's major newspaper chains (Vancouver Province, Winnipeg Tribune and Ottawa Citizen are largest of its eight dailies) has bought Hugh C. MacLean Publications Ltd. Undisclosed price presumably large, as latter has Executive—Canada's closest approach to Fortune—and 20 large trade mags with annual revenues over $3,000,000. Southam Co. is also in radio and tv.

(Maclean's mag, large general monthly, is owned by Maclean-Hunter Publishing Co., not connected except that firms were founded by brothers. John Bayne Maclean used a small "t." Hugh C. MacLean an uppercase.)

MacLean company continues as a separate outfit, with no change in management except addition of Southam repo to board. Andrew D. MacLean remains chairman, James A. Daly, prexy and managing director; Duncan D. Anderson and F. V. Manner, veepees; W. K. Jones, sec.-treas.

Bill Buckley to McCall's

The expanding and diversifying McCall Corp. in adding a new book publishing division, with William F. Buckley, longtime trade book head of Henry Holt & Co., and latterly ditto with World Pub., heading the new McCall expansion. He becomes the veepee in charge.

Arthur B. Langlie, president of McCall Corp., which publishes McCall's and Red Book magazines, McCall's Patterns, and maintains "the world's largest magazine printing plant in Dayton, O."—according to the press quote—accented that "the new book division is another step in the expansion program taking place" in the company.

Winchell Back in D.C.

Walter Winchell is back in print in Washington—with a much smaller audience, but an influential one.

The Washington Post (circulation 400,000), which bought Winchell's column but hasn't published it regularly for more than a year, released him from his contract so the column could go into Roll Call, tabloid weekly Capitol Hill newspaper geared to members of Congress and their staffs.

Roll Call publisher Sid Yudain said he has a $1-per-year agreement with Winchell. Yudain will select political items out of Winchell's seven columns for his weekly.

FTC's Cease & Desist

Federal Trade Commission has ordered Wilkower Press, Hartford, Conn., to stop making false advertising claims that the diet described in the book "Arthritis and Common Sense" would cure arthritis or rheumatism.

Order, which was also directed at Dan Dale Alexander, president of the publishing firm and author of the book, said that the advertising misrepresented the author's theories as proved scientific fact, and also that Wilkower has misrepresented the author's educational and scientific background in newspaper and broadcast advertising.

Pointed out as a misrepresentation was the book jacket which labels Alexander as a Doctor of Philosophy when he allegedly got the degree with a contribution of $1,000 to the Staley College of the Spoken Word.

CHATTER

Noel Coward's novel, "Pomp and Circumstance," will be published Nov. 4 by Doubleday, in the U. S., shortly after Heinemann (London) publishes it mid-October in England.

Macfadden's regional sales supervisor Harry Emmerson upped to western division manager. New book department manager is Woodford (Woody) Bankson Jr.

French author Andre Maurois returns to the U. S. to start a series of lectures in October under auspices of W. Colston Leigh.

Edward F. Bradley, managing editor of the Antioch, Cal. Ledger, died Aug. 3 at Antioch. He was 49. Wife and daughter survive.

McCall's ed-in-chief Herb Mayes in Paris and London, huddling with authors.

Avon has the paperback reprint rights to World's just published "Bertrand Russell Speaks His Mind" which Sarah Ballifs accented. Latter during a Mediterranean cruise, thence to Berlin for the Sept. 11 telecast of Sidney Carroll's "Catch a Falling Star" to be directed by William Dieterle, marking his tv debut over Sender Freies Berlin. Carroll's "One Arabian Night" to be filmed in Hong-Kong with Cary Grant starred and self-producing.

Hebrew Times Examiner Inc. has been authorized to conduct a newspaper and magazine publishing business in Brooklyn, N. Y.

A. S. Barnes & Company Inc. increased its capital stock from 3,920 to 10,000 shares, no par value.

Ziegler, Hellman & Ross of Beverly Hills, via exclusive representation for Harold Ober Associates, will handle all performing rights for the works of William Faulkner, F. Scott Fitzgerald, Agatha Christie, Cameron Hawley, J. D. Salinger, Adlai Stevenson and Paul Gallico.

David Dachs, author of the book for the forthcoming musical, "Expense Account," has two mag pieces dealing with show business coming out shortly. The first is a portait of the Newport Youth Band in Today's Living, the N.Y. Herald Tribune magazine supplement. The other piece is on Alan Jay Lerner for Saturday Review.

A Punch In the (Blue) Nose

Baltimore, Aug. 16.

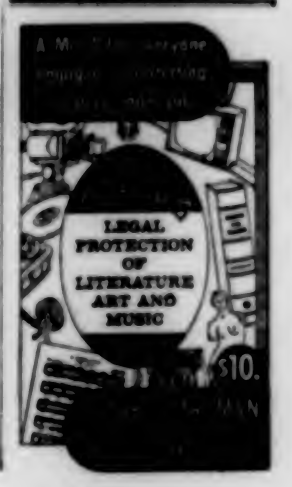
Anti-censorship forces here have been given a big boost by Superior Court Judge Reuben Oppenheimer's decision which declared unconstitutional sections of a Maryland law that sought to protect minors from seeing allegedly harmful printed matter.

Siegel Enterprises, which operates two bookstores in Baltimore, had challenged provisions of the state law which prohibited sale to persons under 18 years of age books, pamphlets and magazines, including comics, composed principally of pictures devoted to deeds of violent bloodshed, lust or immorality "so presented as reasonably to tend to incite such a child to violence or depraved or immoral acts."

Siegel also attacked a section which forbade a newsstand or bookstore to display such material where they might be seen by minors.

The judge found that the sections barring sale of material failed to meet "due process requirements" of the Maryland and Federal Constitutions and that the ban on displaying of materials violated free speech as well as due process requirements. Latter means that these sections did not give "fair notice of what acts will be punished."

Judge also objected to fact that newspapers were specifically exempted from the law's prohibitions.



Broadway

Frondonland expects to welcome its millionth visitor Tuesday (23).

Philly tv showman Benedict Gimbel Jr. off to Rome and the Olympics for six weeks.

Irene Walker summering in Manhattan to complete research on her book about childhoods of great musicians.

Indie film producer Lesley Welch here to London on a film deal which had him commuting between his Paris base and Hollywood.

Ira S. V. Patnevitch, president-chairman of Conde Nast Publications, sold out 82,500 shares of his company's common stock. Leaves him with 15,000 shares.

Charles Richard Schine, son of the J. Myer Schines (theatres, hotels, realty, etc) will marry Patricia Corin Hirschhorn at the Waldorf-Astoria Sept. 7.

Dorothy Dunbar Bromley, long a member of the Board of the American Civil Liberties Union, is now employed as an ACLU staffer. She speaks of "working for instead of on the Radio-TV panel."

The Hy (Marilyn) Gardners off on the SS Leonardo da Vinci going over "just for the ride," returning on same ship. Also aboard are the Eddie Fishers (Elizabeth Taylor) and Pat director Edwin Wise.

The Ben (Mary) Bodnes, the's the Hotel Algonquin owners, cancelled Rome and the Olympics, afraid of "too much traffic" when, some report. It may be a case of the tourism influx having been "oversold."

Glendon Allvine's daughter Carole Louise did a one-night stand in the St. Louis Municipal Theatre revival of Allvine's old stage piece, "Knights of Song" (Gilbert & Sullivan) which was originally staged by Oscar Hammerstein 2d.

The Israeli press and government people expect Bob Hope over to play the new Caesarea golf course just opened. Sammy Davis Jr. also expressed a desire to honeymoon in that country following his marriage to Swedish actress May Britt.

Georgi (Gogi) Tyllinkimadze will be back as host of the Hotel Pierre's Cerulean Room when it reopens Sept. 13 with its new Stanley Melba-produced tabloid mini-musicals and operetta policy, and Pasquel will also return as maître d'hotel, starting his 19th season.

The Claude C. Philippes (Mary Dalton) hosting next Sunday at their Prokopik retreat for Rome Block, the vet legitimate d. long at the Waldorf-Astoria, where he gave Philippe his start, and latterly at the Fontainebleau, Miami Beach, on the occasion of Block's 84th birthday.

Irene Hayes, wife of Jack Solomon, owner of Gallagher's West 52d St. restaurant, has acquired control of Wedtke & Smythe which will give the famed Zingfield gift-tabletop-linens fine branches, one on Park Avenue and the flower-shops in the Plaza, Biltmore and Pierre Hotels.

Hardy (motion) just back from Havana long about the "wild" blackmarket rates they get for U. S. dollars and the basically depressed prices for everything, which makes the footloose Yank visiting Cuba, as a tourist, come out with a very cheap trip for everything, from hotels to restaurants and bars.

Money figures are never given out for the summer concerts at Lewisohn Stadium, N. Y. but the 29 performances this year drew 181,000 persons. Final event, Rodgers and Hammerstein Night, on Aug. 6 was biggest turnout 15,000. Runner-up was all-Tchaikovsky program June 21 under Pierre Monteaux, the 85-year-old conductor.

Baroness Peggy de Gripenberg and Cal Van Nes organizing a Cruise Guild which, for a membership and dues fee basis, entitles to winter cruise-of-the-year bookings on a chartered 32-day voyage "around South America." Membership is "limited to people of culture"; also a $100 initiation fee and $10 annual fees, plus of course the cost of the accommodations.

The Danton Walker services at Campbell's last Thursday afternoon were distinguished (1) by an impersonal formula eulogy (Methodist) by an obviously "house" minister who didn't know the columnist, and (2) by a sizable turnout of fellow-newspapermen, publicists, ushers and hotel bonifaces—but nary an actor. It was remarked upon because of Walker's multiple plugs for performers over the years.

The Forum & Four Seasons restaurants management opens its new Latin American eatery in the Time-Life Bldg. the end of this month, or early September depending on the long delayed construction and interior decoration problems, and also is operating the new John Peel restaurant (designed after an English pub) in the just opened Island Inn, a $3,000,000 motel opposite Roosevelt Raceway at Roosevelt, L.I.

The Hotel Astor's Emerald Room has been taken over by WOR for a bon voyage luncheon, Friday, by the talent and sales staff, to departing Bill McCormick, who becomes general sales manager of the Yankee Network (a Tom O'Neal affiliate) and a welcome to successor sales manager of the local link, Jacques Bizzarri, long on McCormick's staff.

Wilbur Clark and Eugene Murphy, boosman and publicity director respect of the Desert Inn and the Stardust, Las Vegas, at which latter spot the Lido de Paris floor shows have been playing, will host a press luncheon next month (Sept. 23 to be exact) for the new, incoming edition of the Pierre Lamm-Guerin & Rene Fraday production. The two special planeloads of talent and costumes arrive from Paris for the Gotham hoopla, in advance of the Oct. 12 preem in Vegas.

Rio de Janeiro

By Octavio Bonfim

Argentinean actress Susana Negri in town, negotiating a stage play.

American Negro tenor McHenry Boatwright performing in Rio's Opera House.

Dame Margot Fonteyn returned to London after having danced with the Ballet of Rio de Janeiro.

Also doing very well at the box is Universal's "Pillow Talk," the sort of comedy that Brazilian line.

Brazilian singer Angela Maria returned from Mexico City, where she has been participating in a film reproduction.

MPAA's man in Brazil, Harry Stone, went to Brasilia to confer with government officials about film industry problems.

Conductor Howard Mitchell, of Washington's National Symphony Orchestra, arrived from Montevideo to conduct two concertos with the Brazilian Symphonic orch.

Paris Opera choreographer Harald Lander has signed a contract to be an adviser of the Teatro de Rio's corps de ballet. Lander will stay here two or three months.

Dorothy Dandridge returned after two years for a week at the Copacabana Palace's "Golden Room." In her first visit, half-hoping "Carmen Jones," she did not perform for the locals.

Al Hirschfeld, N. Y. Times' bearded cartoonist, is showing his famous theatre people caricatures in the cultural Exposition, is promoted by the Independent Critics Circle.

Paris

By Gene Moskowitz

(68 Avenue Montaigne, ALMA 59-29)

Mel Ferrer is to star opposite Danielle Darrieux in the pic "Lovers' Map."

Leading man Jean-Claude Brialy will play Michele Morgan's son in Francois Villiers's next pic, "The Well of the Three Truths."

After three years of preparation Leonide Moguy finally has the funds to make his film on the atomic bomb, "Men Want to Survive."

Gene Kelly's "Happy Road" (MGM) finally getting a first run airing in its subtitled version. It played the provinces a couple of years ago.

Jean-Pierre Aumont is to wind a script which will star himself and his wife, Marisa Pavan. Also to look over staging of his play "Gerard" here next season.

VARIETY omitted the best direction award to Marc Denshat for his Russo pic, "Founa Gordeev," based on the Maxim Gorki novel at the recent Locarno Film Fest.

Jules Dassin being made an honorary citizen of Athens and Piraeus and decorated by the Greek government after his hit pic "Never on Sunday" (UA), was made there.

Femme producer Christine Gouze-Renal announcing that Marcel Camus, director of the prize-winning "Black Orpheus," will do a film for her next February with Gene Kelly and Brigitte Bardot starring. Kelly will also choreograph the dance dream sequences.

London

(NYde Park 4561/2/3)

Peter Finch, cast as Caesar opposite Elizabeth Taylor in 20th Fox "Cleopatra," Miss Taylor is due here Sept. 1.

Nadia Nerina, prima ballerina of the Royal Ballet, leaves for Moscow on Oct. 11 to dance as guest artist at the Bolshoi Theatre.

Brickbop (Madame Ada Smith-Durange), who operates a Rome winery, celebrated her 66th birthday in London last Sunday (14).

Capt. Rosa Opera company returns to the West End after three years, when it begins a season at the Princess Theatre next Tuesday (23).

Show biz passengers who sailed on the Queen Mary for N.Y. last Thursday (11) include Margaret Rutherford, Gertrude Berg and Mrs. Alfred Drake.

Capucine, star of Columbia's "Song Without End," due in London next Monday (22). Film premes in the West End at Columbia Theatre Sept. 3.

Harold Boulton, general sales manager of Rank Film Distrib., ordered to take a few weeks rest, but hopes to be back at his desk by the end of August.

Princess Margaret and Antony Armstrong-Jones will attend the Astoria preem of "The Alamo" on Oct. 26. Gala will be in aid of the Invalid Children's Aid Assn.

Gary Dartnall, who joined Lion International as overseas sales rep, leaves shortly on a tour of Middle East. He was formerly on the overseas sales staff of AB-Pathe.

Danielle Darrieux will make her British film debu in Victor Saville's production of "The Green-gage Summer" for Columbia release. Filming starts on location next month in France.

A big star contingent is promised at Sandown Park on Aug. 27 when the Variety Club stages its second annual charity race meeting. One of the events will be known as the Prince Philip Stakes.

Proceeds of preem of "Let's Make Love" at the Carlton next week will go to the National Assn. of Boys' Clubs. Frankie Vaughan makes his Hollywood bow in the film opposite Marilyn Monroe.

Rome

By Robert F. Hawkins

(Vittoria Eatery, Tel. 673956)

Stewart Granger signed to make "Sodom and Gomorrah" here in near future, to play Lot.

Tina Louise flew to Nice for brief vacation in between stints on Roberto Rossellini's "Viva l'Italia."

Vic Damone here to visit with his son. His family joins him soon, and all head for Ischia for vacation.

Anna Brademer will play the lead in a full Italo staging of William Gibson's "The Miracle Worker."

Domenico Modugno to Greece for 3-day sitters stand after winding pic work on "Appointment in Ischia" (Cinetis).

Guido Giambartolomei, Royal Film topper, to Yugoslavia to supervise start of his production of "The Mongols," starring Anita Ekberg and Jack Palance. Palance just skied back from U.S. after brief visit there with his son.

20th-Fox "Esther and the King," being produced here by Galatea, marks first time an Italian pic has been pre-booked for Xmas release all over the world even before it is finished. Budgeted at $1,500,000 and stars Richard Egan and Joan Collins.

Anita Ekberg received Golden Saracen award from city of Pontano for her work in the much discussed pic "La Dolce Vita." Dino DeLaurentiis put out a run call for all available hunchbacks willing to appear in sequence of his "Hunchback of Rome," currently shooting here under direction of Carlo Lizzani.

Philadelphia

By Jerry Gaghan

(319 S. 18th St., Locust 4-4848)

Everett Callow, former Stanley-Warner affiliate, now ad-publicity director for Cinerama.

John Fera, general manager of Palumbo's, landed Jimmy Durante for club's opener, Sept. 14.

Mickey Shaughnessy arranged for comedian Harry "Lifty" Lewis to play bit part in the pic, "Go North."

Songwriter Duke Morgan's wife Jessica elected to ASCAP. She made it with her lyrics to "I'm Through with You."

Harry Friedman, retired Main Line theatre owner, getting back into action as consultant in buying and leasing theatre properties.

Edward Albee, whose play "The Zoo Story," opened at Hedgerow (2) is grandson of Edward F. Albee of Keith-Albee vaude fame.

The Three Stooges and the Mariners added to the Hero Scholarship Fund show, set for Municipal Stadium in September.

Three members of Israel Philharmonic (due here next winter) are related to David Grundschlag of the Philadelphia Orch's violin section.

Robert Van Riper, information service director for N.W. Ayer & Son, serving as chairman of public relations policy committee of the United Fund.

Vera Zorina will appear with Eugene Ormandy and the Philadelphia Orchestra at the 1960-61's second Pension Foundation Concert next January.

"Bouncer" Ellis, who puts on Latin dance shows at Venus Lounge, presenting his South-of-the-Border sessions weekends at the Hotel Chelsea, Atlantic City.

William Smith, assistant conductor of Philadelphia Orchestra, named commentator for the orch's new transcription service, series of full-length concerts, taped and leased for broadcast.

Dick Clark, WFIL-TV American Bandstand host, will emcee the sixth annual Hero Scholarship Fund Thrill Show at Philadelphia Stadium Sept. 9. Others on bill will be Polly Bergen, Three Stooges, Tony Bennett, Bobby Rydell and the Mariners.

Las Vegas

By Forrest Duke

(Dl dlrg 4-4141)

Hank Henry back at Silver Slipper after completing film, "Not Tonight, Henry."

Bobby Breen, doing brisk biz for the Dunes lounge was held over to press Major Riddle.

Slipper singing star Kay Brown took one day off and winged to N.Y. to audition for "Gypsy" title role.

Rocky Sennes in town building with Stardust singing star Roberta Linn about a tour of Europe and new recording deal.

Jack Entratter signed the Eber Lobato troupers for a return Sands engagement this winter. Group appeared here with Dean Martin. Then George Burns inked them for his Greek Theatre outing.

The modernistic, a click in Sahara Cashar Theatre, were axed by Candy Hall of Reno's Harrah's Club, who wants them for a winter stint there. Group has been held over here until mid-September by Sahara's Stan Irwin.

Atlantic City

By Joe W. Walker

Mickey Shaughnessy into Ricky Hulesh Aug. 19.

Moore Amsterdam and Tina Robin go into Traymore Submarine Room.

Matt Dennis due in Black Orchid Lounge Aug. 15 following exit of Al Martino.

Arthur Lee Simpkins Sextet Larry Steele's "Smart Affairs" at Club Harlem on Aug. 11.

Johnny Cash unit into Steel Pier Music Hall with Glenn Miller orch in big Marine Music Hall at the pier's end.

Minneapolis

By Bob Roos

(6000 Xerxes Ave. So., WA 6-6955)

Hildegarde in second week at Freddie's.

Edyth Bush Theatre offering "Second Man."

Old Log strawhatter presenting "Deadly Game."

"Grand Ole Opry's" Boon & Starr and Dave Dudley into Flame eatery.

Freddie's inked Myron Cohen Oct. 10-15 for his first local appearance.

Singing comedienne Marilyn Davies continuing at Hotel Radisson Flame Room.

Ames Bros. stars of third of this summer's "Music Under Stars" series at baseball stadium.

Arlyne Frank in Twin Cities ahead of "Music Man" set for St. Paul Auditorium next month.

Local circuit owner and Northwest Variety club past chief barker Joe Podoloff named one of six Variety Club International reps.

Police department stopped Padded Cell eatery from having girl in bathing suit on swing outside to plug its floor show topper, the Pat Moran swing trio.

Chicago

(DElaware 7-4884)

N. Y. City Ballet wound the Ravinia Fest with five capacity nights.

Theatrical preser Danny Newman to the Coast for a fortnight's vacash.

Eddie Bracken starring in "Finian's Rainbow" at Music Theatre (on).

Columbia world premes "All Young Men" tomorrow at the Roosevelt.

Bob Hope topping YMCA benefit show Sunday (21) in suburban Park Ridge.

Comic Stu Allen on bill with Tony Pastor family at the Trade Winds eatery.

Ivy Kupperman, the columnist to chaperon interlocutor to Europe and Israel for three weeks.

Chicago American reportedly has sifted some 300 applications for the columnar slot of the late Nate Green, with one of its own staffers expected to get the nod.

Tom Duggan's falling out with KCOP, Los Angeles, gave him open time to accept his annual date at Drury Lane Theatre here. But house had already booked shows into October, and the deal fell through. Duggan, who has played the house for the last seven years, always was solid boxoffice there.

Boston

By Guy Livingston

(423 Little Bldg., DE 8-7560)

Ben Sack, Sack Theatres prexy, back from Japan visit.

"Raisin in the Sun" opens Hub legit season Sept. 12 at the Wilbur for three weeks.

Pleasure Island, $4,000,000 Wakefield fun park, smashed all records in first seven weeks of operation.

Menasha Skulnik in "Helen of Troy" at Boston Arts Center Theatre extended through Sunday (21) in fourweek run.

Sam Vine at Bowers Salisbury Beach, for seven weeks before bringing his hypnotic act to Shrine's 1,700-seater for opening Sept. 12 in unprecedented four-week engagement.

Louis Richmond, Kenmore Theatre op, hosted Ritz press party for Jorge Bolet, concert pianist who did the soundtrack for "Song Without End," which opens Sept. 28 at the Kenmore.

BIRTHS

Mr. and Mrs. Al Dvorin, daughter, Chicago, Aug. 7. Father is a talent agent there.

Mr. and Mrs. Jack Hinton, daughter, Chicago, Aug. 7. Father is a WGN-TV personality in that city.

Mr. and Mrs. Herbert Hahn, daughter, New York, Aug. 8. Father is v.p. of American Broadcasting-Paramount Theatres.

Mr. and Mrs. Gordon Chapman, daughter, London, Aug. 12. Mother is actress Iris Russell.

Mr. and Mrs. Sydney B. Cowles, daughter, Washington, Aug. 5. Father is director of advertising and promotion for WTTG-TV, Washington.

Mr. and Mrs. Richard Pilbrow, daughter, London, Aug. 3. Father is a legit designer and lighting consultant.

Mr. and Mrs. Gerald Blake, son, Lincoln, Eng., July 30. Father is associate producer at the Royal, Lincoln.

Mr. and Mrs. Dicky Ford, daughter, London recently. Father is a pianist arranger.

Mr. and Mrs. Lee Dolby, son, Pittsburgh, Aug. 6. Father is announcer at KQV.

Mr. and Mrs. Peter Thornton, son, Pittsburgh, Aug. 10. Father is publicity director at KDKA-TV.

Mr. and Mrs. Robert Johnstone, son, Pittsburgh, Aug. 10. Father is boxoffice treasurer at the Warner, mother is the sister of Leo Carlin, head of the treasurers' union in Pitt.

Mr. and Mrs. Samuel Trust, daughter, New York, Aug. 11. Father is a member of Broadcast Music Inc.'s staff.

Mr. and Mrs. Ron Tonander, daughter, Kalamazoo, Mich., Aug. 1. Father is a disk jockey with WTAC, Flint, Mich., known professionally as Ron Turner.

Mr. and Mrs. John J. White, son, New York, July 29. Mother was formerly with Dancer-Fitzgerald-Sample; father is sales manager of Forjoe-TV Inc., station reps.

Mr. and Mrs. Mark Jordan, daughter, New York, Aug. 12. Mother is actress Reba Howell; father is an actor.

OBITUARIES

MARK BARRON

Mark Barron, 53, drama critic for the Associated Press, who was also a playwright and a foreign war correspondent, died Aug. 16 in New York. He had been with AP for 29 years in various capacities including those of reporter, feature writer and N. Y. City editor, as well as drama critic.

Barron came to New York in the 1920s after having worked in his native Waco, Tex. on the Times Herald starting from delivery boy and working up to political writer, sports editor and news editor. He worked for the N. Y. Morning Telegraph, and later for the N. Y. Times and Herald Tribune.

For a brief period Barron was with the Theatre Guild as a company manager in New York and on tour in London. He joined the AP in 1921 starting with a column called "A New Yorker at Large." He later covered the slaying of gangster Dutch Schultz and also worked on the Lindbergh kidnaping case.

Barron became drama critic for the AP in the early '20s. With Ward Morehouse at that time the drama reviewer for the N. Y. Sun, he co-authored "Gentlemen of the Press." Others on which he was co-author were "Tears for a Coward" and "The Stork Is Dead."

He later served the AP as a city editor and, in 1935 covered the Ethiopian War. He served in the Army during World War II as liaison officer to the French Army.

Barron was formerly married to actress Erin O'Brien-Moore. He later married Belle Shikarsky who survives him along with a son by his second marriage.

IN MEMORY OF
MACK STARK
August 20, 1959

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JACK MILLS
IRVING MILLS
SAMUEL JESSE BUZZELL
and Associates

FRANK LLOYD

Frank Lloyd, 72, pioneer motion picture director and twice winner of best direction awards of the Academy of Motion Picture Arts and Sciences which he helped found, died Aug. 10 in Santa Monica, Cal.

"Mutiny on the Bounty," which he brought to Metro and directed, won the 1935 Academy Award for best production. Lloyd's direction of "The Divine Lady" for First National won the 1928-29 award, his direction of "Cavalcade" for Fox won the 1932-33 award.

Born in Glasgow, Scotland, in 1888, Lloyd emigrated to Canada in 1909 and worked in the construction business. He came to Hollywood in 1913 where he directed 50 one and two-reel silent shorts during his first year.

Subsequently he joined Fox where he directed William Farnum in "Les Miserables," "Riders of the Purple Sage" and "Tale of Two Cities." In 1919 he joined Joseph M. Schenck and directed Norma Talmadge in "Eternal Flame," "Ashes of Vengeance" and "Within the Law." In 1921 he directed Jackie Coogan in "Oliver Twist."

In 1923 he organized his own production company at First National, rejoined Fox in 1933 where his pictures included "Berkeley Square" with Leslie Howard, and at various times worked at most of the major studios. His last film, in 1965 at Republic, was "The Last Command."

Air Major Frank Lloyd, commanding officer of the 11th Air Force Combat Camera Unit, he won the Legion of Merit and the Air Medal for documentary filming in the South Pacific campaign.

In addition to the Academy, Lloyd also helped found the Motion Picture Relief Fund and the Motion Picture Directors Guild.

His first wife, Alma, died in 1952. He leaves his widow, writer Virginia Kellogg, a daughter and a sister.

IN FOND MEMORY
CHARLES U-NO FELDHEIM
(August 21, 1959)
BABE PATRICIA POWERS

PAUL CUNNINGHAM

Paul Cunningham 78 songwriter and former president of the American Society Of Composers, Authors & Publishers, died in New York Aug. 14. His widow survives.

Further details in Music section.

GEORGE B. FISHER

George B. Fisher, 66, one-time leading man of the silent films and the Broadway stage, died Aug. 13 in the Veterans Administration Hospital at Sawtelle, Calif.

He went to Hollywood before World War I, after appearing on Broadway. He starred opposite Mary Miles Minter, Constance Talmadge and Bessie Barriscale in numerous silent films. His best-known film role was that of the Christus in "Civilization." Fisher returned to Broadway in the 1920's. He retired in 1930 and returned to Hollywood.

TED POPE

Ted Pope, 38, CBC producer, was killed instantly Monday (15) while competing in a sports car race near Toronto. In fourth place, he was hit by a competitor coming up from behind. His car somersaulted five times after skidding into a hay hole.

The colliding car was driven by William Griffiths of Toronto. He was held "completely blameless" by track stewards. Police did not file any charges.

Pope was producer of "Tabloid" for three years until resigning last May because he "had nothing more to give the program." He had since written and produced plays for tv and radio for CBC and had won an Ohio U. award for a program on racial discrimination.

Pope, who also was a mountain climber and ski jump expert, was killed in an identical practice crash which saw his Toronto driving partner, Bruce Peck, overturned the previous afternoon and taken to a hospital for plastic surgery.

Survived by his wife, son and daughter.

In Memory of My Dear Pal
BILLY MURRAY
August 17, 1956
J. V. MARTINDALE

JOHN J. DILLON

John J. Dillon, a theatrical management representative and former professional football and baseball player, died Aug. 8 in Elmhurst, N. Y., after a brief illness.

After coaching baseball at Case Institute of Technology in Cleveland, he began his theatrical career as general manager for A. L. Erlanger. In similar management jobs, he was associated with the firms of Comstock & Gest, Charles B. Dillingham and Florenz Ziegfeld. After working with producer Henry Miller, he represented Philip M. Plant, an exhibitor at the New York World's Fair. He retired 10 years ago to manage his real estate investments.

His wife and two sisters survive.

IN LOVING MEMORY
Of My Beloved Husband
JACK NORWORTH
September 1st, 1959

J. HERMAN THUMAN

J. Herman Thuman, 80, pioneer midwest impresario and longtime key figure in Cincinnati musical and theatrical circles, died Aug. 12 in that city following a second operation for a stomach ailment.

He was drama and music critic for the Cincinnati Enquirer before launching the Artist Series of concerts in 1905 and was manager of the Cincinnati May Festival from 1908 to 1954, serving also as manager of the Cincinnati Summer Opera for several seasons.

His bookings of musical greats, including Schumann-Heink, Caruso, Paderewski, Fritz Kreisler and Lily Pons spread to Indianapolis and Louisville in recent years. In 1925 he sponsored production of Max Reinhardt's "The Miracle" in Crosley Music Hall.

Survived by his wife, daughter, two sons and a sister.

MRS. B. A. ROLFE

Mrs. Benjamin A. Rolfe, widow of the yesteryear famed Lucky Strike bandleader, B. A. Rolfe, died Aug. 5 in her Mansfield, Mass., home of natural causes, according to the local police.

The authorities broke into her modest home to which she and the former bandmaster and pioneer film producer (Lucky A Rolfe) had retired, when friends had not heard from her. She was 73 last June 28. Her husband died at 76 in 1956.

The Mansfield, Mass. authorities communicated with Margaret Blackmar, longtime aide to Rolfe. Miss Blackmar has been with composer-conductor Morton Gould for the past 19 years in similar capacity in New York.

Mrs. Rolfe was for a time in silent films under the professional name of Edna Britton.

GEORGE LYCURGUS

George Lycurgus, 101, Hawaii's Old Man of the Mountain and owner-host of The Volcano House on the rim of Kilauea crater, Hawaii Island, died Aug. 6 in Hilo.

Known as "Uncle George," Lycurgus was the patriarch of Hawaii Island. died Aug. 6 in Hilo. Sports he operated restaurants in Sausalito, Cal., and Honolulu before taking over The Volcano House 56 years ago.

In his younger years he was a poker-player pal of Hawaii's King Kalakaua and also a young writer. Robert Louis Stevenson, who spent some time at Lycurgus' Sans Souci hotel near Waikiki.

Two sons survive.

JEAN WINARICK

Jean Winarick, 72, wife of the founder of the Concord Hotel, Kiamesha Lake, N. Y., probably the largest employer of talent in the Catskill Mountain hell, died Aug. 13 in Kiamesha Lake after a lengthy illness. Mrs Winarick with her husband Arthur in 1939 acquired the land on which the inn expanded from a small farmhouse to one of the largest resort operations in the country. She was wife as the hostess of the spot.

Surviving, besides her husband, are a daughter Mrs. Chris Parker, wife of Ray Parker the hotel's managing director, a son, two brothers and two sisters.

HANS LANGE

Hans Lange, 78, conductor died Aug. 13 in Albuquerque, N. M., after a long illness. He retired in 1958 as conductor of the Albuquerque Symphony, a position he had held since 1950.

He was a former assistant conductor of the New York Philharmonic and was the founder and conductor of the N. Y. Philharmonic Chamber Orchestra and the Hans Lange String Quartet. From 1936 to 1946 he was associate conductor of the Chicago Symphony.

His wife, two sons and a daughter survive.

JACK COX

Jack Cox, 60, lighting cameraman died July 29 in Surrey, Eng. Cox was one of Britain's most experienced lighting cameramen, entering the business in 1912. He worked with Gaumont, Stoll, Maurice Elvey, Alfred Hitchcock, Gainsborough, British International and for videopix with the Danziger Bros.

Among outstanding films for which he has been responsible were "The Lady Vanishes," "The Wicked Lady," "Blackmail," "We Die At Dawn," and "Travelling Light." In the last few years he has worked on all the Norman Wisdom comedies.

LESLIE JEFFRIES

Leslie Jeffries, 62, orchestra leader, died Aug. 12 in Eastbourne, Eng. He collapsed the night before while conducting a concert at the Grand Hotel.

In 1927 Jeffries succeeded Albert Sandler as conductor of the orchestra which became celebrated as the BBC Palm Court Orchestra, first from the actual hotel, and later from the BBC studios. In 1938 he resigned to concentrate on concert work but in 1946 he returned to conducting light music.

Survived by his wife.

ADAM W. STEUBLING

Adam W. Steubling, 85, longtime local American Federation of Musicians official, died Aug. 4 in Louisville, Ky. after a month's illness. Steubling retired in 1958 after 53 years as secretary-treasurer of Local 11, AFM.

Starting his musical career at the age of six, Steubling played the piano, later the violin and cornet. At 15, he was regularly engaged to play the trumpet at local race meets.

His wife, a son, three daughters and three grandchildren survive.

FRITS VAN DIJK

Frits van Dijk, 64, Dutch legit actor, drowned recently in Scheveningen, Holland, while swimming. He made his debut on the Dutch stage in Racine's "Brittanicus."

Van Dijk, who often appeared in Shakespearean roles, was also seen in such plays as Vicki Baum's "Grand Hotel" and Eugene O'Neill's "The Iceman Cometh." More recently he was a teacher at the Amsterdam Academy of Dramatic Arts.

EVELYN PEIRCE

Evelyn Peirce, 53, actress who appeared in several films prior to 1936, died Aug. 9 in Oyster Bay, L. I., N. Y. She played feature roles in films with Ronald Colman, John Barrymore and Dolores Costello. She had the ingenue lead in the first Rin-Tin-Tin film. In recent years, she had been active in Long Island real estate.

Her husband, Theodore Baehr, actor known professionally as Bob Allen, a son and daughter survive.

STELLA TRACY

Mrs. Stella Tracy McBride, 72, one-time musical comedy actress known professionally as Stella Tracy, died Aug. 5 in Philadelphia. She appeared in such yesteryear productions as George M. Cohan's "Little Johnny Jones." She also was Joe Howard's leading lady when he popularized his song, "I Wonder Who's Kissing Her Now."

Surviving is a son.

ELIZABETH MILLER

Elizabeth Miller, 79, member of the song and dance team of Mills & Moulton which played the vaude circuits in the 1920s, died recently in Buffalo following a two-year illness. She and her husband retired in 1923 and opened a theatrical costume shop in Buffalo which she continued after his death in 1946.

There are no immediate survivors.

AINSLEY LAMBERT

Ainsley Lambert, retired vaude and fair show choreographer, died recently in Chicago. He served with Balaban & Katz circuit there in the 1930s and moved to Barnes-Carruthers Theatrical Enterprises, same city, in 1939, where for a period of 15 years he staged outdoor shows.

He retired in 1955 after suffering a stroke.

ROBIN HULL

Robin Hull, 54, music author and journalist died Aug. 8 in Sutton, Eng. He was editor of Musical Times, a former student at Royal College of Music and a writer on musical topics.

He published a brief guide to the symphonies of Arnold Bax and was a past president of the Celtic Circle.

JOHN NESBITT

John Nesbitt, 49, producer-narrator of a series of "Passing Parade" shorts that won three Academy awards for Metro, died Aug. 10 of a heart attack at Carmel, Cal. He had been retired in recent years.

Before joining Metro, he was a narrator-commentator on radio in Hollywood. He was a native of Victoria, B.C.

IRWIN A. OLIAN

Irwin A. Olian, 52, proxy of Olian & Brenner ad agency, died in Chicago Aug. 7 of a heart attack. He had founded the firm in 1941 in St. Louis and moved its headquarters to Chicago seven years later. Wife, son and two daughters survive.

Andre Bloch, 87, French composer, died Aug. 7 in Paris. He wrote the music for two operas, "Broceliande" in 1925 and "Guignol" in 1949. Among his best-known works was "La Suite Palestinienne," a piece for violoncello and orchestra. He was also a philosopher and scientist. He developed a listening device adapted for use aboard French submarines in World War I.

Liesl Karlstadt, 67, stage and film singer, dancer and comedienne died Aug. 1 in Garmisch-Partenkirchen, of a stroke. Long associated with the Valentin theatre and with cabaret, she was a favorite for 40 years in the German entertainment industry and was last seen in the film "Fragebogen."

Donald H. Rumery, 82, retired New England rep of Waterson, Berlin & Snyder Music, which was active several decades ago, died at Baker Memorial Hospital, Boston, July 27. Surviving are his wife, a brother and two sisters.

Jimmy Jenkins, 72, gag pianist and orch leader at the Black Sheep club, died of gas poisoning in London Aug. 11. Survived by his wife, Virginia Buckland, musicomedy dancer.

Alexander A. Brown, 70, retired editor for 20th Century-Fox Movietone News, died Aug. 15 in Miami Beach, Fla. His wife and two daughters survive.

George Herbert Fenyon, 74, vaude juggler with his brother, Caleb, died in Providence Aug. 4. Survived by wife, daughter and a brother.

Jacob (Isaacson) Rome, 66, retired vaudeville performer died Aug. 1 at his home in Philadelphia. Survived by wife, son, two brothers and a sister.

John Monroe Graham, 62, film entertainment died Aug. 12 in the Will Rogers Memorial Hospital at Saranac Lake, New York, after a long illness.

Ivan G. Thomas, 67, assistant director, died Aug. 7 in Hollywood of injuries suffered in auto accident year ago.

Mother, 77, of Monte Berman, London theatrical customer and current Variety Club Chief Barker, died Aug. 3 in London.

Mrs. Sara Long Flynn, 83, mother of N. Y. Daily News publisher F. M. Flynn, died in Denver Aug. 11.

Mother, 65, of Eddie Brysson, Columbia's U. K. sales manager, died recently in London.

MARRIAGES

Shirley Sheldon to Louis Appel, Aug. 13, New York. She's a former dancer, he's treasurer of the Broadway production of "The Miracle Worker."

Anne Valery to Tadeusz Bernakiewicz, London, Aug. 5. She's a publicity girl with Associated-Rediffusion, he's a tv singer and guitarist.

Ann Trevor to Paul Eric, London, Eng., July 23. Bride is a concert and cabaret singer currently in Eric Ross's "Dazzle" show at Bognor.

Maureen Montgomery to John Conway, Bangor, Ireland, Aug. 4. Bride is a model-actress, he is Ulster TV's top director.

Yvonne Craig to Jimmy Boyd, Dallas, Aug. 14. Bride's a dancer, film and tv actress, he's a singer, film and tv actor.

Margery H. Gould to Walter C. Sharp Jr., Laconia, N. H., Aug. 8. Bride is publicist at the Lakes Region Playhouse in nearby Gilford, he's a technician there.

Mae B. Murphy to James F. Keough, Manchester, N. H., Aug. 8. He's sales manager for radio station WFEA in that city.

Margaret Estwell to Robert Hunter Gillingham, Eng., Aug. 13. He's a member of the George Mitchell tv and radio singing group.

Marie Ingrams to Cavin Malone, Ealing, Eng., Aug. 13. He's an actor.

Ingeborg Rhoese to Jon Pertwee, Bourne End, Eng., Aug. 13. He's a comedian.

BOSTON DAILY RECORD, TUES., JULY 19, 1960

AROUND BOSTON

No Faulting Ella, She's Perfection

By GEORGE CLARKE

WHAT DO YOU SAY ABOUT PERFECTION? How do you criticize a performance that is above criticism? How do you write about tone, pitch, projection, all of the elements which make a singer, when the tone is comparable to a finely tuned musical instrument, the pitch is michrometer fine, and the projection is exactly right?... Or, simply, how do you write about Ella Fitzgerald?

There she was Sunday night on the stage at the Salisbury Beach Frolics, big, handsome, smiling obliquely, snapping her fingers with one hand, gesturing with a filmy handkerchief with the other. Behind her were four superb musicians, providing just the right beat, the perfect melodic obbligato... and there before her was a hushed, expectant audience.

That's the way it was, and that's the way it stayed for an hour as song after song came out. No effort. No shenanigans. Just songs.

Then she was bowing and smiling, and heading for an exit. But the audience would have none of it. She had to come back. So she did. And there were more songs.

It ended finally. It had to, there was another show due, but those who were there will never forget. No one forgets perfection.

Has Never Changed

And that's the way it will be for the rest of the week.

Ella, who has won four citations as the world's best jazz vocalist, all in a row, hasn't changed materially, since her first big engagement with Chick Webb's band here at LaVaggi's. She was superb then. She still is. And she probably will be until she quits.

Paul Smith heads the quartet behind her, which includes Herbie Ellis, ex of the Darbury Room, and his guitar; Gus Johnson, drums; Wilfred Middlebrooks, bass, and Paul himself, on the piano.

Included in her program were "Just in Time!" "I've Got the World on a String!" "Gone With the Wind," "Misty," "The Lady is a Tramp," "The Man I Love," "Summertime," "Mack the Knife," "A-Tisket, A-Tasket" and, of course, her very own version of "How High the Moon."

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RICHEST 'TV GHETTO' IN WORLD

B'way Legit Publicist's Hip Closeup On Cuba Today, Show Biz & Otherwise

By MICHAEL SEAN O'SHEA

Havana, Aug. 23.

Americans in Cuba specifically Havana, stymied by the language barrier resort to the local Havana Post's exclusive Associated Press coverage of worldwide news events. Its solo U. S. syndicated columnist is Drew Pearson. It is Havana's only English-language daily and proudly boasts it is older than the Republic of Cuba itself. Formerly a daily that ran up to 24 pages, it is now six pages and costs 5c. Imported daily copies of the Miami News (the Miami Herald is barred from entry and the N. Y. Herald Tribune is the extent of newspapers available to the U. S. tourist or resident. The N. Y. Times is sorely missed at the four major hotels in Havana. The twice-weekly tabloid Times of Havana services its readers at 10c. a copy with U. P. I. news and occasional wire service pix and features U. S. scribes Leonard Lyons, Sylvia Porter and Earl Wilson in its 12 pages.

All other newspapers are in Spanish and these dailies include Revolucion, leading Castro-planted sheet that peddles for a dime but comes gratis on your hotel breakfast table. Before the upsurge in popularity for Revolucion, the daily Hoy (from the very beginning the No. 1 Commie newspaper in Cuba) was acknowledged as being top in circulation, a fact widely disputed in Havana among newsmen. It places a close second to the former. Avance, El Mundo

(Continued on page 62)

'Save the Garrick' Chi's Latest Crusade; Dailies Ask 'Cultural Conscience'

Chicago, Aug. 23.

With the newspapers milking it with fastidious round-by-round coverage, this town's latest cause celebre has become an empty Loop landmark—the Garrick cinema and whilom opera house.

It's been removed from scheduled razing (for a parking lot) because the town's architecture buffs raised a successful clamor for a display of cultural conscience. The gazettes took it from there and now, after embroiling the mayor and city council, it is in the hands of Superior Court Judge Donald McKinlay.

Jurist was to rule today (Tues.) on a wrecking permit request by Balaban & Katz, which claims to be losing $500 daily so long as the status is quo. Only alternative from an okay on the permit it seems is for a buyer at the $1,500,000 B&K asking price.

No one argues seriously that the theatre chain should sustain a losing proposition—the but ap-

(Continued on page 56)

More Getting Into Act In Hitchcock Manner

Seems like some people like to work both or all sides of the street. Dore Schary, producer-director-writer of "Sunrise at Campobello," also appears in the film—as a delegate from Connecticut at the 1924 Democratic convention.

"Splendor in the Grass," a first-reviewplay by William Inge, also has the writer in the cast, in a small but rather important part.

James A. Michener has showed up on stage as an actor in a recent "South Pacific" stock exposure.

Alfred Hitchcock invariably is before the cameras, however fleetingly, in his own pic productions.

Then, on the other hand, John Wayne, Marlon Brando and other thesps are turning director this being a follow-up to organization of the stars' own companies.

There's probably a moral here, but at the moment escapable.

Is Jim Hagerty Going to ABC-TV To Bolster News?

Washington, Aug. 23.

White House press secretary Jim Hagerty for the time being won't confirm or deny the accuracy of a widespread rumor here that ABC will vastly expand its news operation and name him v.p. in charge of it. ABC is also tentatively skipping comment.

"Only Leonard Goldenson would know about that," an ABC exec in N. Y. said by long distance phone. Goldenson, American Broadcasting-Paramount Theatres prez, is in South America.

Hagerty, in an interview, declared: "I've heard rumors that I'm going to work for Coca-Cola, for Pepsi-Cola, for the N.Y. Herald

(Continued on page 61)

N.Y. Central Into Hotel Biz Via Its R.R. Realty

The N. Y. Central Railroad with a cut-in by the N. Y., New Haven & Hartford Railroad may become one of the biggest hotel operators in Manhattan, by virtue of its Park Ave. realty over the tracks of both railway corporations. On this are housed such hostelries as the Waldorf-Astoria, Biltmore, Park Lane, Commodore, Bertha and Roosevelt.

Already through the N. Y. Central's Realty Hotels Corp. it is

(Continued on page 62)

CBS' $25,000,000 PRIME-TIME TALK

By GEORGE ROSEN

The purely entertainment aspects of the upcoming television season being what they are (nobody's elevating with glee over it), it's a fairly safe conjecture that what will happen in the area of news and public affairs should create the major excitement in '60-61. That the tv networks themselves are anticipating such an outcome is reflected in the unusual preparations that have been long since underway.

The day of the Sunday afternoon "intellectual ghetto," with its half-hearted and sustaining pretensions toward catering to the cultural needs of the tv community, is a thing of the past. Sunday afternoon now belongs to the "athletic supporters"—baseball, pro football, hockey, you name it. Public affairs-news-informational shows have now moved into the bigtime, for the most part bankrolled to the hilt, and are as indelibly a part of the prime nighttime picture as Bob Hope or "The Untouchables." In the case of CBS alone, it rises up to a $25,000,000 production tab. The new horse are the Fred Friendlys, the Irving Gitlins, the Reuven Frankes, the Bud Benjamins, the Brinkley & Huntleys, the Ed Murrows, the John Daleys, the Howard K. Smiths and the Walter Cronkites.

A post-convention reassessment finds the tv webs champing at the bit with a full-fledged dedication to "doing the right things in the right places," and the intra-mural rivalry keener than ever. There'll be much more exposure for both

(Continued on page 41)

U.S. Burns Over Venice Brushoff Given 'Pollyanna'

Although the U.S. film industry will have an official entry (United Artists' "The Apartment") at the Venice film festival starting today (Wed.), more will be heard in the future concerning the recent hassle between the festival secretariat and U.S. interests, namely the Motion Picture Export Assn. and Nathan D. Golden, who is repping the State Department at the Adriatic event.

According to New York sources, the first secretariat blandly ignored one of the prime festival rules as laid down by the International Federation of Film Producers Associations in not accepting as the official U.S. entry the picture which had been picked by the

(Continued on page 61)

'60 Film B.O. May Top $1,500,000,000; High Scales Counter Attendance Slip

The theatre guess of the nation's theatres has a chance to reach an all-time high of $1,500,000,000 in 1960, according to an estimate by Sindlinger & Co., business analysts.

The peak gross may be achieved this year, Albert E. Sindlinger, president of the research firm, pointed out, despite the fact that attendance at the nation's theatres in the first seven months of this year ran 6.2% behind the same period of 1959. The paradox, according to Sindlinger, has been caused by the fact that the 1960 admission price is averaging 65c as compared with 60c in 1959, when 224 pictures brought in a theatre gross of $1,361,000,000, only 12% less than 1946's record $1,490,000,000. The research firm says that the 1960 gross has already reached the 1946 level.

"Since the motion picture public is becoming more and more selective each year," Sindlinger stated, "it will readily pay advanced prices to see the motion picture it wants to see the most. Individual motion pictures today can bring in more money to the nation's boxoffice and return more film rental to the producer than ever before."

Sindlinger also indicated that attendance is once again on the upswing. For example, in the last week of July, the nation's film houses played to more people than at any time in the last four years.

(Continued on page 61)

Lutherans Rap 'Alarming' Trend Toward 'Immorality'

St. Paul, Aug. 23.

At its 45d annual convention, the Minnesota district of the Lutheran Church-Missouri Synod this state's largest religious group noted an "alarming tendency in the theatre and on the screen to feature immorality and unfaithfulness."

The same resolution deplored a "widespread distribution of pornographic and offensive literature."

Congregations will be requested to "distribute and study" the Lutheran church's recently published pamphlet "The Church Looks at Immorality in Print and on the Screen" and to follow through the "avenues of action" recommended in it.

Near-Rioting Mars Munich Preem Of Von Braun Biopic

Munich, Aug. 23.

Young Communists and members of an anti-war organization staged a near-riot at the world premiere of Columbia's "I Aim at the Stars" here Friday (19), but careful planning by the Columbia film crew prevented a serious outbreak.

Entire uproar was aimed at Dr. Werhher von Braun, ex-German who created the German World War II V-2 rocket and who has been one of the leading scientists in America dealing with the U.S. rocket program. Film deals honestly and objectively with von Braun's career, first as a Nazi scientist and then leaving his country during the war to continue his rocket experiments in America.

The trouble started at a giant press conference held several

(Continued on page 62)

Steve Allen Named To College Board

Sacramento, Aug. 23.

Steve Allen is going back to school—as a member of the advisory board of San Fernando State College at Northridge, Cal.

When Allen's name came up a board member asked:

"Is this a publicity stunt?"

"They don't think so," San Fernando retorted another board member, Warren Christopher, of Los Angeles. "They think he has a very sincere interest in the college."

Brit. Brushes Powers' Disk Saga Due to 'Ethics'; Not 'Scared' of Russians

London, Aug. 23.

Herman Lubinsky, head of Savoy Records in the U.S., is challenging the British dockers to issue his Red River Dave platter of "There's a Star-Spangled Banner Waving Somewhere No. 2 The Ballad of Francis Gary Powers," as a way of helping out the American flyer who was convicted last week in a Moscow trial for his Russian "overflight" in a U-2 plane.

In a communication to Jeff Kruger, head of the recently launched Kicker label here, Lubinsky said: "We have on our desk requests for this new release which I doubt you would release in England as your country is scared to hell of Russia. What to hell are you afraid of. We defend our State Department and put the record out."

Kruger said: "Of course we're not afraid to put out the record here. It's a matter of ethics. It would not be commensurate with the good standards of the business to make money from this boy's trial." Kruger said he probably would make around $14,000 on the Savoy disk but won't "touch" it.

...ar Hammerstein 2d, Legit Prodigy For Over 40 Yrs., Dies in Pa. Home at 65

By HORE MORRISON

Oscar Hammerstein 2d, the son, artistic and personal kind every inclination. Thus—revolving at his home in Doylestown, Pa. He was 65. He had undergone an operation for stomach cancer about a year ago and was thought to have recovered, but relapsed about two months ago.

One of great talents of the modern theatre, Hammerstein had an impressive string of hits starting in 1922 with "Wildflower" and continuing through the present Broadway smash, "The Sound of Music." Even before his phenomenally successful collaboration with Richard Rodgers starting in 1943 with "Oklahoma," he helped established new musical show forms with such milestones of legit as as "Rose Marie," "Show Boat" and "The Desert Song."

To those who knew him, however, Hammerstein's professional successes were largely incidental to his qualities as a person. His quiet strength, unaffected modesty, equanimity, friendliness, honesty, tolerant good nature, politeness and humor were a legend.

Hammerstein came from a noted theatrical family. His grandfather, Oscar I, came to New York in 1863, prospered in the cigar business and then became an opera impresario and theatre builder, including such houses as the Lexington Opera

Continued on page 56

H. S. (Bartlesville) Griffing Missing On Plane Flight; Circuit Offers 5G Reward

Oklahoma City, Aug. 23.

Henry S. Griffing, who gained national attention when Video Independent Theatres introduced pay-TV in Bartlesville, Okla., and three members of his family have been missing for a week since they took off in a private plane from Teterboro, N. J., airport, presumably bound for Oklahoma City.

Griffing, head of the theatre circuit and also an official of Oklahoma Television Corp., which operates station KWTV here, took up flying recently and was piloting his own plane. Accompanying Griffing were his wife, their daughter, Linda, 20, and son, Philip, 23, a recent Harvard Law School graduate.

Officials of the circuit have offered $5,000 reward for information leading to the discovery of the Griffing family and the plane.

Video operates a chain of theatres in Oklahoma and Texas. The Bartlesville experiment flopped after a nine-month trial. However, Griffing had made a deal to become a franchise operator of Paramount's Telemeter system.

Ike 'Sponsors' U.S. Preem Of Von Braun Biopic

Washington, Aug. 23.

For the first time during his administration as President, Dwight D. Eisenhower is lending his name to the sponsorship of an entertainment event.

Both he and Mrs. Eisenhower are participating as "honorary" sponsors of the U. S. preem of Columbia's "I Aim at the Stars," based on the life and scientific achievements of Wernher von Braun, Army scientist who played a key role in development of the first American missile going into orbit.

The preem will be a benefit for the Army Ordnaff Foundation, with the money going toward a Washington residence for widows of Army officers. It will be held at Loew's Palace Theatre here Sept. 28. World preem will be in Munich, where the motion picture was filmed. It stars Curt Jurgens and Victoria Shaw.

Although Mrs. Eisenhower has allowed her name to be used in connection with a number of benefits since she has been in the White House, the President has not, except for fundraising campaigns which are national in scope, such as the Heart Fund.

Other sponsors of film preem benefit for the Army Ordnaff Foundation include Ambassador Henry Cabot Lodge Jr. and Sen. Lyndon B. Johnson, GOP and Democratic Vice Presidential candidates; Mrs. Woodrow Wilson, U. S. Supreme Court Justice Earl Warren, Adlai Stevenson, Gen. and Mrs. David Sarnoff, Mr. and Mrs. Henry Luce and others.

FRANCE RIBBONS MATALON

Columbia's Man In Israel Served With Free French

Tel Aviv, Aug. 23.

Albert D. Matalon, Dominican Republic consul-general here and manager of Columbia Pictures distribution organization throughout Israel, has just been awarded the French Medal of Merit by President Charles DeGaulle.

Matalon, whose family has been in Palestine and environs for over 330 years, some dispersed from Spain by the Inquisition, worked with the Free French during World War II.

On a trade note Matalon reports that Cole's "Suddenly Last Summer" has just completed seven weeks run, something unusual for Tel Aviv. Imaginary, and has made a deal with Israel's Philharmonic Orchestra for the reserved-seat preem of "Song Without End," Franz Liszt biopic, for benefit of the orch's pension fund.

Paris Fashions, '60-'61

By LUCETTE CARON

Paris, Aug. 23.

Paris has gone kick to the mechanical toys of the late '30s, slicked hair, spare waists, fur berets, white faces, black eye makup. Dior's Saint-Laurent adds his idea to the "Modern Look" for 1961: tubular shapes over little bubbled skirts—a new problem for the younger generation of avant-garde beatniks. A controversial collection, but manufacturers are afraid to go home without at least one of these costly little numbers.

No real change in cut this year, but a different attitude. Cloche hats are jammed down defiantly at an angle—like Iris March of "The Green Hat." Knees are hidden, and soft fabrics float or cling. Black for daytime, gold for evening.

Paris shows as many fashions as there are couturiers.

No dress at Balmain is complete without mink, fox, sable or chin-

(Continued on page 63)

Molto UN-Type Niteries In Rome For Olympic Rush

By ROBERT F. HAWKINS

Rome, Aug. 23.

While such tourist-office-sponsored events as the various folkore fests imported from all over Italy, the ballet events at Valle Giulia's beautiful Nuteo, the operatic Caracalla Opera, Otta Antica's staging of an al fresco "Julius Caesar," and other similar events on a cultural kick are being readied for the visitor to the Olympics starting tomorrow (24), Rome by Night has added some new attractions in the culinary-cultery belt in a frank attempt to lure the lire from fun-seeking out-of-towners.

Several of these new items are clustered in the EUR area, some miles south of Rome along the Cristoforo Columbus highway and designedly close to some of the main Olympic installations. Rus-

(Continued on page 58)

Freddie Fields Resigns As MCA-TV V.P. to Go Into Management on His Own

Freddie Fields has resigned as an MCA-TV veepee, to go into personal management. His new venture will encompass artistic as well as business and professional management and would also entail tv and theatrical packaging. Fields has declined to name any of his prospective clients (nuttuch as he "hasn't done anything on my behalf on MCA-time." However, it's believed that among others he will manage Phil Silvers. One client who remains at MCA is Polly Bergen. Mrs. Freddie Fields says he'll work in area in which a talent agency such as MCA would not become involved.

Fields, who worked in the television department of MCA, is a veepee of MCA-TV Ltd., also of MCA Canada Ltd., and a member of the MCA-TV board.

The parting with MCA is amicable and he'll continue to work with that agency especially in the selling of the talent and packages he will represent. Fields incidentally owns a block of MCA stock which he described as "substantial." It will mark the first time that more stock than the original 400,000 shares with which the company went on the New York Stock Exchange is on the market.

Fields says he is not selling his holdings, to signify his faith in the company, and thus his shares will make no difference to the number now on the market.

Fields came to MCA 12 years ago after eight years with the Abner J. Gropper Agency. Initially he managed the affairs of Dean Martin & Jerry Lewis for the company, and also worked in the artery dept. He transferred some years ago to MCA-TV.

Agent says his exit for "new horizons" follows in the tradition of such MCA alumni as Manie Sachs, Irving P. Lazar, Leland Hayward and David Susskind.

'Who's Touching Up Nixon Eyebrows'?

Washington, Aug. 23.

It's already been agreed that televised Nixon-Kennedy "Great Debates" will have certain "raw" aspects—but not enough to suit Democratic National Chairman Henry M. Jackson.

At the recent initial planning session, reps of both Presidential candidates decided they will appear face-to-face on live television "preventing any editing of tape or film done in advance," and that they can have no prepared speeches, notes or other prompting material of any kind before them.

"I am going to insist further that neither can wear makeup," confided Jackson, also a U.S. Senator. "Someone has already been working on Nixon's eyebrows. They don't look like they used to. There won't be any need for pancake or that other stuff. If the candidates are going to talk for themselves, they can also look like themselves."

25th Anni of Will Rogers' Death

By ABEL GREEN

The national press last week recalled Will Rogers'sion on the 25th anniversary of the famed cowboy's plane crash in Alaska with Wiley Post, a seasoned aviator, including many of his pilfers.

The trade had a healthy regard for the lariat comedian whose penchant for lassoing laughs fell under the overall philosophy, "All I Know Is What I Read In The Papers." Both the lays and the trade respected a comedian who could kid himself and his environment when he observed, "I came to Hollywood and left the film capital with the same wife."

VARIETY in its Aug. 21, 1935 issue—five days after the fatal accident—recorded "Rogers' Final Gag" as follows: "Hollywood dates Will Rogers last gag as of July 30, a few days before he left for Alaska. Comedian heard there was a shortage of office space on the lot for the merged staffs of 20th Century-Fox, so called up Darryl Zanuck and offered to rent him the fancy studio bungalow Fox had built for him, but which Rogers never occupied." VARIETY that issue further mirrored sundry intimate footnotes to the tragedy.

1. The film studios mulled contractually stopping its stars from flying. It was figured the lariat twirler's untimely death would cost 20th Century-Fox Film Corp. $5,000,000.

2. All theatres stopped for two minutes on Thursday (Aug. 22) to coincide with services on the Coast.

3. A national Will Rogers Memorial Fund was mulled.

4. Rogers was one of three actors believed to hold $1,000,000 in insurance; the others were understood to be Douglas Fairbanks Sr. and Mary Pickford.

5. Winnie Sheehan, then Rogers' production boss at Fox, disclosed that the comedian probably had more flying hours to his credit other than a professional pilot, that most of the insurance was taken out before he became so airminded, that because of Rogers' proponents for aviation his newspaper syndicate McNaught sought to take out insurance to compensate for possible "loss of services" and found the rates prohibitive; that he (Rogers) always paid for his air fares in full (quoting Sheehan: because he didn't want his airmindedness to be misconstrued.

6. At the Sheehan memorial luncheon in New York, attended by George M. Cohan, Eddie Rickenbacker, et al, Cohan thought that Capt. Rickenbacker perhaps gave the best summation of Rogers. "He never forgot to be a cowboy."

Sheehan recalled that Rogers never registered or voted—"a precautionary measure to keep his neutrality free and clear."

8. During his "Ziegfeld Follies" run, Rogers would repair to the Friars directly after the show with all the newspapers and, in a secluded corner of the club, he would be immortalized as he voted down notes which would constitute his "act" the next day.

9. Eddie Cantor recalled giving Rogers a stock market tip. When it advanced some 15 points the further was somewhat miffed when

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LaFarge Tomahawks GOP's Use of Indians

Albuquerque, Aug. 16.

Using Indians from New Mexico to make a horse opera out of the Republican National Convention in Chicago recently, came in for some cutting remarks last week from Oliver LaFarge, the novelist who lives in Santa Fe.

LaFarge, prexy of the Assn. of American Indian Affairs, writing in a newspaper column, accused the party of "lowmindedness" in taking leaders of 13 New Mexico pueblos to their conclave.

"The incident is distressing for two reasons," LaFarge wrote.

"The first is the use of dignified, sincere, serious, but politically inexperienced people to make party publicity. The second is the travesty upon the memory of Abraham Lincoln."

Each of the Indian leaders carried rainee sent their pueblos in 1864 by Pres. Lincoln in an act of friendship.

LaFarge added: "Whether the Indians of New Mexico, or of anywhere else, should vote Republican or Democratic is up to them."

The New Mexico redman got on national tv, in some of the formal action of the GOP conclave in Chi.

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AFRICA: NEW MAP, NEW MARTS

Work to Be Done

The extent to which the east, west and central African territories remain undeveloped for film trade can be seen in the following figures of population and number of theatres. Population figures are based on latest available census estimates. Theatre totals are supplied by Motion Picture Export Assn.'s research department.

Country or Territory	Population	No. of Theatres
Liberia	2,750,000	10-20 35m
Ghana	4,800,000	50*
Nigeria	34,000,000	40
Sierra Leone	2,500,000	10
Gambia	311,000	4
Congo	13,550,000	30 35m, 230 16m
Fed. of Rhodesia & Nyasaland	7,650,000	40
Tanganyika	8,916,000	
Uganda	5,797,000	80
Kenya	6,261,000	
French West & Equatorial Africa**	21,300,000	130 35m, 90 16m

* Unless otherwise indicated, theatre totals include both 35 and 16m operations.

** Includes Republics of Senegal, Ivory Coast, Upper Volta, Dahomey, Sudan, Mauritania, Niger, Central Africa, Congo and Chad.

Italo Film Stars Surfeited With Prize Award Stunts, Not All Legit

Rome, Aug. 23.

The literal glitter of gold, and the promise of added free publicity, has been drawing large numbers of Italian stars and personalities to show biz into tie-in publicity schemes plugging for spas and resort towns along the length of this peninsula. Gimmick by which the name trick is known and unknown artists to receive gold statuettes as special awards, ostensibly for achievement in their particular field, this year has reached unprecedented proportions, and more than one observer has felt the idea has worn thin because it's been overplayed.

Also it has become more and more difficult, it's contended, for the public to judge which of these awards is legit and which is a mere payoff to the star by the place which sponsors the "prize" for services rendered.

The Oscar and the "gold" festival prizes are naturally at the base of this movement, which for a while was restricted at least in the field of Italian motion pictures, to the Venice kudos (Gold Lion of St. Mark, the Silver Ribbons voted by the Italo critics. All of these were the result of legit jury votes and backed by industry or critics, or both. Outside of Italy, in nearby France and Switzerland, there are also the Cannes Festival Gold Palm and the Locarno Fest Gold Sail.

After a timid approach in 1959, this year brought on the boom, and with it, the inflation of gold objects. To name only a few, those awarded recently in large numbers, some by the dozens so far this summer are: Gold Nuts, Gold Olive Branches, Gold Sarcenes, Gold Leopards, Gold "Burlamacco", Gold Carnations, Gold Grains of Wheat, Gold Wild Boar, "Kaber-

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Illiterates

Philadelphia, Aug. 23.

While an attendant was deceived away from the cashier's booth in the parking area, the duo's two confederates held up the cashier, Mrs. Sally Dickinson, at the South City Drive-in and made off with $100 last week.

The marquee spotted the sign: "The Ten Commandments."

Admish Taxes In Steady Decline

Admissions taxes at theatres, an irksome thing for exhibitors through the years, are coming down, but they're not out. They continue around the country on town, city, state, etc., levels, but there has been some relief.

Charles E. McCarthy, exec secretary of the Council of Motion Picture Organizations, disclosed in New York this week that 70 local taxes were repealed and 16 reduced over the past year. COMPO survey showed this, he said, adding the encouraging note there were 550 on Jan. 1, 1956.

Significantly, said McCarthy, except in a couple of situations in

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INDEPENDENCE POSES PROBLEMS

By VINCENT CANBY

As the names on the map of Africa are changing, so are age-old trade patterns. The existence of some 20 newly independent republics represents a challenge not only to the maintenance of existing markets but, more importantly, a challenge for the opening of vast new markets in what used to be known — euphemistically — as the Dark Continent.

A Motion Picture Export Assn. exec made this observation in New York Thursday (18) by way of commenting on the reasons behind the current African survey junket being taken by Eric Johnston, MPEA prexy, and his exec veepee Ralph Hetzel. Johnston and Hetzel took off Aug. 12 on a month's tour of Africa which, while including stops in the Union of South Africa and Egypt, is concentrating on such underdeveloped areas as Ghana, Senegal, Liberia, Nigeria, Southern Rhodesia, Kenya and Tanganyika.

MPEA spokesman, taking cognizance of snide remarks heard in some industry quarters re Johnston's trip, pointed out that plans for the survey tour had been in the works for almost two years and thus it could hardly be classified as some kind of hurry-up goodwill mission. In fact, said the exec, current timing of the trip is of vital importance when trade policies in many areas haven't yet been crystallized.

It takes someone of Johnston's stature to meet and talk with the heads of these governments, exec continued, to stress the necessity of maintaining trade freedom. In a couple of years, it might be too late.

Getting down to specifics, exec pointed out that under the old colonial system U.S. film companies had serviced their African accounts usually through foreign subsidiaries located in the various motherlands: Britain, France, Portugal and Belgium. This was not only because of language problems, but because in each case the mother country was maintaining the preferential trade position.

Changing Patterns

With the coming of independence, and the rising tide of nationalism, these old distribution patterns are bound to change, and the result could be chaos unless the U.S. film industry can convince local government chiefs of the economic importance of trade as unrestrictive as possible. In Guinea, for example, exec said, there already have been moves by the government to take over

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AB-PT's Popcorn-Plus Concession At Disneyland Ain't Exactly Peanuts ($20,000,000 in Next Five Years)

By ART WOODSTONE

Hollywood, Aug. 23.

In the next five-and-a-half years, American Broadcasting-Paramount Theatres stands to make over $20,000,000 in the "restaurant business." That's not peanuts. It's popcorn.

Money is an estimate of the gross that UPT Concessions, a division of AB-PT, will take in by means of its food concessions in Disneyland Park. And if anyone still wonders what AB-PT got in return (besides more money) for selling out to Walt Disney its substantial interest in Disneyland Park proper, to answer it, again, popcorn . . . and ice cream and candy and hamburgers.

Disney reportedly wasn't happy having to leave roughly 35 to 40% of the food business at his Anaheim amusement site in the hands of an outside company, but, in return for relinquishing its interest in the main Disneyland operation, it's understood AB-PT demanded a continued interest in the food concessions.

With the food renewal for UPT Concessions, AB-PT is believed to

(Continued on page 13)

AB-PT's Pokey Venture

Hollywood, Aug. 23.

Not many know it, but American Broadcasting-Paramount Theatres owns a restaurant in Los Angeles. Five years ago, the company bought Pokey's, a hamburger joint.

It was an experiment, and, by next December, AB-PT will chalk it up to experience and close the place, which reportedly seats somewhere between 15 to 20 munchers. But there are always compensations. ABC-TV, the AB-PT subsid, is about to open an executive dining room here.

NSS Gets Off Anti-Toll Kits

National Screen Service has started the mailing of anti-pay-tv petition kits to the nation's theatres.

Transhipped to NSS exchanges, the kits will be inserted in the regular delivery of every theatre. For those theatres that do not subscribe to NSS, the kits will be mailed by the NSS exchange.

Philip F. Harling, chairman of the Joint Committee Against Pay TV, is asking exhibitors to have their patrons sign petitions in the theatre lobby requesting their Congressmen to work for the passage of legislation that would ban all forms of toll-vision.

Each kit contains petitions, instructions and mailing envelopes. It is Harling's hope that Congressmen will be flooded with 30,000,000 signatures requesting their help to outlaw pay-tv. The petition signing drive is scheduled to start on Sept. 1.

'Time' Timing

A variation of Paramount's "see it from the beginning" policy on "Psycho" is being tried by Metro with "The Time Machine."

Although M-G does not insist, as does Par, that patrons see the picture from the start, it is encouraging that type of operation. In all advertising for "The Time Machine," starting times are included in a special box. Moreover, the ad says, "We suggest you see it from the beginning."

Foreign Market Rates Special Attention On Roadshow Attractions

As part of the longrange efforts for roadshow films, the major companies are giving special attention to the foreign market. Universal, for example, has sent foreign publicity chief Fortunat Baronat abroad to cover the overall publicity, advertising and exploitation plans for the picture. He wound up his first session in London where the picture will be premiered in early December.

A similar concentration on the foreign market was made by Metro prior to the release of "Ben-Hur." Arthur Pincus, M-G's foreign publicity topper, not only visited Europe but also made an extended tour of the Far East and Australia to brief the company's staffers on the promotion plans on "Ben-Hur."

United Artists, under the direction of Mort Nathanson, coordinator of international promotion, maintains a steady contact with the foreign market. Nathanson will probably make a personal tour to brief staffers on the roadshow plans for "Exodus" and "The Alamo."

Ditto Columbia, which has recognized the foreign market to the extent of making Jonas Rosenfield Jr. executive in charge of both domestic and international publicity activities. Rosenfield just returned from abroad to set plans for the release of Carl Foreman's "Guns of Navarone," which will be shown on a hardticket basis.

How to 'Nurse' a Foreign Pic That's Neither 'Art' Nor Nudie: Skip N.Y.

Is there any moral to be drawn, or trend to be detected, when a couple of enterprising indie distribs take an unpretentious British comedy, owe star names this side, open it first in Los Angeles and, subsequently, in almost every city in the U.S. except New York, and clean up?

David Emanuel and Arthur Kerman, Governor Films toppers, who have done just this with "Carry On Nurse," are hesitant to attribute success of current entry to any reason other than that the pic, which obviously pleases, is getting careful handling and is benefiting from great word of mouth. Nevertheless, "Nurse," which opened at the 750-seat Crest Theatre in L.A. March 10 and is still going strong, seems to offer some interesting data re the general playoff pattern for non-American pix which fall neither in the artie or all-out exploitation classifications.

Film, an uninhibited hospital comedy made by Anglo-Amalgamated, actually is the second in that company's "Carry On" series which began with "Carry On, Sergeant" and has been followed (in British release) by "Carry On Teacher" and "Carry On, Constable." All have been big grossers in England and Canada. Situation has been a little different in the States.

Emanuel and Kerman launched the series in the U.S. with "Sergeants," starting out with a conventional N.Y. opening at an east-side art house. Faced with unenthusiastic reviews from the lay critics, pic died after three weeks. It subsequently played a couple of other situations, but fared not much better. About this time they tried a few "sneak" previews of "Nurse" around the country and began getting "a great audience reaction."

With this in mind, they tried to get a N.Y. booking but could obtain neither satisfactory terms nor a satisfactory house. When Crest Theatre in L.A. showed interest in pic, they decided to go ahead without New York. Pre-L.A. opening campaign consisted of five "sneaks," each in a different house and always one that got the "commercial" or more trade, heavy newspaper advertising and a little radio. Result: film is still playing.

Using the same approach — as many sneaks as possible backed by local newspaper advertising — pic played a 10-week first-run engagement in Chicago (including a moveover from Esquire to Surf), then moved into first subsequent run in 20 Chicago area houses (with eight houses holding for a second week), and was followed last week by opening in 30 more theatres in the area.

Comparable records have been racked up in Denver, Kansas City, St. Louis and Minneapolis-St. Paul, among the 48 cities where it has already played or is playing. After all this, picture comes into the Little Carnegie in New York following the current "Man in The Cocked Hat." Before pic is through, Governor toppers expect it to play between 4,000 and 5,000 U.S. dates.

Both Emanuel and Kerman decline to read any "revolutionary" messages re distribution patterns from their "Nurse" experience. For most "clean" foreign

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20th Nixed on 'King' Title Bid as Bronston Gets Arbitration Nod

Twentieth-Fox's bid for the title "King of the Kingdom" was turned down yesterday (Tues.) by a decision of the arbitration committee of the Motion Picture Association of America's Title Registration Bureau. Title had been registered by 20th about two months ago for possible use on the Roman Catholic film, "The 15 Mysteries of the Rosary," which 20th is readying for general theatrical release. Possibility that 20th will protest decision seems remote.

20th's bid was protested by Sam Bronston, producer of the forthcoming "King of Kings" (set for Metro release), on grounds of prior registration. Bronston himself is forcing court action on his use of "King of Kings" title by Cinema Corp. of America, distributor of the original C. B. DeMille "King

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Warner Bros.' 9-Month Net Profit, $4,577,000

Warner Bros. net profits for the nine months ended May 28 dipped to $4,577,000, or $3.05 per share, from the $7,249,000 or $4.57 per share for the corresponding nine months of 1959. The '59 figures do not include the $6,500,000 profit from the sale of the WB ranch.

Total film rentals, including television, hit $66,392,000 in the nine-month 1960 period, contrasted with $62,084,000 in the 1959 period. Dividends from foreign subsids were $881,000, and profit on sales of capital assets totaled $430,000. Net assets as of May 28 were $43,718,000.

During the three months ended May 28, the company purchased 21,000 shares of its common stock at a cost of $924,000.

'Product Shortage-Blues' Paradox: Everybody Into the Producer Act

As a result of the constant repetitious "product shortage blues," it seems everybody wants to get into the act of making pictures. Hardly a day goes by without an announcement by enterprising entrepreneurs with programs designed to solve the shortage of pictures. Industrial film producers, importers, exporters, small indie theatrical producers, avante-garde film-makers, etc., all of whom established up in the fringe category, have come up with grandiose plans for relieving the exhibitors' woes.

Theatremen, although claiming to be in desperate need of more pictures, are accepting the programs with slightly more than a grain of salt. The attitude generally is one of "let's see what kind of pictures they have to offer."

Industryites feel that the johnny-come-lately's in the theatrical field are labouring under a misapprehension as to the type of product that is required in today's market. A majority of the newcomers have their sights on low-budget exploitation offerings. However, these aren't the type of pix the exhibitors are clamoring for. The shortage they're suffering from is a shortage of top-quality films.

At any rate, two new firms threw their hats into the ring last week. One company, depending on the ability to raise the necessary financing, would be a distribution firm headed by former N. Y. Mayor William O'Dwyer. The company, International Distributors, would be federation of indie producers firms that claims to be readying a program of 13 pictures.

The second entry of the week is a Florida company known as Inter-American Film Industries, of which Joe Rodeno, a former distributor of films in Latin America, is general manager. Based in Miami, the company, made up of a group of commercial film producers, claims to have organized a program of 26 pictures to be delivered between 1960 and 1962. The firm plans to employ studio facilities in Miami (Hialeah Studios) and in Puerto Rico. According to Rodeno, who was in N. Y. last week, the program consists of a series of "B" pictures in the monster, horror, teenage and outerspace genre or following whatever fad which happens to become popular. Rodeno said the necessary financing has been acquired. Among the titles in the company's program are such as "The Swordblade Jungle," "Confessions of a Teenager,"

(Continued on page 16)

Prodigal Son

Atlanta City, Aug. 23.

Albert Zugsmith, who left this resort as an ex-daily newspaper publisher after he sold his sheet to become a Hollywood motion picture producer, will return here next summer to film a pic called "Lifeguard."

Zugsmith should be an expert in this line since for many years he was a lifeguard himself on the Ventnor beaches. Ventnor is a suburb of Atlantic City, and he was captain of the beach patrol there at one time.

Metro Starting 8 More Pix in '60

Metro will place eight pictures in production before the first of the year.

Studio chief Sol C. Siegel completed production plans before he left last week for Europe where he will coordinate activities on "King of Kings" and "The Four Horsemen of the Apocalypse."

A late October start has been set for "Bachelor in Paradise," Bob Hope starrer. Work on the prelim of "How the West Was Won," the company's first film in the Cinerama process, is scheduled to begin next month as will an untitled Andrew & Virginia Stone pic. "Mutiny on the Bounty" rolls in November in Tahiti.

Producer Lawrence Weingarten has two projects ready to go—"Ada," starring Susan Hayward and Dean Martin, and "The Golden Fleecing." Also on the slate are "Return of the Time Traveler," sequel to George Pal's current "The Time Machine." "Lady L." is roll in December and "The Spinster," "Four Horsemen" starts shooting in October.

Atlanta Lady Censor Seeks Guidance As To Racial Theme Pictures

Atlanta, Aug. 23.

Mrs. Christine Smith Gilliam, Atlanta's film censor, in her July report to Atlanta Library Board, to whom she is responsible, revealed that she has "under consideration" the film "All the Young Men," which has a racial theme.

"Since we are having an increase in films with racial themes I would like to meet with members who serve on the Board of Appeals for discussion of general policies we should follow on this type of picture," she said in concluding her report.

During July Mrs. Gilliam previewed 22 pictures and made cuts in "Sons and Lovers" (booked for showing at Fine Art Cinema here) and "Tides of Passion."

She reported that she refused a permit to "Come Dance With Me," a French picture with English subtitles.

She included in her report the fact that Paramount Theatre has shuttered and will be wrecked to make way for office building and Rhodes Theatre has switched to first-run policy starting with "Can-Can."

She told board that she has read in trade papers "that the Inde-

(Continued on page 16)

Lippert's 20 Tee New 20th Deal

Hollywood, Aug. 23.

Robert L. Lippert's Associated Producers Inc., which has been turning out low- and moderate budget films for 20th-Fox release during the past couple years, will do 20 films the first year on a new seven-year pact understood to have been agreed upon by Lippert and 20th prexy Spyros Skouras.

Three productions remain to be delivered to 20th under the now expiring contract—"Tess of the Storm Country" and "Little Shepherd of Kingdom Come," both remakes, and "Frontier Judge." Sal Mineo has been set for title role in "Shepherd" and Cliff Willis is penciled in for the colonel role in the Cumberland Mountains saga of the Civil War.

Four pix already are lined up for upcoming contract for which most of the product will be in color and with budgets sharply upgraded. Quartet include "The Last Command" (Korean war yarn), "The Battle of Bloody Beach" (World War II), "Canadian Mounted Police" and "The Big Show." Latter a tentative title, will be the most expensive of the batch, a circus yarn scripted and to be produced by Ted Sherdeman, shot in Copenhagen and Munich on a $1,000,000 budget.

During the four years Lippert has been associated with 20th he's made 77 films—46 under the Regal banner during the first two years and 31 under his AFI banner.

Peace, It's Wonderful Now With Wald-20th

Hollywood, Aug. 23.

All that castle-dazzle about Jerry Wald and 20th-Fox possibly coming to a parting of the ways has dissipated, all differences apparently being reconciled after a session between the producer and 20th prexy Spyros Skouras.

Wald now goes ahead with his new contract, calling for 12 (he attests) features during the next three years, and initially will put "Return to Peyton Place" and "Wild in the Country" before the cameras.

Joint statement from Wald and Skouras made no mention of Wald's television activities or his fight for expanded quarters on the 20th lot, which resulted in his moving out temporarily. It's presumed the settlement of differences took care of all problems, however.

According to formal statement, "Complete harmony now prevails and complete understanding on all issues has been reached." Sitting in with Wald and Skouras on meet were Dean Johnston, producer's attorney, 20th studio head Robert Goldstein and 20th v.p. Joseph H. Moskowitz.

TV Helps Par's 2d Qtr. Upbeat

Paramount did fine in the second quarter of its 1960 fiscal year—but not because of normal operations. Partial payment on sale of its pre-1948 backlog to Music Corp. of America resulted in an upbeat.

The third quarter ended Sept. 30, however, will show a marked improvement because of theatrical operations.

Company's second quarter brought total consolidated earnings of $2,033,000, or $1.22 per share. This included special income of $1,201,000 or 72c per share, which represented an installment on the television sale.

Second quarter of 1959 drew earnings of $11,615,000 or 94c per share, including special income of $400,000 or 23c per share.

Pix's third, or current, quarter looks to be shaping particularly good, largely via rentals from "Ben-Hur," "Rat Race" and the smash early dates with "Psycho."

Company's first six months of this year were behind 1959's. Total consolidated earnings for the first half of this year were $3,732,000, or $2.23 per share, compared with last year's $5,290,000, or $3.07 per share.

Pix in 1959 didn't collect anything from the MCA deal but did pick up special income in the amount of $2,767,000, or $1.62 per share, from divestiture of its investment in Metropolitan Broadcasting.

Par's Growing Influence In MPAA's Ad-Pub Area

Paramount more and more appears to be taking over the ad-pub affairs of the Motion Picture Assn. of America. Specifically, the key committee posts—those held by execs of the MPAA member companies—are going to Par.

Latest instance is the appointment of Joseph Gould, Par's ad manager, to the job of chairman of MPAA's ad coordinating group. This follows naming of Par ad-pub director Martin Davis to chairmanship of MPAA ad-pub directors committee and Par v.p. Jerry Pickman's control of the committee assigned to all matters relating to press liaison.

Don't Sell Pix Short (For Real)

Looks like hardly anybody is selling the picture industry short these days. This is evident in a N.Y. Stock Exchange roundup on short positions taken in all issues listed on the Big Board.

"Shorts" work as an investment in the future of a given company—but in reverse. The investor makes money only when given company's stock goes down, and not up. He borrows and then sells stock at the current price, and makes good on the borrowing at a later date when, he hopes, the market price will be less than current.

As of Aug. 15, short positions were taken only in Decca (major owner of Universal) and Disney Productions, and the amounts in both cases were relatively slight.

Short shares in Decca numbered 8,505, compared with total outstanding of 1,602,501, and the shorts in Disney were 6,312, whereas 1,626,023 shares are out.

New York Sound Track

Metro is tempting **Carl Foreman** with an offer of $250,000 plus a percentage to write a screenplay. . . . Universal-Decca prexy **Milton R. Rackmil** profiled in **Abe Burrows's** series on "New York's most magnetic men" in the Journal-American. . . . Macy's does tell Gimbel's in a trade ad announcing its intention to film "The Secret Ways" by British author **Alistair MacLean**. Universal notes that the writer is also the author of "Guns of Navarone." Latter will be released by Columbia. . . . Former N. Y. Gov. **W. Averill Harriman** is chairman of the honorary committee sponsoring the world premiere of **Dore Schary's** "Sunrise at Campobello" at the Palace Theatre, N. Y., on Sept. 28 for the benefit of the March of Dimes. . . . **Sal Mineo** back in Gotham after winding up his role in **Otto Preminger's** "Exodus." . . . N. Y. actor **Logan Ramsey** signed by producers **Don Murray** and **Walter Wood** to play a newspaperman in "The Hoodlum Priest," now being filmed on location in St. Louis. . . . **Roger H. Lewis**, United Artists publ-ad veep and **Al Fisher**, assistant exploitation chief, to San Antonio to confer with the Chamber of Commerce on plans for the premiere there of "The Alamo" on Oct. 24. . . . **Judge Jonah J. Goldstein** named secretary of the late Lester **Martin** Foundation, charitable organization with large stock holdings, including Columbia Pictures in which it is the largest stockholder, as it is also of Eastern Gas & Fuel Assn., plus controlling blocks of stock in Windsor Industries Inc. and Mojud Co. Inc.

Tony Perkins to Paris to start rehearsals for his costarring role with **Ingrid Bergman** and **Yves Montand** in "Time on Her Hands," film version of **Francoise Sagan's** "Aimez-Vous Brahms?" . . . The American Academy of Dramatic Arts will sponsor the world premiere of Universal's "Spartacus" on Oct. 6 at the DeMille Theatre. . . . **Sandra Dee** received a new seven-year contract from Universal. . . . **Lucille Ball** in from the Coast to bally "The Facts of Life," in which she costars with **Bob Hope**. . . . Show of the Month Club has selected **Otto Preminger's** "Exodus" as one its offerings to its members. . . . Finhaven—46th St. Theatres goes first-run for Universal's "College Confidential." . . . **Vincent Liccardi** has joined Universal's "Spartacus" roadshow unit as a publicist and assistant in cooperative advertising.

The **Hall Bartlettes** (she's actress **Ann St. Clair**) are in town to boost about "All the Young Men." He's writer-director-producer and she's roster. . . . It's all set for **Michael Gordon** to direct "Shade of a Woman" at Columbia. . . . Yet starting and finishing dates will determine whether he'll be free to direct the **John Crosby** legitter "All the Best People." Gordon has been asked to take on the on-the-boards entry but just can't make a firm deal. . . . Columbia going all out in lining up full-brass names to attend the D.C. opening next month of "I Aim at the Stars." **Werner von Braun** biopic. . . . Film's partisans are saying that the **Boulting Brothers'** "I'm All Right Jack," now in its 18th week at the Guild, will hold well into 1961. . . . **Ella Kazan's** "Splendor in the Grass" wound up shooting in Patchogue. . . . The **William Inge** original screenplay is set in Kansas and all leased in N. Y.

Word at Warners is that **Charles Bover** is planning a stage assignment in Paris this fall now that he's completed work in the "Fanny" film. . . . The **Jimmy Stewarts** are back from the vacation in Europe. . . . **Eve Ardeo's** ahead for a couple of weeks.

Josh Logan has timetabled "Act One" immediately upon wrapup of "Fanny." . . . **Elliot Winer** signed to screenplay "Letter from Peking" from the **Pearl S. Buck** novel. . . . **Carl Brandt** named musical composer for UPA. . . . **Ben Gazzara** in from Rome where he contracted with **Anna Magnani** in "Laughs of Joy," which **Joseph E. Levine** soon will be offering. . . . The **Sanford Gillman** who married **Arlene Lorraine Levin** over the weekend is the son of **Irving L. Gillman**, of the Columbia ad-pub department.

Noting the prominence with which an issue of VARIETY is displayed in course of 20th-Fox's "Let's Make Love," star **Tony Randall** said in course of last Thursday's (18) speak at the Paramount that to him whole picture seemed like one big plug for this publication. . . . In addition to Randall, 20th displayed **Ina Balin**, **Jack Lemmon**, **Carole Lynley**, **Jane Collins** commuting from Rome and "Esther and The King," **Warren Beatty** and others too numerous to mention at a pre-speak food-and-grog fest at Sardi's. Veep **Charlie Einfeld** and sales topper **Glenn Norris** were among the welcomers. . . . Randall also allowed as how he was disappointed the "Let's" title had been switched from the original "Billionaire." He was working up a title tune that started off with "Oh Billionaire, My Billionaire" and wound up with "You're worth a thousand millionaires."

September issue of Harper's carries an article written by **Robert Neville** on furor caused in Rome by **Federico Fellini's** "La Dolce Vita." . . . Kingsley International's Argentine import, "End of Innocence," for which **Ed Kingsley** has been seeking a suitable N. Y. premiere house for over a year, now set to open at the Paris Aug. 29. . . . 20th-Fox repo roadshow to be no-shows at various MPAA and MPEA committee meetings. . . . Word is, though, that during crucial MPEA foreign mgrs. confabs re allocation of import licenses, 20th interests are being respected.

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Europe to U. S.

Colette Brosset
Robert Dhery
Freda Holloway
Sol Hurok
Joan Littlewood
Michael Mindlin Jr
Julian More
Victor Samrock
Ben Selvin
Jack L. Warner
Peggy Wood

N. Y. to L. A.

Michael Abbott
Jack Entratter
Morton Feldman
Robert Ivers
Boris Karloff
B. G. Krause
Bob Merrill
George Pal
Budd Rogers
Irving Sidera
Herb Stromberg
Efrem Zimbalist Jr

U. S. to Europe

Ben B. Bodne
Fred Gronich
Charles Kalman
Hy Kraft
B. B. Kreisler
Shirley MacLaine
Caryl Palin
Michael Palin
Ethel Linder Reiner
Sol C. Siegel
Lee Van Munching

L. A. to N. Y.

Lucille Ball
Jay Barney
Paul Davis
Frank DeVol
S. Charles Einfeld
Ray Foster
Barbara Heller
Gordon Hewitt
John J. Hill
Eartha Kitt
M. Spencer Leve
Jo Ann Meredith
Walter Mirisch
Arnold Moss
Connie de Nave
Robert Newman
Pat Notaro
Norman Panama
Marion Ross
Spyros P. Skouras
Sidney P. Solow

Skouras' Tall 'Story'

Hollywood, Aug. 23.

20th-Fox prexy Spyros Skouras predicts "Greatest Story Ever Told" will be the biggest grossing film in 20th history and will establish Hollywood as "the moral medium."

Skouras called together the studio's publicity staff in an unusual meeting to bring them up to date on the $10,000,000 George Stevens production, expressing such great enthusiasm for the project he took time off from a bevy of other exec sessions to project enthusiasm to the flacks.

HARDTOPS MAKING COMEBACK

Theatres Rue New Minimum Wage; Raise Idea of 'Apprentice' Ushers

Albany, Aug. 23

An "apprenticeship" system for motion picture theatre ushers was suggested by Schine Circuit Personnel Director Charles Horwitz, at a public hearing here recently on a proposed Minimum Wage Order 8-A, for the amusement and recreation industry.

The new order would require a minimum of $1 an hour for ushers—as well as for ramp attendants, children's matrons, messengers and workers in unclassified services. They would join five categories "frozen" at 75c hourly, when the wage for cashiers, ticket takers, doormen, matrons, porters and cleaners went up to $1, March 1 last.

The pending order, on which Industrial Commissioner Martin P. Catherwood is seeking "public reaction," calls for a general $1 "floor"—effective Oct. 1. This is when a multi-paged bill, overwhelmingly approved by both Houses of the Legislature at the recent session and signed by Governor Nelson A. Rockefeller (with a strongly-worded accompanying message), takes effect. A total of 700,000 additional workers will be covered, state-wide.

The Schine chain, of Gloversville, has long concentrated a line of objection to increased salaries for ushers. It takes the position they are chiefly young men, going to school or working another job, they are apt to suffer, via elimination from payrolls, when hourly rates advance, and further economy correspondingly becomes necessary, for film houses.

Horwitz's suggestion drew from Associate Counsel Labor Dept. Jerome Lefkowitz the response that the new law recognizes "apprentices" only in fields which the Federal and State governments have accredited. Motion picture theatre ushers are not broken down into "apprentices" and "fully skilled."

There are apprentices in motion picture projection, but that is the union's problem—"let them worry about it," Horwitz remarked.

Another recommendation which Horwitz made was for "greater uniformity" in minimum wage orders. He explained that managers are overburdened with "paper work" resulting from the fact that as many as three industry minimum wage orders may have to be heeded. Thus, for the retail industry—under which theatre-concession company employees fall—and for the building trades—as well as the "primary" one involv-

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BOOTHMAN AS SHOWMAN

Alex Pedro Adds 400-Seater, Fri.-to-Mon.

Albany, Aug. 23

A former projectionist for the Smalley Theatres circuit has acquired his third Mohawk Valley situation by lease. Alex Pedro assumed operation of the 400-seat Hollywood in Frankfort, owned and operated for years by Clarence Depp, of the Star, Northville, and recently conducted by a woman from a town 10 miles distant.

Pedro, who stressed "Support Your Home Town Theatre" in newspaper insertions, has the Hollywood on a Friday-through-Monday schedule. Dates, the Family, in Dolgeville.

A brother-in-law is associated with Pedro. The latter successfully effected local merchants cooperation in suburban and outlight the Community, of Johnsville.

Seeks New Slant For Sci-Fi; Too Much of Same

Filmmakers specializing in science-fiction films are finding it tougher and tougher to find suitable material, according to George Pal, one of the masters of the field. Pal, whose "The Time Machine" is currently in release said it is difficult to do new films about visits to the moon and the planets because they have been done so often.

As a result, the producer—working with writer Charles Beaumont—is seeking new areas to explore in the sci-fi field. He has just completed "Atlantis, the Lost Continent," but will not plunge into a new sci-fi production until he finds something exciting.

Pal, who became an industry name via his short puppet films, long a Paramount staple, does not concentrate solely on sci-fi pix. For want of a better description, he merely refers to his type of films as "unusual." He alternates easily between sci-fi and fairy tales.

Pal currently has a picture by picture deal with Metro. As an indie producer, he shares in the proceeds of his films financed by MG. As his next project for Metro, he hopes to launch "The Brothers Grimm," with Peter Sellers playing one of the brothers famed for writing fairy tales. As envisioned by Pal, Sellers and the thesp chosen for role of the other brother would play multiple roles, not only appearing as the Grimm brothers also as the characters in their stories.

Pal has given up the shorts business because he feels it has become the stepchild of the industry. He points out that the costs of producing shorts has increased 140% within a period of five years. He placed the present cost of shorts similar to his puppet films at between $30,000 and $40,000.

PAR SLATES 7 RELEASES DURING 4TH QUARTER

Paramount will release seven productions in the September-through-December period, according to global distribution chief George Weltner. He said this is two more than the same period of 1959.

Titles dropped by Weltner for the new period include Dino De-Laurentiis' "Under Ten Flags," "G. I. Blues," Elvis Presley starrer set for Thanksgiving, and a special December release of Ray Stark's production of "World of Suzie Wong."

SHOPPING CENTRE KEYS NEW TREND

By HY HOLLINGER

The indoor theatre, somewhat of a stepchild in recent years in comparison with the postwar mushrooming of the drive-ins, is showing an unmistaken sign of making a comeback.

As the nation's population shifted to the suburbs following the end of World War II, the downtown, neighborhood and smalltown hardtops went into a tailspin and reports of theatre closings were commonplace. At the same time, the conventional houses were being replaced quickly by a boom in drive-in construction. The easy accessibility of the al fresco houses made them ideally suited for the suburban dwellers.

At the beginning of 1960 there were some 5,000 drive-ins dotting the nation's landscape. Many industry observers are convinced that the drive-in boom is diminishing and that the saturation point for openers has just about been reached.

The slack in drive-in building, however, has been stemmed by a new trend—the construction of indoor theatres at suburban shopping centers. To be sure, the new activity is not one of king-sized proportion at the present, but it represents a significant development and perhaps augurs the shape

(Continued on page 16)

Col Ups 3 Ad-Pubbers; The Flacks Are Restless Via New Stress on 'Sell'

Promotions from within the ranks at Columbia were disclosed this week at Columbia by Robert S. Ferguson, ad-pub director. Moved up are John Newfield, Rod Rosenthal and Charles M. Powell. Ferguson drives across the point that the shifts are from within—but there's no denying that ad-pub personnel changes at virtually all companies are taking place almost day-to-day, with the professionals going from company to company.

This all appears in keeping with the new industry stress on the importance of campaigns, the theory now being that the "sell" of a picture is almost as equal as the quality of a given picture itself. In the case of an "exploitation special," the promotion, in ratio to the production, obviously goes up in varying degrees. Consequently productive personnel in the ad-pub field are more and more in demand. And knowing this, the talented citizens are moving about.

At Col, Newfield has been named to handle national magazine publicity, moving up from New York newspaper and syndicate contact. Newfield replaces Martin Goldblatt, who bowed out to take a similar spot at 20th-Fox.

Rosenthal, who made his way as trade press contact, has been named to succeed Newfield as newspaper and syndicate contact. Powell, copywriter in the ad department and previously a publicist, takes over the trade press coverage. Appointments become effective Sept. 6 and all three promoted individuals report to publicity manager Hortense Schary.

McWilliams on 'Pepe'

Harry K. McWilliams has been named national ad-pub director for George Sidney's "Pepe" at Columbia, this being one of the top productions on Col's upcoming schedule. This marks a return to Col. McWilliams, having previously served as this company's exploitation director and as ad and public relations head of the Screen Gems subsidiary.

In the past couple of years McWilliams coordinated the ad-pub work on the Academy Awards television show and heyled the promotion in Spain for Samuel Bronston's "King of Kings."

ACE 'Won't Turn a Camera' Until Kitty Reaches $15,000,000; To Set Own Distribution Company

Since its aim is to establish "a sound, financed company," the proposed production-distribution company, in the process of being organized by the American Congress of Exhibitors, is not expected to get off the ground until a fund of $15,000,000 to $20,000,000 is available.

With close to $4,000,000 already in the bank, officials of ACE are scheduled to meet next week to discuss further financing. Under consideration will be either public financing via a stock issue or the acquisition of a revolving fund through financing by banking sources. "One thing is certain," said an ACE spokesman, "we're going to have a lot of money before we turn a camera."

ACE toppers are convinced that the new company, whose primary aim is to alleviate the serious product shortage, must have a distribution arm of its own. It's felt that turning over completed pictures to an established distribution firm would defeat the purpose of the company. Under present market conditions, the major distribs are making and releasing the number of pix they feel the market can absorb. If ACE should allot its product to one or more distribs, it's feared that the releasing organizations would cut down their own outputs.

Although the ACE company would come into being as a result of exhibitor support, it's envisioned as an autonomous operation. An outsider, experienced in production and distribution operation, will be hired to run the firm. A number of exhibitor leaders, of course, will be members of the board. The only ones barred from taking board positions will be officers of Loew's Theatres, National Theatres, and Stanley Warner. The consent decrees which separated these companies from their production affiliates specifically prevents officers of the formerly-affiliated companies from serving on the boards of other film industry firms.

Officers of American Broadcasting-Paramount Theatres and RKO Theatres are under no such restrictions, since their consent decrees arrived at earlier than the other

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'INHERIT' THE WORD

UA Sets 40 Smokes To Stir Zest For Kramer Pic

United Artists will hold previews of Stanley Kramer's "Inherit the Wind" in 40 cities throughout the world on Aug. 29.

According to pub-ad veep Roger H. Lewis, the objective of the international preview program is to create a massive word-of-mouth campaign" for the film. He continuedes that in recent years word-of-mouth reaction "has become increasingly important as a primary means of merchandising motion pictures."

UA hopes to reach an audience of some 50,000 to 60,000 persons with the 40 smokes. The pictures will be released this fall in the U.S.

Name Dave Brown Producer at 20th; Strauss Story Ed

Hollywood, Aug. 23

David Brown, exec story editor at 20th-Fox for the past two years, will shift to a producers' post Sept. 1, after having tried for a number of years to change his status, but with exec duties always preventing.

Switch is the first of major significance on an executive level since Robert Goldstein transferred from London to head up studio operations after Rudolf Adler's death last month. Brown's spot to be assumed by Theodore (Ted) Strauss, 20th's N.Y. story editor, with the latter's eastern homeoffice spot to be refilled in the near future. Announcement of Brown's new status came amidst reports, none of which could be confirmed, that other changes are brewing in studio management ranks.

Brown's initial slate of pix will be drawn from a group of 10 properties now under consideration and awaiting approval by Goldstein. Of the 10 Brown is ogling, four are owned by the studio. Brown stated today he intends to produce "a large number of important films of all types," adding, "having been in the business of finding literary and dramatic properties for many years, I expect to experience no shortage of subjects to produce."

Brown joined 20th in 1952 as story editor, in 1956 became an exec on Darryl F. Zanuck's staff. His existing contract, three years to go, remains in effect with the job classifications switched to producer.

BOB GOLDSTEIN LOOKS 'PERMANENT' AT 20TH

Hollywood, Aug. 23

Local interpretation to the past weekend's top-echelon powwow held at the 20th Century-Fox Film Studios, spearheaded by Spyros P. Skouras, is that Robert Goldstein's "temporary" assignment become permanent as the studio production head.

Not-to-be-quoted spokesman for the company stresses that "under the present methods of production the glamor-boy production chieftains aren't necessary; just good business-like administration is the present-day keynote." There was reference also that the "country club bit is too rich for today's methods of doing business."

There have been sundry other local rumors, touching other key 20th-Fox manpower, all of it denied, however, other than the guarded reference to Goldstein's permanency.

Mirisch, Morheim Settle 'Seven' Suit

Hollywood, Aug. 23

Legal battle between the Mirisch Co. and Lou Morheim over "The Magnificent Seven" has been resolved via an out-of-court settlement in which Morheim receives associate producer screen credit. No confirmation as to whether or not Morheim received a cash settlement as part of the resolution.

Morheim became involved with the property when he secured American remake rights to the Japanese film, "Seven Samurai," on which the Mirisch Alpha film is based. Settlement also involves John Sturges, who produced and directed the Mirisch film.

Morheim, connected with the projected film when it was owned by Val Brynner's Alvona Productions, at one point filed a cross-complaint against Mirisch and Sturges seeking $600,000 damages. Mirisch and Sturges had filed a Los Angeles Superior Court claim that Morheim had been adequately compensated for his interest in the pic.

'Alamo' to Rivoli, N.Y.

Hardticket engagement of "The Alamo," John Wayne's production for United Artists, will kick off with a premiere on Oct. 28 at the Rivoli Theatre on Broadway.

The picture will play 10 performances a week.

'Exodus' Advance Wow 500G in N.Y.

A hard-to-beat advance for a hardticket film is being established by Otto Preminger's "Exodus" set to open at the Warner Theatre, N.Y., on Dec. 15.

The N.Y. advance sale is close to the $500,000 mark, which is more than $300,000 ahead of the advance on opening day of any previous reserved-seat film in N.Y.

The advance is also building in Los Angeles and Chicago, where it has passed $125,000 and $150,000, respectively. In the fourth city where the picture is scheduled to open, Miami, early requests for orders are pouring in, but no money is being accepted as yet.

The film, which United Artists will release, is now being edited.

Kreisler's 44 for TV

B. B. Kreisler, president of International Film Associates Corp., leaves for Europe today (Wed.) on SS Liberte, with a portfolio of 44 independently produced post-1950 Hollywood features.

These productions are offered for theatrical or television showing in the Western European countries.

Let's Make Love
(COLOR-C'SCOPE)

Marilyn Monroe and Yves Montand great in a cheerful, light-weight comedy-with-music which stands to be one of year's b.o. smashes. A stylish, sophisticated production makes a creaky Cinderella vehicle shine like new.

20th-Fox release of Jerry Wald production. Stars Marilyn Monroe, Yves Montand; features Tony Randall; guest stars Bing Crosby, Gene Kelly, Milton Berle; with Frankie Vaughan, Wilfrid Hyde White, David Burns, Michael David, Mara Lynn, Dennis King Jr., Joe Besser, Madge Kennedy, Ray Foster, Mike Mason, John Craven, Harry Cheshire. Directed by George Cukor. Screenplay, Norman Krasna; additional material, Hal Kanter; camera (DeLuxe), Daniel L. Fapp; songs, Sammy Cahn, James Van Heusen; musical numbers staged by Jack Cole; music direction, Lionel Newman; editor, David Bretherton. Reviewed at [illegible], N.Y., Aug. 19, '60. Running time, 118 MINS.

Amanda	Marilyn Monroe
Jean-Marc Clement	Yves Montand
Howard Coffman	Tony Randall
Tony Danton	Frankie Vaughan
John Wales	Wilfrid Hyde White
Oliver Burton	David Burns
Dave Kerry	Michael David
Lily Nyles	Mara Lynn
Abe Miller	Dennis King Jr.
Lamont	Joe Besser
Miss Manners	Madge Kennedy
Jimmie	Ray Foster
Yale	Mike Mason
Comstock	John Craven
Minister	Harry Cheshire
Bing Crosby	Himself
Gene Kelly	Himself
Milton Berle	Himself

With Marilyn Monroe and Yves Montand to ride the top of the marquee, producer Jerry Wald has what stands to be one of the boxoffice smashes of the year in "Let's Make Love," a cheerful lightweight comedy with music very familiar in form but still delightful in execution. Picture is overly long and has its dull patches, but these facts will be of interest only to academicians, not to the fans. It's like this:

After the film has been underway about 12 minutes, the screen goes suddenly dark. The scene is rehearsal of an off-Broadway show, and a lone spotlight picks up Miss Monroe wearing black tights and a sloppy wool sweater. She announces, with appropriate musical orchestration, that her name is Lolita and that she isn't allowed to play "pause with boys (pause) because her heart belongs to daddy" (words and music by Cole Porter). This not only launches the first of a series of elegantly designed by Jack Cole production numbers, and marks one of the great star entrances ever made on the screen, but is typical of the entire film—which has taken something not too original, the Cinderella theme, and dressed it up like new.

Miss Monroe, of course, is a sheer delight in the tailor-made role of an off-Broadway actress who wants to better herself intellectually (she is going to night school to study geography), but she also has an uniquely talent costar in Montand. Latter, seen here previously in such dramatic imports from France as "The Wages of Fear" and "Witches of Salem," gives a sock performance, full of both heart and humor, as the richest man in the world who wants to find a woman who'll love him for himself alone.

Although film could have benefited by letting Montand do some singing and dancing (he only gets a chance to do two small bits), picture indicates that he'll be one of big new stars on the U.S. scene. His is a very special quality that's sure to get to the femmes with something of the same impact Maurice Chevalier had a couple of generations back—and still has, for that matter.

The framework for this poor girl-rich boy romance is an original screenplay by Norman Krasna (with additional material by Hal Kanter) that focuses on the struggles of an off-Broadway troupe trying to stage a musical revue. Background affords easy opportunity for songs, dances and gags in reference to the contemporary New York scene. Montand, as a billionaire-playboy, gets involved in the revue when he learns via Variety article that he's going to be satirized in the show along with Maria Callas, Van Cliburn and Elvis Presley. Plot complications follow when Montand, to be near charmer Monroe, gets himself to hired (incognito) by the producers to portray himself!

This is indeed a hardly frame, predictable in design, but it has been put together by experts. Under the direction of George Cukor, Miss Monroe and Montand give performances of subtlety and appeal that are hardly suggested in the script. Then, too, whenever the story threatens to intrude with tedium, there's a knockout Cole musical number. In addition to "My Heart Belongs to Daddy," film introduces four new songs by Sammy Cahn and Jimmy Van Heusen, the best of which are the title song and something called "Specialization," which Miss Monroe and British rock 'n' roller Frankie Vaughan tear off with gusto.

Another highlight is a comedy sequence in which Montand brings on Milton Berle, Bing Crosby and Gene Kelly (playing themselves) to coach him in the musical comedy arts.

Aside from these gimmicks, picture gets solid support from Tony Randall, cast as Montand's worried p.r. man. It's not an exceptionally funny part, but because he plays it so straight, Randall gets a boff comedy reaction. Also prominently seen are the aforementioned Vaughan, making his U.S. film debut as star of the show-within-the-show; British character actor Wilfred Hyde White, as Montand's aide-de-camp, and David Burns, as producer of the revue.

Physical production is exceptionally fine, particularly Daniel L. Fapp's De Luxe color photography and the art direction of Lyle R. Wheeler and Gene Allen. Latter also designed the amusing prologue which, via lithographs, shows how Montand's forebears lived and died, making money and pursuing busty women. Lithos set the wry tone for all that comes after.

Anby.

As the Sea Rages
(GERMAN)

Smattering of Adriatic culture in a sluggish, hazy melodrama. Fair art house possibilities on strength of star names, but doubtful starter in regular situations.

Hollywood, Aug. 11.

Columbia Pictures release of Carl Szokoll production. Stars Maria Schell, Cliff Robertson, Cameron Mitchell; with Peter Carsten, Frits Tillmann, [illegible]. Directed by Horst Haechler. Screenplay, Jeffrey Dell, Jo Eisinger; based on original German of Walter [illegible], book from novel [illegible] by Werner Helwig; camera, Kurt Hasse; editor, [illegible]; art director, [illegible]; music, Friedrich Meyer. [illegible] Reviewed at the studio, Aug. 11, '60. Running time, 74 MINS.

There is a certain whole quality about "As The Sea Rages" that may interest Western Hemisphere customers to some degree. That and the presence of some familiar and respected players such as Maria Schell may make this import a mild attraction in art house circles, but its appeal is otherwise decidedly limited in this country. The difficulty is basically one of communication, or the lack of it. The average American audience would be baffled and/or bored by the Columbia release.

It appears as if the Jeffrey Dell-Jo Eisinger screenplay (from a novel by Werner Helwig) is making an effort to convey something profound as it describes the perils encountered by a young, heroic seaman (Cliff Robertson) when he becomes entangled in a small but bitter war between Grecian fishing communities. But whatever symbolic overtones there are in the tale have been lost in the telling. After ridding one of the communities of an ugly dictatorial element (in the person of Cameron Mitchell), Robertson gives his life in a noble gesture to establish peace with the enemy. Left to mourn his passing is the maiden (Maria Schell) with whom he was preparing to leave the region of chaos for a supposed better world beyond the usual horizon.

Miss Schell, as always, is luminously feminine, which is about all she is required to be. Robertson's otherwise sound delineation of the hero is spoiled by his failure to erase the cocky smile he wears whenever mortal combat looms. It doesn't look like fun at all.

The outstanding quality of the picture is Friedrich Meyer's plaintive music, based on original Greek motives. Kurt Hasse contributes some interesting camera work, particularly in long establishing shots of the bleak but picturesque, region (the mountains of Montenegro and the Adriatic Sea). Dubbing and English translation leave a great deal to be desired. Horst Haechler directed rather sluggishly for Carl Szokoll, who produced the film in cooperation with Michael Arthur Film productions. *Tube.*

The Crowded Sky
(COLOR)

Slick but corny account of skyhigh traffic jams and romantic chaos in the jet age. Okay b.o. prospects.

Hollywood, Aug. 15.

Warner Bros. release of Michael Garrison production. Stars Dana Andrews, Rhonda Fleming, Efrem Zimbalist Jr., John Kerr, Anne Francis, Keenan Wynn, Troy Donahue, Joe Mantell; with Patsy Kelly, Donald May, Louis Quinn, Edward Kemmer, Tom Gilson, Hollis Irving, Paul Genge, Jean Willes, Frieda Inescort, Nan Leslie, Karen Green. Directed by Joseph Pevney. Screenplay, Charles Schnee, from the novel by Hank Searls; camera, Harry Stradling Sr.; editor, Tom McAdoo; art director, Eddie Imazu; music, Leonard Rosenman; sound, M. A. Merrick; assistant director, Chuck Hansen. Reviewed at the studio, Aug. 15, '60. Running time, 105 MINS.

Dick Barnett	Dana Andrews
Cheryl Heath	Rhonda Fleming
Dale Heath	Efrem Zimbalist Jr.
Mike Rule	John Kerr
Kitty Foster	Anne Francis
Nick Hyland	Keenan Wynn
McVey	Troy Donahue
Louis Capelli	Joe Mantell
with	
Gertrude Ross	Patsy Kelly
Norm Coster	Donald May
Sidney Schreiber	Louis Quinn
Caesar	Edward Kemmer
Bob Ferrel	Tom Gilson
Beatrice Wiley	Hollis Irving
Samuel N. Poole	Paul Genge
Gloria Panawek	Jean Willes
Mrs. Mitchell	Frieda Inescort
Bev	Nan Leslie

Warner Bros.' "The Crowded Sky" is a kind of jet-propelled variation on the studio's 1954 aerial excursion, "The High And The Mighty." Since that earlier effort proved that flying so high with a pie in the sky is not exactly the public's idea of nothing to do, this latter day altitudinous rumpus is likely to establish Warner Bros. Airlines as "the only way to fly."

But stowed away beneath the veneer of its something-for-everybody cast, visually diverting approach and fasten-your-seat-belts-it's-going-to-be-a-rough-ride tone lurks a melodramatist of the familiar neurotic kooks who invariably populate big movie shows in the sky but seem to be in hiding at one's favorite real-life airport. Gone too in this exercise is that great dramatic virtue, simplicity—wafted away in vapor trail of disjointed flashbacks. Also lost in the general preoccupation with secular exposition is an all-important philosophical point-of-view. Yet slick popular entertainment manages to crawl out of the creative wreckage.

Charles Schnee's screenplay, erected with mechanical professionalism out of the pages of Hank Searls' novel, explores the attitudes and personalities of a dozen or so romantically-distorted individuals aboard two aircraft destined for an untimely rendezvous aloft in "The Crowded Sky." It is this underlying note of impending doom and disaster that gives the film its wait-until-the-end vigor, but the interrupting flashbacks begin to grow tedious through sheer quantity. Additional defects are Joseph Pevney's patronizing directorial touches (zooming in on individual players for intimate personal observations that are at once obvious to the audience) and a good deal of artificially hip dialog manufactured by Schnee and/or Searls ("I'm an ex-tramp and I know myself—one kiss and then blast off"). There is, however, a certain wallop at the point of aerial impact that is likely to keep an audience vicariously spellbound as props are feathered, switches are pulled, passengers are buffeted about, a few star members of the troupe even meet their heavenly comeuppance in the process, and airports are soaked down with suds.

Michael Garrison's healthy-looking production, bathed in some brilliant orange-and-blue aviation-inspired Technicolor tints, has been captured vividly through Harry Stradling's lens, knit together with skill by editor Tom McAdoo, artistically designed by art director Eddie Imazu and embellished with a good 22,000-feet-up sounding score by Leonard Rosenman.

Pevney has put the cast through its paces in a commercial, if not overly believable manner. Dana Andrews handles the role of the pilot with juve-delinquent-son problems in his affably levelheaded fashion. Rhonda Fleming justifies her participation visually as the scheming spouse of Efrem Zimbalist Jr., who plays the doomed pilot of the other craft. Zimbalist, of tv's "77 Sunset Strip," reminds one of an animated George Raft. He dispatches his role attractively. John Kerr casually polishes off the angry young co-pilot niche, with the paired-off with assistance of "stewardess" Anne Francis, whose striking good looks and brisk, businesslike approach to a role make her a valuable screen commodity. Keenan Wynn is interesting as a rose-writer who shares a rather inane romantic duel of avoid-the-alter egos with Jean Willes, who plays her offscreen-voice role mostly by ear. Troy Donahue, a winner for the teenage set, holds up his end of the dramatic fireworks nicely. Joe Mantell is especially good as a perishable flight engineer. Satisfactory support in generally less-than-enviable parts is contributed by Karen Green, Nan Leslie, Donald May, Louis Quinn, Edward Kemmer, Tom Gilson, Hollis Irving, Paul Genge and Frieda Inescort. *Tube.*

Dentist In the Chair
(BRITISH)

Corny, slapstick farce which plays unabashedly for yocks; should be a big grosser in U.K. but lacks star value for U.S.

London, Aug. 16.

Renown release of a Bertram Ostrer production. Stars Bob Monkhouse, Peggy Cummins, Kenneth Connor, Eric Barker. Directed by Don Chaffey. Screenplay, Val Guest; additional dialog, Bob Monkhouse and George Wadmore; editor, Bill Lenny; camera, Reginald Wyer; music, Ken Jones. Previewed at Warner Theatre, London. Running time, 88 MINS.

David Cookson	Bob Monkhouse
Peggy Travers	Peggy Cummins
Sam Field	Kenneth Connor
The Dean	Eric Barker
Brian Dexter	Ronnie Stevens
Michael	Vincent Ball
Ethel	Eleanor Summerfield
Mr. Watling	Reginald Beckwith
Inspector Richardson	Stuart Saunders
[illegible]	Ian Wallace
Miss Bean	Peggy Simpson
[illegible]	Joan St. Clair
Woman in Surgery	Christina Gregg
Young Man in Surgery	Philip Gilbert
Instructor	Jeremy Hawk
Porter	Harry Hutchinson
Wrestler	Alfred Dean
Jayne	Sheree Winton

Here's another in the currently successful boxoffice vogue of British slapstick farces which takes a tiny idea and wrestles with it energetically to produce yocks. "Dentist In Chair" disdains any pretension to subtlety. It hits home its comic points in a succession of ham situations, many irrelevant. An uneven cast manages to keep the fun bubbling perseveringly. In U.K., the thesps involved are sufficiently well known to be welcome, but none is big enough to make this a likely bet in the U.S.

Val Guest has provided a thin story line on a subject that on the surface hardly lends itself to merriment, dentistry. The plot is eked out by a string of sequences that seem like vaude sketches. Extra dialog has been provided by Bob Monkhouse and George Wadmore, and this is mainly used by Monkhouse himself as one of the leads. Unfortunately, he points most of the patter as if unleashing a radio script. However, some of it evokes guffaws from an indulgent audience.

Monkhouse and Ronnie Stevens are a couple of madcap dentistry students who unwittingly get involved with a smalltime burglar (Kenneth Connor). They find they are receivers of stolen property in the shape of burgled dentistry equipment. Their attempts to get rid of the hot loot before falling into the hands of the police provide a series of adventures.

Don Chaffey's direction tends to let the screenplay take care of itself but helped in some energetic overplaying, the result is amiable minor league entertainment.

Kenneth Connor, as the crook who has to masquerade as a dentistry student, works hard and successfully. He provides lots of amusement, even though he is left rather too much to his own resources. Eric Barker, as the dean of the hospital, shows a neat line in throwaway humor while Reginald Beckwith, playing a precise lecturer, as so often, rises above his material. Monkhouse and Stevens are adequate as the young students involved in the crime crisis. Vincent Ball, Eleanor Summerfield, Stuart Saunders and Harry Hutchinson turn in useful supporting performances. Peggy Cummins, as the heroine, has little to do but look pretty, a not to difficult task for her.

Dialog is largely facetious and relies overmuch on innuendo. Technically this modest comedy is okay. *Rich.*

Jack Judd, Columbia division manager in Dallas, has been hospitalized at the Baylor Hospital following a heart attack.

The Half Pint

Lower berth number about a boy, a chimp and a hobo. Should be popular with juve audiences.

Hollywood, Aug. 19.

Sterling World Distribution Corp. release of Erven Jourdan production. With Pat Goldin, Tommy Blackman, Ray Cordell, Douglas Lockwood, Duke. Directed by Jourdan; editor, Carl Mahakian. Reviewed at Consolidated Film Industries, Aug. 19, '60. Running time, 73 MINS.

The Tramp	Pat Goldin
The Half Pint	Tommy Blackman
Grandpa	Ray Cordell
Sandy	Douglas Lockwood
Frisco the chimp	Duke

"The Half Pint," an itinerant study of a boy, a chimp and a hobo on the loose in Los Angeles, is a low-budget supporting item tailor-made for bring-the-whole-family situations and Saturday matinee playdates. It ought to go over big in children's sections, but wider appeal is limited by the absence of tighter construction via about 10-minutes worth of judicious snipping.

Erven Jourdan's production attempts to extract some humor, tension and mild pathos out of the path-crossing adventures of a hungry hobo, a runaway chimp and a six-year-old lad believed to be kidnapped. Humor is generated mostly by juxtaposition of characters. The boy is pursuing the lost chimp, the chimp is pursuing the starving hobo who reverses his field to pursue the chimp when it swipes a bunch of bananas, and the police are pursuing all three of them. Jourdan, who directed the film, has a keen eye for interesting geometrical angles and patterns, a talent that helps his picture considerably.

Pat Goldin brings certain Chaplinesque touches to the role of the tramp, particularly in mediating business during the earlier portions of the film. Agreeable performances are chipped in by Tommy Blackman as the boy, Ray Cordell as his grandpa, Douglas Lockwood as a friend, and Duke, the chimp. *Tube.*

Man Who Couldn't Walk
(BRITISH)

Modest, competent London crime yarn. Useful program filler with a main feature pic.

London, Aug. 16.

Butcher's release of a Bill and Michael Luckwell (Border Film) production. [illegible] Stars Eric Pohlmann, Pat Clavin, Peter Reynolds, Reed De Rouen. Directed by Henry Cass. Story and screenplay, [illegible]; editor, Robert Hill; camera, James Harvey; music, Wilfred Burns. Previewed at [illegible] Theatre, London. Running time, 63 MINS.

The Boss	Eric Pohlmann
Barry	Peter Reynolds
Carol	Pat Clavin
[illegible]	Reed De Rouen
Cora	Bernadette Milnes
[illegible]	Robert Gray
[illegible]	Martin Cass
Maria	Margot van der Burgh
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Andre Mulier
Watchman No. 1	[illegible]
Watchman No. 2	John Baker

Produced for a modest figure, this unpretentious crime yarn is intended strictly as a second feature and competently fulfills its mission. It might have been an even smoother job had it run longer than 63 minutes but it has suffered one or two minor clippings from the censor. However, it's still a safe bet as a dualer.

This is a straightforward story of a young crackerman who joins up with a gang dabbling in larceny and dope peddling, run by a sinister chairbound crook. It proceeds in fairly routine style, but builds up to an acceptable climax. Dialog is brisk and locations and sets look to be worth rather more than the coin invested. Editing is occasionally woolly, but James Harvey's lensing is okay while Wilfred Burns has turned in a lively score.

Thesping is in safe hands with the dependable Eric Pohlmann, as the boss man, and Peter Reynolds giving a neat, efficient performance as the young safecracker. Bernadette Milnes, Reed De Rouen, Andre Mulier and Margot van der Burgh are among those who come up with useful roles. The film also gives the audience a first view of a new young leading lady, Pat Clavin. She is often at sea when it comes to emoting, but she has an interesting face and figure. And she has made a promising start considering that the film was turned out in less than three weeks. Director Henry Cass has played safe and, after a sluggish start, has kept the action moving at a commendable pace. *Rich.*

H'WOOD–O'SEAS ROW BOILS UP

Trade Meets, Scholars, Fashions Top Growing Venice Sidebar Sked

Venice, Aug. 23.

Large number of sideline events are as usual slated to be run off during the Venice Film Fest, both directly connected with the main event or held in the lagoon city on its occasion.

Linked with the fest is the traditional Exhib of Film Publications, already open in Venice proper and running through Sept. 15, which constitutes every year the most complete survey of its kind in the world. It consists of trade fan, and cultural dailies, weeklies, and monthlies from all over the world, as well as books and novels about films or tied to the film milieu in some way. A valuable catalogue is issued, bringing this sector up to date.

Two International meetings, one on film music and another on "Cinema and Civilization" have been called again this year after a successful start last year. The last named will have as its theme "Cinema and Justice" and will feature among other things visiting speakers from the film orbit, including directors Kon Ichigawa (who will speak on "Cinema and War"), Robert Bresson ("Cinema and Justice"), and Rolf Thiele ("Cinema and Crime").

The general assembly of Film Festival Directors decided upon at the spring Cannes event, will be held here Aug. 29, with most major film fest toppers expected to attend. "Common problems" is the listed topic of their local palavers.

Film trade activity will be busy here this year with the first meet of European Common Market (MEC) pic producers slated for Sept. 2, 3, and 4, and a general assembly of the International Federation of Film Distrib Associations probably to follow a prelim gathering of the FIAD's steering committee made up Franco Penotti (Italy), Horst Von Hartlieb (Germany), Agustí (Spain), Schwalber (France), and Carmine Chiaforani (Italy), slated for Sept. 2. Topic of discussion at this second meeting of the 14-nation association will be the coordination on an international level of price discipline and other distrib problems and relations, designed to insure

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Irish Snub Oscar

Dublin, Aug. 23.

Although Oscar Wilde was born here and his plays are invariably good boxoffice, Dublin cinemagoers are unlikely to see either of the two films of his life "Oscar Wilde" (20th-Fox) has already been rejected by film censor Liam O'Hara and by the Appeals Board. "The Trial of Oscar Wilde" has now been submitted and has also drawn a thumbs down from censor O'Hara. Picture goes to appeal next month.

While bans will operate in Irish Republic picture can still be shown in Northern Ireland, subject to local town censorship. In Derry the city authorities, by an 8 to 5 vote, banned "Oscar Wilde" from town's cinemas.

Mexico Miffed At Venice Fest; May Not Return

Mexico City, Aug. 23.

In a huff over an alleged slight and "discourtesy" by Venice Film Fest authorities, Mexican producers currently are disposed to bypass this affair for good. The Mexican Assn. of Film Producers has announced that the Venice boycott is definite. Background behind the decision is the fact that Mexico at first had not intended to enter either the Italian event or the Berlin Fest because of lack of time to prepare subtitles. But Venice Fest organizers sent through a special invite for producer Antonio Matouk's "Black Bull," and he sent an unsubtitled copy for approval, as required by Venice regulations.

If an immediate yes or no had

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UNION TO PICKET; HOLDEN HITS BACK

Long-simmering Hollywood labor resentment over so-called "runaway" production — filming overseas—and stars who live abroad (allegedly for tax reasons) flared up over the weekend. Principal antagonists were the Hollywood cameramen's union and William Holden, two of whose upcoming pix the union has threatened to picket.

Cameramen last week announced in Hollywood their plans to picket "The World of Suzie Wong" and "Counterfeit Traitor," both starring Holden, and to ask the full AFL-CIO for support in their campaign. The announcement first drew a sharp reaction from "Suzie" producer Ray Stark (see separate box) and on Monday (22) from Holden himself and George Seaton and William Perlberg, "Counterfeit" producers.

Holden Hits Back

Hamburg, Aug. 23.

Fast and stern answer to IATSE lensers who threaten to picket William Perlberg-George Seaton's "Counterfeit Traitor" (Par) was given here by the producer director and William Holden, who stars in the picture being filmed in Germany, Denmark and Sweden.

Said Perlberg, "if they (lensers) picket 'Counterfeit' we'll seek all the legal relief we're entitled to." Irked by the Hollywood cameramen's union singling out "Traitor" in its fight against runaway production, Perlberg stated "this film could be made in Hollywood. Where could you find three solid blocks of rubble but Berlin or a prison like Moabit? Our company yesterday was filming in a partially bombedout railroad station of the Altona section, six stories high. Action involves a 14-car German train (which Union

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D.W. Griffith, Gremillion, Bresson Pix Tapped As Venice Fest 'Classics'

Venice, Aug. 23.

Venice retrospective showing of old and not-so-old classics, traditional mainstay of the Festival's cultural section, will this year include tributes to the work of directors David Wark Griffith, Jean Gremillion and Robert Bresson, as well as a series of nine British features and seven documentaries repping the 1940-45 production of war films in that country.

Screenings of these items will be held at 10 a.m. daily during the course of the Festival in the main Festival Hall. Previous years found retrospective shows relegated to smaller Volpi screening room, but ever-increasing interest shown here for these classic revivals, some of them once-in-a-decade projections of hard-to-assemble oldies, have decided Venice toppers to hold them in the larger theatre.

The Griffith series (documented, as with all others, with informational and historical material) will include "Judith of Bethulia" (1913), "The Birth of a Nation" (1915), "Intolerance" (1916), "Hearts of the World" (1918), "True Heart Susie" (1919), "Broken Blossoms" (1919), "Way down East" (1920), and "Orphans of the Storm" (1922), in full or excerpt form.

Pix to be screened in homage to the late Jean Gremillion include "Astrologie ou le Miroir de la Vie" (1924-25), "Gardiens du Phare" (1928), "Remorques" (1939-41), "6 Juin a l'Aube" (1946) and "Maison aux Images" (1956). Bresson series will feature "Diary of a Country Priest," "Condemned Man Escapes" and his latest pic, "Pickpocket."

Interesting retrospective of British war pix, which unspools here from Aug. 25 to Aug. 31, includes such features as Anthony Asquith's "We Dive at Dawn" and "The Way to the Stars," Thorold Dickinson's "Next of Kin," Charles Frend's "San Demetrio—London," Leslie Howard's "The First of the Few,"

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Day-Date Olympics Competition Least Of Venice Film Festival's Problems

By ROBERT F. HAWKINS

Venice, Aug. 23.

The Venice Film Festival tomorrow (24) starts its two-week battle for public and press attention with one of its biggest opponents to date: the Rome Olympic Games, which this year run off concurrently with the event on the lagoon. Yet the password along the Lido seems to be a cocky "so what?" and and "who cares", backed by the perhaps reckless confidence that the lure of celluloid will survive even the major tourist appeal and space play for the Olympic event.

To be sure, certain concessions to co-existence with the Roman goings-on have been made and are evident in a scoreboard set up in the Film Palace which will keep festivaliers up to date on Olympics results, courtesy of I.B.M. and the ANSA news agency, and in the fact that key footage of the previous day's events at the Games will be flown up from Rome and projected each day during the 4 p.m. screening. (So far, none has suggested lining the main festival hall with tv sets to enable spectators to keep an even closer eye on the Rome events while watching the films in competition.)

Yet, on the face of it, the Olympics have been the least of Venice's worries. For a while it even appeared doubtful that this year's fest would be held at all, as controversy piled onto controversy.

A poorly-timed announcement of Emilio Lonero's appointment to succeed Floris Ammannati (who went on to head the Rome Experimental Film School) as fest director triggered sharp reactions from all sides. Motivating their actions on the supposition that Lonero's Catholic Church background would prejudice the needed objectivity of an international art film event (and forgetting that identical objections to Ammannati's appointment some years ago were proven wrong), Venice's enemies in this country, and especially the leftwing press, began to hammer it mercilessly, demanding resignations and drastic revamps. The selection committee, which had already begun to screen films for the event, resigned en masse. So did the Italian members of the jury. They were replaced, but some of the replacements likewise resigned. In Rome, a group called

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It's What Lollo Wants

Toronto, Aug. 23.

Seeking of a "double" of Gina Lollobrigida (now a resident here) has been cancelled by 'Corriere Canadese,' Italian-language newspaper published in Toronto, and the Sinnott News Co., distributor in Canada of 'Saturday Evening Post.'

Both were notified by wire to cease the look-alike contest by her Hollywood agent, Rupert Allen and her lawyers there, or be sued on claim that Miss L's name "was being dragged into the contest for commercial purposes." Prize was to have been an all-expense trip to Italy for Canadian winner, choice to be made Aug. 27 at Maple Leaf Stadium here.

Venice Simmers As Beefs Mount Over Selections

Venice, Aug. 23.

The Venice Film Festival selections have triggered the usual rash of controversies with some of those reaching the local press despite official silence on most sides.

In addition to the American beef (see separate story) concerning selection of only one film for the competition, both the Japanese and the Czechs are said to be unhappy about the selection, while Hungary is protesting its total exclusion from the competitive event.

According to a local source, Czechoslovakia is complaining that its entry, "The White Dove," is not the best of items submitted to the Venice group, which might have acted for unnamed "political reasons." The Japanese, it said, are upset because their selected pic might displease Russia in its over-graphic portrayal of the fate of a Japanese patrol overcome by Russian troops.

Only word from the Festival

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The Venice Fest Entries

Venice, Aug. 23.

Majority of the 14 pix in competition at Venice will have their world premieres at the Festival, while others will have been seen thus far only at private and or public screenings in their country of origin, a check of the entries indicates.

One exception to "The Apartment" (UA), which has been playing off in the U.K., while the Yugoslav entry, "Rat," was seen at the Pula Festival in that country and the Polish entry, "Krzyzacy," was reportedly screened in Moscow a few weeks ago (though report didn't specify if showing was private or public).

All four Lido contenders will be seen at Venice for the first time, all of them still being readied for release this fall after the fest. "Adieu a la vie Compagne" ("Adios ay Ver Colonagore") was produced by Zebra Films and stars Oscar winner Simone Signoret in her first film since winning the award, together with Sandra Milo, Emmanuel Riva and Marcello Mastroianni, in a drama by Antonio Pietrangeli. Story deals with group of prostitutes who attempt to leave their profession and open a restaurant, without success.

"I Delfini" ("The Dauphins"), produced by Vides Films and featuring Betsy Blair, Claudia Cardinale, Anna Maria Ferrero, Gerard Blain and Thomas Milian, was directed by Francesco Maselli and deals with the high and low life of some rich bloodloods in the Italian hinterlands.

"La Lunga Notte del '43" (That Long Night in '43), first pic by Florestano Vancini, was made for Euro Film and features Belinda Lee and Gabriele Ferzetti in a behind-the-lines Italo wartime tale.

"Rocco e i suoi Fratelli" ("Rocco and His Brothers" in Titanus' entry, directed by Luchino Visconti and featuring Alain Delon, Katina Paxinou, Renato Salvatori and Annie Girardot in a story about a south Italian family which moves to a big city in the Italian north, and of its troubles there.

"Tunes of Glory" (UA) was made in Britain by Ronald Neame, leased by Arthur Ibbetson, and stars Alec Guinness — the team which made "The Horse's Mouth." Produced by Colin Leslie. It is based on a novel by James Kennaway, and deals with a hard-drinking, quick-tempered colonel of a Highland Regiment who feels himself a misfit in the peacetime army. Also starred are John Mills as a rival C.O. and Kay Walsh and Dennis Price.

The first French entry, "Le Voyage en Ballon" ("Voyage in a Balloon") was directed by Albert Lamorisse, who made "White Mane" and "The Red Balloon," prizewinners at other events, while France's other contender, "The Crossing of the Rhine" sees director Andre Cayatte, who has had many pix in competition at Venice, tackle the search for true freedom in a pic about the French defeat of 1940. It stars Charles Aznavour and Georges Riviere.

"Rat" (War), from Yugoslavia, was reviewed by Variety from the

(Continued on page 15)

Gondola Gleanings

Venice, Aug. 23.

Kilgallit opening night affair on the Lido will be televised, live, by RAI-TV's television network, as will the closing ceremonies on Sept. 7. Daily film clips of fest highlights will be inserted into RAI-TV's evening newscasts, and about ten minutes of live coverage and interviews of fest are likewise to be featured over RAI-TV, despite the conflicting Olympics which have drawn most available Italian video equipment to Rome for the Games.

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Sir Alec Guinness and most stars of British entry (and UA release) "Tunes of Glory" expected here for screening on Sept. 4, and there's talk that a Scot's Highland band will be flown in for the occasion. It's Guinness' first visit to fest.

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Large group of stars and starlets have been assured for the opener via a tie-up arrangement with the annual Italian Cinema Car Rally. Race ends in nearby Merano day before Venice start, and names will be ushered over here in time for the big local affair. Opener will also be attended by group of stars from the French ballet film, "One, Two, Three, Four" and other names, in addition to Italian government officials and state and city authorities.

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Unconfirmed report here says that Billy Wilder, Jack Lemmon, and Shirley MacLaine will be here Aug. 27 for screening of "The Apartment." More definite is arrival of Polish delegation headed by Tadeusz Karpovky, director Aleksander Ford, and actors Ursula Mondrynska and Mieczyslaw Kalenik, all here for Polish entry, "Riders of the Teutonic Order," which unspools Sept. 2.

• • •

Reception list to date includes opening and closing buffet suppers following the evening showings, held as usual at Excelsior Hotel for over 1,000 guests. UA is also planning two receptions, one for each of its pix, "The Apartment" (27) and "Tunes of Glory" (4), and there'll be a French reception for Andre Cayatte's film, "The Crossing of the Rhine," probably Sept. 5.

UA publicity venture includes setting up of prefab apartment at Venice, which will be given away. Flowers adorning the Festival Hall come, as in previous years, from Bordighera, on the Italian Riviera, just a stone's throw or two from Cannes.

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A special mobile printing unit will be set up by Technicolor in the square in front of the Lido Film Palace. It will process footage of fest events produced into a Technirama-Technicolor featurette by Settimana INCOM, to be pro-

(Continued on page 15)

L.A. Strong; 'Gantry' Lofty $26,000, 'Cannibals' Mild $13,000, 'Ruth' 11G; 'Psycho' Great 35G, 'Ocean' Hot 27G

Los Angeles, Aug. 23.

Local first-runs continue strong here this frame although biz is inclined to be spotty. Most of strength is coming from some hefty holdovers plus "Elmer Gantry" in first general release. "Gantry" looks lusty $26,000 in three theatres.

Among the openers, "All Fine Young Cannibals" shapes not so hotsy $13,000 or close at Hollywood Paramount. "Story of Ruth," on first general release, looks fair $11,000 in two houses.

Of the regular holdovers, "Psycho" looms great $35,000 in three spots on second stanza. "Ocean's 11" shapes fancy $27,000 or even in three situations, also second.

"From Terrace" is rated slick $14,000 for sixth week in three spots. "Ben-Hur" is pacing the hard-ticketers with hefty $32,000 in 38th Egyptian round.

Estimates for This Week

Hollywood Paramount (Elec) (1,468, 90-$2.—"All Fine Young Cannibals" (M-G). Mild $13,000 or near. Last week, "Elmer Gantry" (UA), 7th wk-9 days, $9,500.

Four Star, State (UATC) (868-2,404, 90-$1.50.—"She Walks By Night" (Fox) and "Date With Death" (Fox) (State). Dim $3,800. Last week, Four Star, "Savage Eye" (King), 4th wk-5 days, $1,000; State, "Time Machine" (M-G), 2d wk, $4,200.

Orpheum, El Rey, Baldwin (Metropolitan-FWC-Elec) (2,213, 861-1,800, 90-$1.50.—"Elmer Gantry" (UA), 1st general release, and "Oklahoma Territory" (UA). Lusty $26,000 or close. Last week, "Orpheum, Baldwin with Fox Wilshire, Hollywood, "Apartment" (UA), 2d wk, $27,200. El Rey with Iris, Downtown, "Psycho" (Par), $38,500.

Hawaii, Los Angeles (GAS-FWC) (1,106, 2,017, 90-$1.50.—"Story of Ruth" (20th) and "When Comedy Was King" (20th), 1st general release. Fair $11,000. Last week, Hawaii with Hillstreet, "One Foot in Hell" (20th), "Trapped in Tangiers" (20th), $8,100. Los Angeles with Beverly, Venice, Lincoln, "From Terrace" (20th), 3d wk, Los Angeles, 5th wk, others), $20,600.

Hillstreet (Metropolitan) (2,756, 90-$1.50.—"One Foot in Hell" (20th), 2d wk, and "Young Lions" (20th), reissue. Slim $3,500.

Downtown, Iris, Fox Wilshire (SW-FWC) (1,757, 825, 1,991, 90-$2).—"Psycho" (Par), 2d wk. Down-

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Key City Grosses

Estimated Total Gross

This week $2,668,900
(Based on 21 cities and 215 theatres, chiefly first runs, including N. Y.)

Last year $2,348,700
(Based on 21 cities and 221 theatres.)

'Ocean' Socko 13G, Omaha; 'Polly' 6G

Omaha, Aug. 23.

Biz is strong at downtown first-runs this season, with the lone new entry, "Ocean's 11," socko at the Omaha. Second week of "From Terrace" is brisk at Orpheum. "Pollyanna" remains happy in fifth session at the State. Hard-ticket "Ben-Hur" stays hotsy in 27th week at the Cooper.

Estimates for This Week

Cooper (Cooper) (697, 1)—$1.50-$2.20.—"Ben-Hur" (M-G), 27th wk. Fine $7,900. Last week, $7,500.

Omaha (Tristates) (2,066, 75-$1).—"Ocean's 11" (WB). Smash $13,000. Last week, "Hercules Unchained" (WB), $9,500.

Orpheum (Tristates) (2,872, 75-$1).—"From Terrace" (20th), 2d wk. Bright $8,000 after $13,000 bow.

State (Cooper) (743, $1).—"Pollyanna" (BV), 5th wk. Happy $6,000. Last week, $6,700.

'Gantry' Wham $25,000, D.C.; 'Ocean' Boff 18G, 'Psycho' Huge 17G, 4th

Washington, Aug. 23.

"Elmer Gantry" is smash this round, opening week at Keith's Holdovers too generally are still full of stamina. However, "Murder, Inc." made a disappointing bow at the Capitol and will last only one frame.

"Psycho" and "Ocean's 11" remain great as their runs continue, former in fourth, and "Ocean's" in second at two houses. "From the Terrace" still is solid in fourth week.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,400, 1,000, 90-$1.49).—"Ocean's 11" (WB), 2d wk. Smash $18,000. Last week, $26,300.

Apex (K-B) (940, 90-$1.10).—"Operation Amsterdam" (WB), 2d wk. Great $6,000 in this wake after $8,000 opener. Stays.

Capitol (Loew) (3,420, $1-$1.49).—"Murder, Inc." (20th). Mild $11,000. Last week, "Bellboy" (Par), 3d wk, $15,200.

Keith's (RKO) (1,850, $1-$1.49).—"Elmer Gantry" (UA). Tremendous $25,000 or better. Last week, "Apartment" (UA), 9th wk, $10,000.

MacArthur (K-B) (900, $1.10).—"I'm All Right, Jack" (BL), 6th wk. Excellent $6,000. Last week, ditto. Remains.

Ontario (K-B) (1,240, 90-$1.49).—"Sons and Lovers" (20th), 3d wk. Sad $2,000 following $3,500 in second frame.

Palace (Loew) (2,390, 90-$1.49).—"From Terrace" (20th), 4th wk. Fine $15,000, same as last week.

Playhouse (T-L) (458, $1-$1.80).—"Come Dance With Me" (Kings), 2d wk. Nice $6,000, initial week was $8,500.

Plaza (T-L) (276, $1.25-$1.80).—"For Members Only" (Union), 6th wk. Okay $4,200 following $4,700 for 5th.

Town (Kingo) (800, $1-$1.49).—"Psycho" (Par), 4th wk. Wow $17,000. Last week, $20,000.

Trans-Lux (T-L) (600, $1.25-$2).—"Strangers When We Meet" (Col), 6th wk. Nice $6,500, same as last week.

Uptown (SW) (1,300, $1.49-$2.75).—"Can-Can" (20th), 13th wk. Okay $6,000. Last week, same.

Warner (SW) (1,400, $1.49-$2.75).—"Ben-Hur" (M-G), 31st wk. Socko $18,000. Last week, $18,500.

'Ocean's' Huge $13,000, Indpls.; 'Psycho' 12G, 2

Indianapolis, Aug. 23.

Biz is better at first-runs here this stanza. "Ocean's 11" at Keith's looks wham. "Psycho" now in second stanza at Circle, is still great. Both will hold. "All Fine Young Cannibals," at Loew's, and "College Confidential," at Indiana, did not catch on. Heavy rain Sunday night depressed all grosses somewhat.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800, $1-$1.25.—"Psycho," Par), 2d wk. Great $12,000 after $16,000 opener.

Indiana (Cockrill-Dolle) (3,200, 75-$1.—"College Confidential" (U) and "Time and Eternity" (Indie). Drab $5,000. Last week, "Stop, Look, Laugh" (Col) and "My Dog Buddy" (Col), $6,500.

Keith's (C-D) (1,300, $1-$1.25).—"Ocean's 11" (WB). Wham $13,000. Last week, "Strangers When We Meet" (Col), 2d wk, $6,000.

Loew's (Loew) (2,427, 75-$1).—"All Fine Young Cannibals" (M-G) and "Accused" (Indie). Topid $4,500. Last week, "Elmer Gantry" (UA), 2d wk, $7,000.

Lyric (C-D) (950, $1.25-$2.50).—"Ben-Hur" (M-G), 26th wk. Big $8,000. Last week, ditto.

'Ocean' High 23G, Philly; 'Hur' 22½G

Philadelphia, Aug. 23.

Sturdy lineup of holdovers is spelling another bright week at the local film boxoffices. There's not a single new entrant this stanza. "Psycho" continues to amaze, turning in some great biz even in ninth round at the Arcadia. "Portrait in Black" continues strong in third week at the Goldman.

"Ocean's 11" is rated mighty in third stanza at Stanley while "Elmer Gantry" is loud in fourth at Stanton. "From Terrace" looms lusty in third at Randolph while "Strangers When We Meet" shapes stout in 8th at the Fox.

Estimates for This Week

Arcadia (SAS) (536, 99-$1.80).—"Psycho" (Par), 9th wk. Wow $13,000 or near. Last week, $16,500.

Boyd (SW) (1,502, $1.40-$2.75).—"Ben-Hur" (M-G), 39th wk. Strong $22,500. Last week, $23,500.

Fox (Milgram) (2,000, 99-$1.80).—"Strangers When We Meet" (Col), 8th wk. Fast $11,500. Last week, $13,500.

Goldman (Goldman) (1,200, 99-$1.80).—"Portrait in Black" (U), 2d wk. Nifty $11,000. Last week, $14,000.

Midtown (Goldman) (1,000, $2-$2.75).—"Can-Can" (20th), 17th wk. Good $9,000. Last week, same.

Randolph (Goldman) (2,500, 99-$1.80).—"From Terrace" (20th), 3d wk. Loud $11,000. Last week, $15,000.

Stanley (SW) (2,250, 99-$1.80).—"Ocean's 11" (WB), 3d wk. Mighty $23,000. Last week, $32,000.

Stanton (SW) (1,483, 99-$1.80).—"Elmer Gantry" (UA), 4th wk. Loud $15,000. Last week, $17,000.

Studio (Goldberg) (483, 99-$1.80).—"Love Island" (Indie) and "Hideout" (Indie), 2d wk. Smart $4,600. Last week, $5,000.

Trans-Lux (T-L) (500, 99-$1.80).—"Pollyanna" (BV), 7th wk. Good $5,500. Last week, $6,000.

Viking (Sley) (1,000, 99-$1.80).—"Last World" (20th), 3th wk. Okay $5,000 or close. Last week, $6,500.

World (R&B-Pathe) (410, 99-$1.80).—"Come Dance With Me" (Indie), 2d wk. Fine $3,500. Last week, $6,000.

'Ghosts' Stout $10,500, Buff.; 'Psycho' 18G, 3d

Buffalo, Aug. 23.

Biz is continuing at a high level currently despite few strong entries. "13 Ghosts" looks to be top newcomer with a good take at Century. "Psycho" still is talk of exhibitors here with a powerful take in third round at Paramount. "From the Terrace" is rated still strong in fourth at the Center. "Elmer Gantry" looms neat in second at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500, 70-$1.25).—"Elmer Gantry" (UA), 2d wk. Neat $11,000. Last week, $15,000.

Center (AB-PT) (3,000, 70-$1).—"From Terrace" (20th), 4th wk.

(Continued on page 18)

'Strangers' Socko 28G, Hub; 'School' Smash $10,000, 'Psycho' Wow 14G, 9th

Boston, Aug. 23.

The Hub is bright with holdovers and Hurricane Cleo's bypass Saturday (20) helping newcomers to a winning session. Downtown delusers did big Saturday night trade as natives stayed home for weekend after being alerted to the big blow, which actually veered out to sea. Only two new arrivals, "Strangers When We Meet," boffo at Aster, and "13 Ghosts" sock at the Pilgrim.

Pacing the holdovers is "Ocean's 11" terrifico at the Memorial in second round. "School for Scoundrels," great in opener is holding well in second at Exeter. "Elmer Gantry" looms fair at the Met in third. "Sons and Lovers" looks okay at Gary in second.

"Psycho" is still smasheroo at Paramount in ninth round. "Bells Are Ringing" is just okay in fourth at Orpheum. "From the Terrace" is holding nicely at Capri in sixth. "Ben-Hur" stands out with a big gross in 40th week at the Saxon. "Carry On Nurse" is staunch in 13th round at the Kenmore, longest grind run in town.

Estimates for This Week

Aster (B&Q) (1,270, $1.75).—"Strangers When We Meet" (Col), Sock $20,000 or near. Last week, "Portrait in Black" (U), 4th wk, $3,500.

Beacon Hill (Sack) (678, $1.50).—"For Members Only" (Indie) and "Mating Time" (Indie), 4th wk. Fat $8,000. Last week, $9,000.

Boston (Cinerama Inc.) (1,354, $1.20-$2.65).—"This Is Cinerama" (Cinerama) (18th wk). The 17th round ended Monday (22), okay $9,000. Last week, ditto.

Capri (Sack) (825, $1-$1.50).—"From Terrace" (20th), 6th wk. Nice $8,000. Last week, $9,000.

Exeter (Indie) (1,376, 75-$1.25).—"School for Scoundrels" (Cont), 2d wk. First week ended Friday (19) was rousing $10,000.

Gary (Sack) (1,277, $1.50).—"Sons and Lovers" (20th), 2d wk. Okay $7,000. Last week, $8,500.

Kenmore (Indie) (700, $1.25-$1.50).—"Carry On Nurse" (Gov) (13th wk). Stout $6,000. Last week, ditto.

Metropolitan (NET) (4,357, 70-$1.10).—"Elmer Gantry" (UA), 3d wk. Fair $10,000. Last week, $14,000.

Memorial (RKO) (3,000, 60-$1.10).—"Ocean's 11" (WB) and "Young Jesse James" (20th), 2d wk. Mighty $18,000 or near. Last week, $40,000.

Orpheum (Loew) (2,900, 90-$1.50).—"Bells Are Ringing" (M-G), 4th wk. Okay $9,500. Last week, $12,000.

Paramount (NET) (2,357, 70-$1.10).—"Psycho" (Par), 9th wk. Wham $14,000. Last week, $18,000.

Pilgrim (ATC) (1,300, 60-$1.10).—"13 Ghosts" (Col) and "Electric Monster" (Col). Great $16,000. Last week, "Murder, Inc." (20th) and "Looking for Danger" (Indie), $9,000.

Saxon (Sack) (1,100, $1.50-$3).—"Ben-Hur" (M-G), 40th wk. Winning $17,000. Last week, ditto.

Trans-Lux (T-L) (330, 75-$1.25).—"Naked and Wicked" (Indie) and "House on Waterfront" (Indie). Neat $5,200. Last week, "Crazy for Love" (Indie) and "Three Forbidden Stories" (Indie), $4,000.

Broadway Grosses

Estimated Total Gross

This week $694,300
(Based on 27 theatres.)

Last year $591,600
(Based on 21 theatres.)

'Terrace' Giant $19,000, Tops K.C.

Kansas City, Aug. 23.

Big new leader is "From the Terrace," sock at the Plaza, and due to stay several weeks. Another newcomer is "Time Machine," only fair at the Midland. Holdover of "Psycho" at the Missouri continues its great pace in third week. Also is staying, "One Foot in Hell" in Uptown and and Granada is fairly good. "Elmer Gantry" is strong in fourth week at the Roxy. Weather has turned out the most pleasant of this summer.

Estimates for This Week

Brookside (NT) (800, $1.50-$2).—"Can-Can" (20th) (10th wk). Steady $5,500; holds. Last week, $6,000.

Capri (Durwood) (1,200, $1.50-$2.50).—"Ben-Hur" (M-G) (36th wk). Nifty $12,000; stays on. Last week, $13,000.

Fairway (NT) (700, $1).—"Carry On Nurse" (Gov) (7th wk). Tall $2,200. Last week, $2,500.

Kimo (Dickinson) (504, 90-$1.25).—"Expresso Bongo" (Cont). Fancy $2,000; holding. Last week, $2,500.

Midland (Loew) (3,500, 75-$1).—"Time Machine" (M-G) and "Day They Robbed Bank of England" (M-G). Fair $7,000. Last week, "Strangers When We Meet" (Col) and "13 Fighting Men" (20th), 3d wk, $5,500.

Missouri (RKO) (2,389, $1-$1.25).—"Psycho" (Par), 3d wk. Great $17,000; stays on. Last week, same.

Paramount (UP) (1,900, 75-$1).—"It Started in Naples" (Par), 2d wk. Handy $6,000. Last week, $9,000.

Plaza (NT) (1,900, $1.25).—"From Terrace" (20th). Giant $19,000, best of season to date. Continues. Last week, "Lost World" (20th), 2d wk), also at Granada, $9,000.

Roxy (Durwood) (850, $1.25-$1.50).—"Elmer Gantry" (UA), 4th wk. Handsome $7,000. Last week, $9,000.

Rockhill (Little Art Theatres) (299, 90-$1.25).—"No Sun in Venice" (Indie). Sturdy $1,800. Last week, "Man in Corked Hat" (Indie), 2d wk, $1,200.

Uptown, Granada (NT) (2,043-1,217).—"One Foot in Hell" (20th) and "High Powered Rifle" (20th). Modest $9,000. Last week, Uptown only, "Pollyanna" (BV), 4th wk), $7,000.

'Psycho' Record $30,000, Pitt; 'Naples' Nice 15G; 'Terrace' Tight 9G, 2d

Pittsburgh, Aug. 23.

"Psycho" in its first week at the Penn looks headed for a new house record. Other new one, "It Started in Naples" at the Stanley, also are "From the Terrace," sock in second at Fulton, "Hell to Eternity," big at Harris in second and "39 Steps," good in third at Squirrel Hill. "39 Steps" comes out tonight for "Captain's Table." "Ben-Hur" remains wham in 31st session at Warner.

Estimates for This Week

Fulton (Shea) (1,365, $1-$1.50).—"From Terrace" (20th), 2d wk. Sock $9,000. Last week, $12,000.

Harris (Associated) (2,100, $1-$1.50).—"Hell to Eternity" (AA), 2d wk. Big $9,000. Last week, $11,000.

Penn (UTAC) (3,300, $1-$1.50).—"Psycho" (Par). Mighty $30,000. Last week, "Elmer Gantry" (UA), 2d wk, $13,800.

Squirrel Hill (SW) (534, $1.25).—"39 Steps" (20th), 2d wk 5 days. Good $2,700.

Stanley (SW) (3,700, $1-$1.50).—"It Started in Naples" (Par). Fine $15,000. Last week, "Hercules Unchained" (WB), $14,000.

Warner (SW) (1,516, $1.50-$2.75).—"Ben-Hur" (M-G), 31st wk. Great $17,500. Last week, ditto.

'Brides' Bangup $35,000, Toronto; 'Gantry' Grand 18G, 'School' Fast 8G

Toronto, Aug. 23.

Of the current newcomers, "Elmer Gantry" is excellent but "Ice Palace" and "Day They Robbed the Bank of England" are not up to expectations. "School for Scoundrels" is rated big at small Towne. "Brides of Dracula" is five-house combo shapes potent.

Of the holdovers, "Psycho" continues to whom in second stanza at Hollywood. Fourth frame of "From the Terrace" shows little change at Hyland.

Estimates for This Week

Carlton (Rank) (2,318, $1-$1.50).—"Elmer Gantry" (UA). Big $18,000. Last week, "One Foot in Hell" (20th), $6,000.

College, Downtown, Glendale, Prince of Wales, Runnymede (FP-Taylor) (1,400, 1,050, 995, 1,200, 1,385, 50-90).—"Brides of Dracula"

(Continued on page 18)

'Ghosts'-'Babette' Sock $13,000, Cincy; 'Psycho' Smash 14G, 'Terrace' 8G

Cincinnati, Aug. 23.

Cinci film biz is pacing a sturdy summer trend this round. While hardtops shape firmly with holdovers, Twin Drive-In bids for strong sessions with the only new bills, "13 Ghosts" and "Babette Goes to War" on one side, and "Thunder in Carolina" and "Five Bold Women" on the second screen.

"Psycho" continues to front first-runs in fourth week at smash pace. "From Terrace" rates big in third week, sounds-wise. "Bells Are Ringing" and "Strangers When We Meet" are both okay. "Carry On Nurse" at Esquire is standout among other.

Estimates for This Week

Albee (RKO) (3,100, 90-$1.50).—"Bells Are Ringing" (M-G), 2d wk. Okay $9,500. Last week, $12,000.

Capitol (SW-Cincinnati) (1,400, $1.25-$2.75).—"Ben-Hur" (M-G), 23d wk. Fine $10,000. Last week, $13,000.

Esquire Art (Short) (500, $1).—"Carry On Nurse" (Indie), 2d wk. Rousy $2,000. Based with $6,000, best here in two years.

Grand (RKO) (1,400, $1-$1.50).—"Psycho" (Par), 4th wk. Smash $14,000 after $16,500 third.

Guild (Guild) (300, $1).—"Come Dance With Me" (Indie). Fanish $1,900. Last week, "Purple Bonnet" (Indie), 2d wk, $900.

Hyde Park Art (Short) (300, $1).—"When Comedy Was King" (20th), 2d wk. Fair $1,000. Last week, $1,300.

Keith's (Shea) (1,500, 90-$1.25).—

(Continued on page 18)

Chi Bouncy; 'Gantry' Great $38,000, 'Men' Robust 38G, 'Cat' Lively 13G, 'Ocean' Mighty 48G, 'Sons' Soft 9½G

Chicago, Aug. 23.

Potent arrivals and continuation of sharp biz generally is registering another rosy round for downtown deluxers. Top newcomer "Elmer Gantry" is heading for sock $38,000 at the Woods. Roosevelt's "All Young Men" initialer shapes robust $36,000 abetted by world preem hoopla.

Loop Theatre's re-formatting to feature pix has "Jungle Cat" first week bagging great $13,000. Monroe's "School for Love" and "Three Murderesses" are bidding for a brisk $5,600 opener.

"Ocean's 11" second frame at the Chicago looks smash while "Pollyanna" is trim in State-Lake third. "Sons and Lovers," in first holdover lap at the Cinestage, is taking seven rein. Third week of Esquire's "Started in Naples" is rated bright. "From the Terrace" looks sparkling in Oriental sixth.

Japanese "Ikiru" shapes stout in second World term while "The Cousins" is figured good in Carnegie ditto round. "The Apartment" in 10th and windup stanza at United Artists continues potent. "I'm All Right Jack" is just that in third moveover session at arty Surf.

Of the hardticket pix, "Can-Can," levelling off, looks good in 19th Palace frame and "Ben-Hur" is still mighty for 85th Todd Theatre session, having notched the $1,000,000 gross mark.

Estimates for This Week

Carnegie (Telem) (495; $1.50-$1.80)—"Cousins" (Films Around World) (2d wk). Good $3,000. Last week $3,800.

Chicago (RKO) (3,900; 90-$1.80)—"Ocean's 11" (WB) (2d wk). Smash $48,000. Last week $68,000.

Cinestage (Todd) (1,039; 90-$1.80)—"Sons and Lovers" (20th) (2d wk). Soft $9,500. Last week $14,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Started in Naples" (Par) (3d wk). Lively $14,500. Last week $18,000.

Loop (Telem) (606; 90-$1.80)—"Jungle Cat" (RV). Swift $13,000 or near on switch from newsreel policy.

Monroe (Jovan) (1,000; 65-90)—"School for Love" (Indie) and "Three Murderesses" (20th). Nice $5,600. Last week, "Strangers of Bombay" (Col) and "Electronic Monster" (Col), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"From Terrace" (20th) (6th wk). Happy $21,500. Last week $24,000.

Palace (Indie) (1,474; $1.50-$3.50)—"Can-Can" (20th) (19th wk). Fine $20,500. Last week $20,000.

Roosevelt (RKO) (1,400; 90-$1.80)—"All Young Men" (Col). Loud $38,000. Last week, "Portrait in Black" (U), $38,400; $12,000.

State-Lake (RKO) (2,400; 90-$1.80)—"Pollyanna" (BV) (3d wk). Excellent $21,000. Last week, $28,000.

Surf (H&E Balaban) (685; $1.80)—"I'm All Right Jack" (Col) (m.o.) (3d wk). Nice $3,400. Last week, $3,700.

Todd (Todd) (1,080; $1.75-$3.50)

(Continued on page 18)

'Ocean' Boffo $12,000 Prov.; 'Psycho' 10G, 4

Providence, Aug. 23.

Unusual situation finds every downtown house content with holdover product. Current biz trend justifies this move. Strand's fourth week of "Psycho" is still great. Majestic's second round of "Ocean's 11" looms socko. Same applies to RKO Albee's "From Terrace" in second round. State's "Elmer Gantry" is only fair in second.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"From Terrace" (20th) and "High Powered Rifle" (20th) (2d wk). Sock $3,000 after $10,000 in first.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (9th wk). Nifty $9,000. Eighth was $10,0[illegible]0.

Majestic (SW) (2,200; 75-$1)—"Ocean's 11" (WB) (2d wk). Socko $12,000. First week was $18,000.

State (Loew) (3,200; 75-$1)—"Elmer Gantry" (UA) (2d wk). Fair $7,500. First was $10,000.

Strand (National Realty) (2,200; 90-$1)—"Psycho" (Par) (4th wk). Great $10,000. Third was $10,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Psycho' $28,000 Denver Leader

Denver, Aug. 23.

With strong lineup of holdovers and some big new entries, first-run biz still is booming here this stanza. Standout newcomer is "Psycho," which shapes mighty in opening session at Orpheum, and sure holdover. "Started in Naples" looms big in first round at the Denver, having been moved in when it was decided not to hold "For Love of Mike" for second week. "From Terrace" is heading for another big take in second week at the Centre. "Ocean's 11" shapes great in second Paramount session.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (19th wk). Steady $4,400. Last week, $4,000.

Centre (Fox) (1,270; $1-$1.45)—"From Terrace" (20th) (2d wk). Fine $12,000. Last week, $16,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (19th wk). Sturdy $13,000. Last week, $14,000.

Denver (Fox) (2,432; $1-$1.25)—"Started in Naples" (Par) and "Conspiracy of Hearts" (Par). Big $12,000. Last week, "For Love of Mike" (20th), $11,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (14th wk). Strong $4,000. Last week, same.

Orpheum (RKO) (2,600; $1-$1.25)—"Psycho" (Par). Wow $28,000 or near. Last week, "Huckleberry Finn" (M-G) and "Elephant Gun" (Indie), $8,000.

Paramount (Indie) (2,100; 90-$1.25)—"Ocean's 11" (WB) (2d wk). Hefty $20,000. Last week, $25,000.

Towne (Indie) (800; $1-$1.45)—"Strangers When We Meet" (Col) (2d wk). Good $4,500. Last week, $6,500.

'STRANGERS' SLOW 7G, L'VILLE; 'OCEAN' 6½G, 3

Louisville, Aug. 20.

Plenty of high jinks in downtown area created by some 8,000 Shriners from seven Southeastern states, will liven theatre row this session. Night biz at first-runs wasn't helped much, but frame convention visitors, wives of the fezzed brethren, attended the cinemas in big numbers. "Ben-Hur" in 14th round at Brown took a slight rise over the previous week. "Ocean's 11" is big in third Mary Anderson round. "Strangers When We Meet" at United Artists, lone new film, is dull. "Bellboy" shapes good in second session at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2.50)—"Ben-Hur" (M-G) (14th wk). Picking up to good $8,500 after last week's $8,000.

Kentucky (Switow) (900; 75-$1.25)—"Bellboy" (Par) (2d wk). Good $6,000 after last week's $8,000.

Mary Anderson (People's) (930; 75-$1)—"Ocean's 11" (WB) (3d wk). Big $6,500 after second week's $8,000.

Rialto (Fourth Avenue) (3,000; 75-$1)—"From Terrace" (20th) (3d wk). Fair $6,500. Second was $9,000.

United Artists (UA) (3,000; 75-$1)—"Strangers When We Meet" (Col). Slow $7,000. Last week, "Apartment" (UA) (3d wk), $6,000.

'PSYCHO' SMASHEROO 11G, PORT.; 'OCEAN' 10G

Portland, Ore., Aug. 23.

Biz is on upbeat at first-runs here this stanza, with some big new product helping. It's the first strong session here in many months. "Psycho" is outstanding with a mighty take at Broadway. "Ocean's 11" looms bangup on initial stanza at Orpheum. "From Terrace" shapes okay in third round at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Psycho" (Par) (2d wk). Wow $11,000. Last week, $10,100.

Fox (Evergreen) (1,600; $1-$1.49)—"From Terrace" (20th) (3d wk). Okay $5,000. Last week, $6,800.

Hollywood (Evergreen) (960; $1.25-$2)—"Can-Can" (20th) (8th wk). Mild $3,500. Last week, $4,100.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (31st wk). Smash $16,500. Last week, $16,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Ocean's 11" (WB) and "School for Love" (NTA). Bangup $10,000. Last week, "Hercules Unchained" (WB), $5,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"Elmer Gantry" (UA) and "Cage of Evil" (UA). Drab $5,000. Last week, legit show.

'Strangers' Loud $18,000, St. Loo

St. Louis, Aug. 23.

Looking socko this time around is "Strangers When We Meet," new comer at Loew's State. Only other new billing is "One Foot in Hell" at the St. Louis where it's only okay. Strong holdovers dominate elsewhere. "Ocean's 11" is rousing in third week at Esquire. "From Terrace" in fifth frame at Ambassador shapes fast. "Last World" in second at the Fox is fair.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"From Terrace" (20th) (5th wk). Fast $10,000. Last week, $12,000.

Apollo (Grace) (700; 90-$1.25)—"Dreams" (Indie) (2d wk). Fair $1,500. Last week, $2,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Ocean's 11" (WB) (3d wk). Great $14,000. Last week, $17,000.

Fox (Arthur) (5,000; 60-90)—"Last World" (20th) (2d wk). Fair $10,000. Last week, $12,000.

Loew's Mid-City (Loew) (1,100;

(Continued on page 18)

N.Y. Still Big; 'Machine' Great $46,000, 'Cat' Record 23G, 'Song' Boffo 193G, 'Ocean' Wow 82G; 'Psycho' 36G, 10th

The all-day downpour Friday (19), followed by a clear, hot weekend put a dent in Broadway film business, but gross takings continue very big at some first-runs this stanza. Dearth of newcomers, however, is trimming the overall total with some longrunners showing signs of wear.

"Time Machine," standout new entrant, is heading for a socko $46,000 or close opening round at the Warner. The arty Astry, "Marie Octobre" is not getting far in first week at the Fifth Avenue Cinema, but "Jungle Cat" is hitting a record $23,000 on initial session at the arty Normandie.

"Song Without End" plus stageshow looks to hold with a great $193,000 in second stanza at the Music Hall. Top straightfilmer, "Ocean's 11," still is mighty in second week with $82,000 or near at the Capitol. It starts its third week today (Wed.).

"Psycho," obviously hurt a bit by opening day-date in some 78 nabe houses in the Greater New York area, is off considerably in current (10th) session but still boff with $36,000 day-dating the DeMille and arty Baronet.

"From the Terrace" shapes to get a smooth $36,000, day-dating Paramount and arty Murray Hill. "Portrait in Black" is landing a big $32,000 playing at Palace and arty Trans-Lux 85th Street.

"Sons and Lovers" was okay $27,000 day-dating at Victoria and Beekman in third session. "Strangers When We Meet" wound its eighth stanza at the Criterion with big $22,000 or near.

"The Apartment" completed its 10th round with rousing $35,000 for Astor and arty Plaza. "13 Ghosts" is off to fair $10,000 for current (3d) week at the Forum. "All the Young Men" comes in Friday (26).

"Ben-Hur" looks mighty $55,500 in current (40th) stanza at the State while "Can-Can" landed a stout $26,500 for 24th week just ended at the Rivoli.

Estimates for This Week

Astor (City Inv) (1,094; 75-$2.50)—"Apartment" (UA) (11th wk). The 10th week ended last night (Tues.) was big $23,000 after $27,000 for ninth.

Capitol (Loew) (4,820; $1-$2.50)—"Ocean's 11" (WB) (3d wk). First holdover round completed last night (Tues.) was wow $82,000 or close. Initial week, $120,000.

Criterion (Moss) (1,671; 90-$2.40)—"Strangers When We Meet" (Col) (8th wk). Eighth stanza finished last night (Tues.) was boff $22,000. Seventh, $26,000.

DeMille (Reade) (1,658; 90-$1.80)—"Psycho" (Par) (10th wk). This session finishing up today (Wed.) looks like rousing $24,000 after $36,000 for ninth. Continues indef. Naturally was hurt somewhat by having "Psycho" day-dating in some 78 cinemas in Metropolitan area, including 26 Loew houses.

Palace (RKO) (1,642; 90-$2)—"Portrait in Black" (U) (5th wk). Fourth session finished last night (Tues.) was lively $27,000 or near after $30,500 for third.

Forum (Moss) (813; 90-$1.80)—"13 Ghosts" (Col) (3d wk). Second week winding up tomorrow (Thurs.) looks like fair $11,000 or close after $18,000, below hopes, for second. "All the Young Men" (Col) opens Friday (26).

Paramount (AB-PT) (3,665; $1-$2)—"From Terrace" (20th) (6th wk). This stanza ending tomorrow (Thurs.) is heading for solid $28,000 or near after $35,000 in fifth. "Let's Make Love" (20th) is due in next, but opening has been set back from original August date.

Radio City Music Hall (Rockefeller) (6,200; 90-$2.75)—"Song Without End" (Col) and stageshow (2d wk). This week winding today (Wed.) is heading for a great $193,000. First was $204,000. Holds, naturally.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Can-Can" (20th) (25th wk). The 24th session finished last night (Tues.) was smooth $26,500 for 14 performances after $26,700 for 23d week, on same number of shows.

State (Loew) (1,960; $1.50-$3.50)—"Ben-Hur" (40th wk). Hit week ending today (Wed.) looks to hit wham $55,000 for 14 shows after $55,400 for like number of performances in 39th week.

Victoria (City Inv) (1,033; 50-$2)—"Sons and Lovers" (20th) (4th wk). Third week completed Monday (22) was good $15,000 after $19,000 for second round.

Warner (SW) (1,410; 90-$2)—"Time Machine" (M-G) (2d wk). Initial session completed yesterday (Tues.) was smash $46,000 or close, in ahead. "Last World" (20th) (5th wk-6 days), $13,000.

First-Run Artes

Baronet (Reade) (430; $1.25-$2)—"Psycho" (Par) (10th wk). This stanza ending today (Wed.) is heading for great $12,000 after $15,500 for ninth. Continues.

Beekman (R&B) (590; $1.25-$1.75)—"Sons and Lovers" (20th) (4th wk). Third stanza ended Monday (22) was sturdy $12,000 after $16,500 for second week.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (15th wk). The 14th round finished Sunday (21) was great $10,500 after $10,400 in 13th week.

Fifth Ave. Cinema (R&B) ($1.25-$1.80)—"Marie Octobre" (Loper) (3d wk). Initial session finished Sunday (21) was only modest $2,700.

Normandie (T-L) (592; $1.25-$1.80)—"Jungle Cat" (BV) (2d wk). Initial week completed yesterday (Tues.) was great $23,000 or close, new record for house. Unusually sock Saturday enabled Normandie to land this figure.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Man in Corked Hat" (Show) (11th wk). The 10th frame ended Monday (22) was very good $7,500 after $9,500 in ninth week.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (BL) (18th wk). The 17th round ended Sunday (21) was smash $12,000 after $12,500 in 16th round.

Murray Hill (R&B) (585; 95-$1.80)—"From Terrace" (20th) (6th wk). This stanza winding tomorrow (Thurs.) looks to hit smooth $8,000 after $9,800 for fifth week.

Paris (Pathe Cinema) (368; 90-$1.80)—"Trials of Oscar Wilde" (Indie) (9th wk). Eighth session ended Sunday (21) was fine $5,200 after $5,800 for seventh. "End of

(Continued on page 18)

'Ocean' Huge $23,000, Mpls.; 'Psycho' Big 14G, 'Portrait' Hot 12G, 'Sons' 7G

Minneapolis, Aug. 23.

Theatre prosperity here continues at one of the highest levels in years as the total loop and nabe take soars to surprising heights. Several newcomers, two of them uptown, are helping to gladden exhibitors. Biggest fresh entry box-office noise is "Ocean's 11," off to tremendous start at RKO Orpheum.

"Sons and Lovers" shapes big at Suburban World. "It Started in Naples," at six ordinarily subsequent-run uptown houses day date at advanced $1 scale, looks en route to an amazing $30,000, record high here for such an engagement with 6,000 seats involved. It's Paramount's first experience playdating an important pic uptown in multiple runs, and a pleasant one.

"Portrait in Black" shapes smash at Lyric. "All Fine Young Cannibals," also new, is rated poor at Gopher. "Apartment" is smash in sixth while the phenomenal "Psycho" in fifth round still is mighty at State.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (26th wk). Big $13,000. Last week, $13,500.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Starts its return date tomorrow (Wed.). Ran 66 weeks when initially presented in city.

Gopher (Berger) (1,000; $1)—"All Fine Young Cannibals" (M-G). Getting fair play from youngsters. Poor $3,000. Last week, "Pay or Die" (AA), $4,000.

Lyric (Par) (1,000; $1-$1.25)—"Portrait in Black" (U). Tall $12,000. Last week, "Strangers When We Meet" (Col) (4th wk), $6,000.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Ocean's 11" (WB). A real blockbuster. Tilted admission not hurting. Huge $23,000. Last week, "Last World" (20th), $10,500 at $1-$1.25 scale.

RKO Pan (RKO) (1,800; $1-$1.25)—"Last World" (20th) (m.o.). Here after healthy Orpheum stanza. Brisk $5,500, stays. Last week, "Time Machine" (M-G) and "Day Robbed Bank of England" (M-G) (3d wk), $4,500.

St. Louis Park (Field) (1,000; $1-$1.25)—"Pollyanna" (BV) (5th wk). Nice $5,000. Last week, $5,500.

State (Par) (2,200; $1-$1.25)—"Psycho" (Par) (5th wk). Takes its place with top all-time grossers here. Mighty $14,000. Last week, $18,000.

Suburban World (Mann) (900; $1.25)—"Sons and Lovers" (20th). Advanced scale apparently not slowing this. Big $6,500. Last week, "39 Steps" (20th), day date first-run with five other nabes houses ($16,000 total). Okay $2,500 here at $1 scale.

Uptown (Field) (1,000; $1.25)—"Bells Are Ringing" (M-G) (2d run). Day-date with five other nabes. This house ordinarily plays foreign pix first-run. Okay $3,000. Last week, "I'm All Right Jack" (Col) (4th wk), $3,000.

World (Mann) (400; 85-$1.45)—"Apartment" (UA) (8th wk). Smash $7,000. Last week, $7,500.

THE 3 BIG ONES AROUND THE WORLD NOW ARE 20TH'S

and keep your holdover time available for LET'S MAKE LOVE...next from 20th!

Drafting of Mex Film Industry Law Near Hassle Stage; Some Leaders View Fresh Fed'l Statute Futile

Mexico City, Aug. 16.

With the new Mexican Film Industry Law now entering into drafting stages by a three man Deputy commission, there is the usual controversy and dissension in industry and official picture circles. Public sessions in which producers, exhibitors, distributors, unions and officials of federal groups in the film field gave their points of view are completed. Legislators now have the herculean task of formulating legislation that will meet with the approval of supposedly all sectors.

But powerful voices in the trade already view the law project as futile. Jorge Ferretis, outspoken head of the Film Bureau, has publicly stated that a new law is not needed, but only a better application of the existing law. In this he is backed up by Rodolfo Landa, head of the National Assn. of Actors.

No Miracles Possible

In one of the final sessions of the public hearings, Landa stated that substantial reforms in the present law or substitution by a completely new set of regulations will not produce any "miracle" to strengthen the industry. He predicted that soon there will be the usual cries of criticism and dissension and in the meantime "the normal principles of the industry will be exposed to costly experiments." He pointed out that the current law is deficient, and one of its major points, Article 3 which provides for an annual budget for promotion of the industry, has never been provided by the Film Bureau.

Landa claimed that what is needed is the purchase of one of the major exhibition chains or, lacking this, a major theatre construction program financed by federal funds. In either case, houses should be operated under state control. Finally, the ANDA head stressed that exhibition of foreign features or shorts in theatres or on tele should be prohibited where these are dubbed in Spanish outside the country. And he urged that copies of foreign films should be processed in Mexico.

Carlos Trinos, Union of Film Production Workers official, stated forthright that current film legislation is inadequate from "sociological, artistic and political" points of view. He advocated state control of the industry through the creation of a decentralized federal organization such as Petroleos Mexicanos in the oil field. Trinos charged that low quality standards of Mexican pictures reflect the "excessive greed for profits" by producers who inflate their budgets so that Film Bank advances give them an assured profit.

Deputies Face Thankless Task

Deputies Roberto Gavaldon, Mario Rahsdon and Armando M. Garza, sifting through widely opposite views, have the thankless task of drafting legislation to be presented at the next regular session of the Chamber of Deputies. Just what line the new legislation will take is indefinite. But it is learned from reliable sources that producers cannot count on increased federal financial aid. Feeling of Mexican law makers is that the film business is just like any other, and that producers should seek and private capital for their productions.

While admitting that producers have a right to have reasonable profits earned, perhaps through a strengthening of exhibition sector and especially broadening of overseas markets, legislators are more concerned with guarantees for industry employees, who should be freed from the clutches of producers. Legislators may be worked out whereby exhibitors will be obliged to exhibit all films made annually in Mexico, and weekly boxoffice bans may be adjusted in line with investments made by producers.

But in the matter of federal cash bonuses, legislators tend to restrict these to pictures of great artistic, national interest. There may be no money at all for quickies under the new deal nor for unedited commercial pictures and other productions which in the past have been "secured loyal ments" for producers who have made a good thing of producing with public funds.

In the field of censorship, there may be tightening to prohibit morbid themes as well as sensationalism, nudity, pictures in bad taste, etc. This might ban exhibition of foreign product dealing with implied homosexuality, too personal sex themes and other daring themes. Further, it is learned that a broke on exhibition of foreign films of dubious quality, shown in nabe houses, also may be prohibited.

Italo Film In Sharp Upbeat At '59-'60 B.O.

Rome, Aug. 23.

The Italian film has shown renewed boxoffice power by capping three of the first five positions including the first, in the 1959-60 seasonal boxoffice race, based on key city first-run returns. "La Dolce Vita" (Cineriz) was the runaway leader with a record-breaking $1,125,000 for the period. Runner-up spot went to the Yank "Some Like It Hot" (UA Dear), with some 725,000 for the season. Third place was copped by Italy with "The Great War" (DeLaurentiis), with some $550,000 for the Italian keys.

"Il Mondo di Notte" (The World at Night), an Italo-made WB release in this country, made it three for Italy. Metro's "North by Northwest" came in an easy fifth.

"Vita" in addition to opening big, showed tremendous staying power and is still in its original initial showcase in both Milan and here after six months, with take averaging $2,250 in its Milan house per day, and $1,500 at the Rome outlet.

Otherwise, summer biz has been slow following the usual local pattern. This year saw more revivals than ever at Italo first-runs as well as a larger-than-before influx of Russian and other curtain items.

Other oldies this year included "Odd Man Out," "Valley of Eden," "Vera Cruz" (UA), "Spiral Staircase," "Scaramoudie" and others. Eastern pix, headed by Cannes winner, "The Ballad of a Soldier," which did good business. Just granted a permit, "Potemkin," Russo classic, surprised everybody by topping "Ballad" in most areas.

Other relatively high summer grosses were turned in by Ingmar Bergman's "Wild Strawberries."

E. German Cinema Biz Off Sharply Last Year

Frankfurt, Aug. 16.

While the Reds can control the film industry in East Germany, apparently they can't control the cinema patrons. E. Germany having just reported that its pix business is falling off sharply.

During 1959, the East Germans reported there were 258,000,000 cinema tickets sold, a decline of 14,000,000 from 1958 and a regular annual dip each year since 1955. All this despite there being many more theatres and more film performances. While in 1955 there were just 1,000,000 screenings, the number climbed to 2,000,000 in 1959. The split half of Germany has 1,300 theatres, which is a drop of 42 over the previous year.

Soviet Group to Scot Film Fest This Year

Edinburgh, Aug. 16.

A delegation from the USSR is set to visit the International Film Festival here this month. Film producers and critics are expected from many different countries.

There is a new director of the 1960 Festival, Ronald Mackinlay, who will have assistance from an administrative secretary, Doreen Scott.

E. GERMAN REDS CALL PRESLEY 'PUBLIC ENEMY'

Frankfurt, Aug. 23.

Elvis Presley, who's been called just about every other name by the Communists, now has been charged with being "public enemy No. 1" from the Western World. And the East Germans have just jailed 17 young people who started a riot in Schlossteich Square in Chemnitz by bringing portable radios tuned to Western stations blaring out jazz.

The Communist youth newspaper, Young World, reporting on the trial and the search for the other ring leaders who are also Presley fans, described Presley as a part of the "American psychological war to infect a part of the population with a philosophical outlook of inhumanity—to destroy everything that is beautiful to prepare for war."

Presley's rock-'n'-roll followers in East Germany were charged with being Western intelligence agents trying to undermine Communist ideals.

The paper complained, "They even speak a language a sensible person cannot understand. They call a girl a chick and a pretty girl a slick chick—this is renunciation of all respect for human beings."

Newsreel Coverage Of Olympic Games Set

Rome, Aug. 16.

Rome Olympic Games newsreel pool footage will be produced and processed by Rome's Settimana INCOM, headed by Sandro Pallavicini, who only recently returned to the company he founded after an absence of some years. INCOM therefore will be the only newsreelers officially admitted to all Olympics events, together with the RAI-TV people handling the tele side of Games coverage. Average number of camera units INCOM plans to employ varies from eight to 12, but on some busy days this will rise to 16. Company will handle all production details, including filming, processing, and distribution in interested foreign countries.

Above and beyond Olympic coverage, INCOM plans to expand its facilities and update its equipment even more. Company currently produces newsreels, theatre and disc are also used by outside producers for feature film work.

Int'l Edinburgh Fest Preems With 19 Nations Entered; Drama, Music Featured; 'Song,' 'Stars' in Pix Dept.

By GORDON IRVING

Edinburgh, Aug. 23.

With candelabra-style lights dotting the Princes Street, the city's main thoroughfare and celebrities here from all parts of the world, the 14th International Festival teed off here Sunday (21) with the usual orchestra concerts and prelim get-togethers of artists. Some 19 different nations are participating in the drama, music, ballet and film events.

As always, the main outdoor spectacle in this historic city is the Military Tattoo, staged on the esplanade of ancient Edinburgh Castle above a Sandbit castle rock. This year the Evzones, picturesque troops of the Greek Royal Guard, garbed in their short white skirts, are taking part alongside Cretan troops, with Brigadier Alastair Maclean as Tattoo producer once again. A North American influence is seen in the participation of pipers and drummers of the Lorne Scots, Canadian militia regiment from Brampton, Ontario.

Drama is stronger than in previous years, with one of the highlights a native Auld Lang Syne offering in the new Sydney Goodsir Smith play, "The Wallace," staged on the apron stage of the historic Assembly Hall. Iain Cuthbertson, Scot actor, plays William Wallace, the Scottish hero, while Clive Morton is King Edward the First. This drama, in five acts, deals with events leading up to the execution of Wallace by King Edward.

Two Scot Drama Groups

Two Scot drama groups, the Glasgow Citizens Theatre and the Edinburgh Gateway Company, are sharing the Gateway Theatre during the Fest period for British premes of Durrenmatt's "Romulus the Great" and Bjornson's "Mary Stuart in Scotland."

Friedrich Durrenmatt, of course, is author of "The Visit," now starring Alfred Lunt and Lynne Fontanne in London. "Romulus" is set on a day in A. D. 476 when the fall of the Roman Empire is announced to Romulus. "Mary Stuart in Scotland" is being directed by Richard Mathews and concerns a period in the life of the ill-fated Queen of Scotland.

Judith Anderson takes the part of Madame Arkadina in an English Old Vic production of Chekhov's play "The Seagull," presented at the Lyceum Theatre for first week of the culture-junket. Dame Judith recently played Lady Macbeth in a new film, partly lensed in this area. Play is in celebration of the Chekhov centenary. Tony Britton, a leading British actor of films and tv, is cast as Boris Trigorin.

From Paris, La Compagnie Roger Planchon is presenting "Les Trois Mousquetaires," freely adapted from the Alexandre Dumas story. It is Monsieur Planchon's first visit to the U. K. following a tour of Italy. Another world preem, at Lyceum, is of the Bernard Kops play "The Dream of Peter Man," described as a modern "Everyman." Cast includes Hermione Baddeley, Robert Hardy and Martin Miller.

Holbrook Doing Mark Twain

Hal Holbrook, the American actor, is also in town to give three performances of his re-creation of the Mark Twain lectures.

Late-night shows, so often championed by crix and scribes, are more evident than before, both on the festival "fringe" and in its official category. Opening week at the Lyceum is seeing the presentation by the Festival Society of "Beyond the Fringe," a revue with Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore. Second week will have Les Freres Jacques in cabaret-style show, while "A Late Evening With Beatrice Lillie," produced by John Phillip, is slotted for the third and final week. Last-named looms as a big sellout.

Eight more late-night offerings are among the unofficial "Fringe" productions.

Opera-wise the English Glyndebourne company is back after an absence of four years, with the Royal Philharmonic and the Festival Chorus and Ballet. They are

(Continued on page 20)

Basil Rathbone in Aussie

Melbourne, Aug. 16.

Basil Rathbone is to make his Aussie debut this month when he appears in Leslie Stevens' "Marriage-Go-Round" at the Princess Theatre here for Garnet H. Carroll.

U.S. director Hartney Arthur already is here to produce the play.

Maria Callas Tops Athens' '60 Festival

Athens, Aug. 16.

Athens Festival, now running for the sixth consecutive year, is drawing tourists from many parts of the world. Program has international interest covering music, drama, opera and dance. Participation of Maria Callas is considered exceptional. The Greek primadonna is due to appear in three performances of "Norma" by Bellini, at the Epidavros Theatre Aug. 21, 24 and 28.

Miss Callas has offered her $15,000 fee to the foundation of the "Maria Callas Scholarship Fund" to help young Greek singers study abroad.

All Callas' performances are already booked to capacity.

The Gallic Group of Marie Bell gave a series of performances at Odeon of Herodus of Attica in this city of the French classics, "Phedra," "Veronice" and "Vrettanicus." Though these attracted many foreign and local patrons, some crix claimed that these Gallic plays were out of place at an ancient Greek theatre.

American Ballet Theatre gave three performances here this week. The remainder of the program includes weekly concerts by the Athens State Orch as well as the classic Greek tragedies (presented earlier at the Epidavrus Festival) by the National Theatre.

German Film Producers Optimistic

See Crime Pix, Musicals in Fore as B.O. Best Bets For 1960-61 Season

Frankfurt, Aug. 16.

"Krimis" (criminal films), musicals and cautious optimism seem to sum up the approach of the West German film producers to the 1960-61 film season just getting underway. Many German newspapers and trade papers are optimistic since the trend is apparently toward fewer and better films here.

The 11 major German distributors are offering 120 German-lingo films this year, 19 less than in 1959 and 44 less than the year before. In addition, they have 16 German-lingo releases running over from last year plus 72 foreign pix. Their competition comes from 166 films from U.S. distributors, plus 15 films from Pallas (mostly foreign) and 27 films from Rank.

German filmmakers are trying to woo into the cinemas the folks who tend to sit at home reading murder mysteries. There are five Edgar Wallace "krimis" being filmed plus nine more German crime pix being released this year.

The top German stars may be over-exposed. O. W. Fischer is set for seven German films, comedian Heinz Ruehmann appears in six, character actor Gerd Froebe has eight roles, starlet Karin Baal has seven and ingenue Heide Brueehl will pop up in five productions.

Some of the German favorite stars, though, have no screen commitments this year. "You'll have to go to foreign films to see Hardy Buechholz or Maria Schell," one critic comments.

Of the films coming out, 38% have dramatic themes, 22% are comedies and about 10% are musicals and criminal themes.

The Germans are readying their weapons with these improved pictures to fight tele competition in their own land, too, with some real standouts. And with the second tv channel due in January, they have to offer solid fare to keep some of those 4,000,000 tele set owners going to the films.

A hit play, the controversial "Brave Soldier Schweyk," concerning a Czech soldier who pokes fun at the Nazis and helps the Jews, is being made into a comedy starring Heinz Ruehmann. Helmut Kautner has done a remake of "Undine" as a realistic modern-day love story. Bavaria is banking on Heinz Ruehmann in a comedy "Dicke Luft" (Thick Air); a musical, "I'll Always Belong to You", a Curd Juergens pic, "Der Frauenarzt Dr. Wohlgemuth" (Dr. Wohlgemuth, Doctor for Women).

"Kriminaltango" is the unusual title of a Gloria pic that combines the criminal and musical themes. They're also offering an O. W. Fischer film and a couple of other musicals. Nine recording stars, including Nat "King" Cole and Duke Ellington, are appearing as guests in UFA's "Schlager Raketen" Record Rocket) about the Radio Luxemburg hit parade.

A couple of films dealing with Hitler and other dictators have been announced. "The Life of Adolf Hitler," "Mein Kampf," "The Dictators" and "To Be or Not to Be." All grapple with the Nazi era.

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Amusement Stock Quotations

Week Ended Tues. (23)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23⅝	ABC Vending	129	39⅝	36	36½	—2⅞
40½	25⅝	Am Br Par Th	171	41⅝	39½	41⅝	+2
42⅞	30	Ampex	1085	34½	31½	32½	+1⅜
63½	36⅝	CBS	99	42	39½	40⅝	—⅛
21	14⅝	Col Pix	236	21⅝	20⅝	21	+⅝
34½	17⅝	Decca	612	35⅝	33½	33½	—⅞
49½	26⅛	Disney	70	32½	30⅝	32⅝	+1
136½	94	Eastman Kdk	212	125½	121⅝	125½	+4⅛
9⅛	6⅛	EMI	247	7½	6½	7⅛	+⅛
21⅞	13½	Glen Alden	1497	17½	15⅝	16⅝	+⅛
19	14	Loew's Thea.	81	17½	17⅛	17½	—⅝
38⅞	22⅛	MCA Inc.	212	40⅝	36½	39½	+2⅛
38½	24⅞	Metro GM	678	39⅝	37½	38⅝	+⅛
66½	12⅛	NATI Corp.	405	42½	39⅝	39⅝	—2⅛
11	6⅛	Nat. Thea	80	7½	6⅝	7½	—⅛
61½	39½	Paramount	120	62⅝	60	61⅝	+1⅞
38⅞	23½	Philco	368	26	24⅛	26	+1⅛
261½	163½	Polaroid	201	261⅝	251⅝	258⅝	+3⅛
78⅞	58	RCA	574	64⅝	61⅞	64⅝	+1⅝
11⅞	7½	Republic	40	10½	10⅛	10⅝	+⅛
15	12⅝	Rep., pfd.	6	15½	14⅞	15½	+⅛
42⅛	23⅝	Stanley Warr.	37	27½	26⅛	25⅝	—1⅝
30⅞	26⅛	Storer	122	29½	29½	29⅝	
39⅞	30	20th-Fox	352	39⅝	37½	39½	+2⅛
30⅞	23⅝	United Artists	47	30⅛	29⅛	29⅝	+⅛
46⅞	28⅛	Univ. Pix	11	46⅝	44½	46½	—⅛
83½	70½	Univ., pfd.	*210	83½	83	83	⅞
50⅞	37⅝	Warner Bros	48	48½	46½	48½	+2⅛
127⅞	89⅛	Zenith	385	123½	115	122⅝	+7⅝

American Stock Exchange

6⅝	4⅛	Allied Artists	49	5⅞	5⅝	5½	—⅛
7⅞	3⅝	Buckeye Cp.	467	5⅝	5⅛	5½	+⅛
10	8	Cap. City Bdc.	37	9⅛	8⅞	9	+⅝
5⅝	3⅝	Cinerama Inc.	837	5½	4⅞	5	
14⅞	10⅛	Desilu Prods.	21	11½	11½	11½	—⅛
7⅛	4⅞	Filmways	16	4½	4⅞	4½	
2⅞	1⅛	Guild Films	257	1½	1	1⅛	
8⅞	3⅝	Nat'l Telefilm	29	3⅝	3½	3⅝	+⅝
9⅞	6⅞	Technicolor	149	8½	7⅝	7⅞	—⅛
13	8⅛	Teleprompter	36	11½	11	11½	+⅛
4⅛	2	Tele Indus.	21	2⅞	2⅝	2⅞	+⅛
13⅞	8⅛	Trans-Lux	19	13½	12⅝	13⅛	+1⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex Corp.	2⅛	2½	+⅛
Geo Antheil & PA	465	485	+5
King Bros.	1⅛	1⅞	
Magna Theatre	2⅞	3	—⅛
Medallion Pictures	1⅛	1⅞	—⅛
Metropolitan Broadcasting	19⅛	20	+1⅛
Movielab	15⅛	16	+2⅛
MPO Videotronics	6⅞	7½	—⅛
Scranton Corp.	3	3⅝	
Sterling Television	1⅛	1½	+⅛
U. A. Theatres	7	7½	

* Week Ended Monday (22)
† Actual Volume
‡ Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Amusement Shares Buys, Sells

Washington, Aug. 23

Fico Corp., which has been amassing common stock in Columbia Pictures Corp., has recently disposed of 3,900 shares in the film company, keeping 117,862 shares, according to the latest Securities and Exchange Commission report on stock transactions.

Within Fico Lacy W. Kastner disposed of all 586 shares he owned, and Abraham Schneider boosted his holdings to 16,022, by adding 500 more shares.

Other transactions included in the SEC report are:

Allied Artists—Roger W. Hurlock bought 100 common shares, making him own 10,600. Albert Zugsmith increased his common share ownership to 100,700 in acquiring 7,000 shares, and bought 500 shares of 5½% preferred.

Associated Motion Picture Industries Inc.—Tonrad Inc. added 1,000 common shares for a total of 73,585.

Cinerama Inc.—Robin International Inc. purchased 4,800 more common shares, for a 7,300 total. Nicholas Reisini, who owns 350,000 common shares, figures in Robin.

Hilton Hotels Corp.—Conrad N. Hilton had 797,200 common shares left after selling 1,900.

Loew's Theatres—James Bruce wound up with 1,000 common shares after buying 650.

Metro-Goldwyn-Mayer—John L. Sullivan added 2,000 common shares to the 50 he previously held.

NATI Corp. (ex holdings)—Paul V. Shields sold 12,000 common shares, bought 7,632 and ended holding 14,977 through a corporation. Shields has interest in 140,385 additional shares. Kenyon Brown sold 900 shares and retained 10,378. John G. Bannister disposed of 2,000 shares, keeping 2,333.

National Theatres & TV Inc.—William J. Friedman acquired 1,000 common shares. Jack Ostrow sold 300, retaining 7,503 (plus 74,025 additional shares held by corporations).

Paramount Pictures—Randolph C. Wood reduced his common stock ownership to 11,109, disposing of 4,000 shares.

Radio Corp. of America—Frank M. Folsom sold 300 common shares, keeping 10,100. Meade Brunet disposed of 100, ending up with 1,015. Donald H. Konsman let his ownership fall to 3 shares, selling 201. Edward M. Tuft sold 435 shares, keeping 1,406, and Arthur L. Malcomey acquired 500 additional shares to own a total of 842 (plus 204 more with his wife).

Trans-Lux Corp.—Harry Brandt added 100 common shares for a total of 161,000, and Brandt Inc. (in which Brandt has interest) acquired 400 shares for a 3,000 total.

Twentieth Century-Fox Film Corp.—Francis T. Kelly disposed of 600 common shares, keeping 450.

Africa

Continued from page 1

all film distribution as a government function.

"In such a situation," exec asked, "doesn't it make sense to have someone like Johnston go right to the top man and talk the matter over? In many cases, there's no one beneath the top man who is empowered to handle the problem."

Exec also declared that another very important "specific" problem was the matter of the free passage of film prints from one newly independent country to another. Since most of these markets still are too small to make it feasible to supply each with their own prints, it is vital that distribs be able to send prints from one area to another without payment border taxes or duties. If they should be imposed—and it's always a danger since such duties look like an easy source of income—film trade in some areas would come to a halt.

Typical of the kind of "protectionist" and or unrealistic thinking in many of these areas said the exec, was that to be found in one newly independent African country (not on Johnston's itinerary) which has decided to build its own film industry by placing prohibitive taxes on all foreign distribs. "And this," said the exec, "is a country that has all of 55 theatres."

The Johnston tour is designed to check this sort of situation, if possible, before it starts. In addition, the MPEA prexy will be seeking ways and means to expand the film market in the underdeveloped areas. One gets a general impression of the potential of these markets, he said, by comparing the populations with the couple of enterprising indie distribs number of theatres now in existence (see separate chart). In French West and Equatorial Africa some 21,000,000 people are served by no more than 100 35mm houses.

Theatres Needed

Obviously the prime need is for theatres, exec continued, adding that one of Johnston's duties on tour is to explain this to government toppers and perhaps, also, to explore ways and means of setting up loan programs for this type of construction. "At this stage of the game these things have to handled at the top level," said MPEA spokesman. "We have to make them aware of the U.S. film industry, and of the fact that we are interested in the futures of their countries."

Exec also emphasized that Johnston was seeking future benefits not only for the U.S. companies, but for Britain, France, Belgium, Italy, and other film producing and distributing countries.

At present time, film revenues out of the underdeveloped African countries are comparatively meagre, with theatres in each area confined to the one or two population centers per territory. However, exec said, as the backward areas are opened up and living standards rise and illiteracy drops, film biz must inevitably grow since it's the cheapest and most universal entertainment medium.

MPEA exec acknowledged one irony in the present African "challenge", that is it comes just at a time when U. S. films are turning more and more to adult and even intellectual themes, compared to the kind of action and adventure films which in the 1930s made Tom Mix, Douglas Fairbanks and Clark Gable as familiar on the upper Yangtze as on the lower Hudson.

UI'S BIG 70M PRINT ORDER FOR 'SPARTACUS'

Hollywood, Aug. 23

Bryna-UI has put in an initial order for 50 70mm color prints of "Spartacus" with Technicolor, reportedly the largest ever placed on 70mm prints in Hollywood.

Order will amount to something over 900,000 feet of film, as picture will go out in 26 reels. Unlike regular 35mm prints, however, which figure a reel at 1,000 feet, reels in 70mm at the most are 730 feet, some dropping to around 600 feet in a picture because of changeovers. "Spartacus" will run three hours and 10 minutes.

Pic has its world premiere Oct. 6 at the DeMille Theatre, N.Y., followed by roadshow engagements in key cities throughout the fall.

Multiple-House Nabe First-Run Trend Gains in Mpls.; 'Naples' Tees Uptown

Minneapolis, Aug. 31

Extent to which firstruns of major company releases have swung away from downtown firstruns to day-and-date engagements in a number of the ordinarily subsequent-run neighborhood houses here is illustrated by the fact that the nabes have won their second successive such multiple booking in "It Started in Naples" (Par).

Until a year ago firstruns of major product had been confined exclusively to downtown here. Within the past 12 months, however, there not only have been a considerable number of saturation bookings uptown, but a neighborhood theatre, the St. Louis Park, has attained the status of a leading firstrun house and has been competitively bidding for and landing important pictures.

"Naples" immediately followed "39 Steps" (20th) into six of the ordinarily subsequent run neighborhood theatres. "Pollyanna," won on competitive bids, is in its seventh week at the uptown St. Louis Park, the area's only 70m equipped theatre excepting the Minneapolis downtown Academy and Century. This is an exclusive territory run.

Among the other day-and-date neighborhood firstruns during the past year have been 20th-Fox's "Five Gates to Hell," "The Rookies," "Bobbikins" and "Dog of Flanders," United Artists' "Last Days of Pompeii" and Universal's "Show Queen."

The new policy is to spot for these multiple runs pictures deemed to have more of a neighborhood than downtown appeal. The numerous loop longruns, frequently leaving no downtown playing time to accommodate the current releases, also are a factor. As far as loop houses here are concerned, the supposed product shortage doesn't exist, it's pointed out.

M. A. Levy, 20th-Fox branch manager, feels that in almost every instance the multiple runs have been more profitable for his exchange than loop firstruns would have been for the particular pictures.

The St. Louis Park has had for exclusive firstruns such pictures as "Solomon and Sheba" (UA), "Heller in Pink Tights" (Par), "Sapphire" (U), "Mouse That Roared" (Col) and "Last Angry Man" (Col).

Phoenix Studio's 8-10 Pix Per Year

Phoenix, Aug. 23

Phoenix Film Studios, which made "Four Fast Guns," now being released by Universal, plans to build a $2,000,000 studio here for theatrical and tv production.

The studios, headed by Kenneth Alfrose, will be built on a 40-acre lot eight miles north of downtown Phoenix. First unit will be a 12,000 square foot sound stage and associated buildings, including a mill, cutting rooms, dressing rooms and offices. Several exterior sets will also be constructed, according to the sponsors. Film, however, will be processed in Hollywood.

Phoenix Film Studios, contemplates eight to 10 pix annually. Jules Schwartz, executive director and general business manager, will direct the operations from Hollywood. Schwartz is also president of Beverly Hills Enterprises, a life insurance financing company.

Phoenix's operation calls for the production of its own pix as well as arrangements with indies to use the facilities on a participation basis.

tion in a 45 x 85 foot sound stage in Phoenix, where interiors for "Four Fast Guns" were shot. Stock in the company is held by 450 residents of Phoenix.

That's Show Biz

Hollywood, Aug. 23

All work stopped on night shooting of "Dante" at Republic as the satellite Echo 1 orbited into view.

Ten minutes later producer Mike Meshekoff observed, "This thing has been around the world twice and we haven't even finished one scene."

AB-PT Popcorn

Continued from page 1

be the largest single food concessionaire in the Park. It has been grossing about $80,000 a week from the famished hikers.

It seems that everybody gets hungry at least once in the course of an average visit to Disneyland and some people, observers feel, are hungry there all the time. In recent weeks, Disneyland Park has had 199,667 visitors in one seven-day period and 196,000-odd in the course of another. One poorish week Disneyland did 181,000.

UPT stands and "bars" (no alcohol served anywhere in Disneyland) are situated, as pointed out before, to take care of almost half the daily hunger in Disneyland. UPT popcorn and ice cream wagons travel the entire lot. Plus that, and possibly more important, UPT controls non-travelling food bars in Frontier Village, in Fantasyland and in Indian Village. There are, in all, reportedly six of these large lanes operating under UPT's Frank Stabile, who runs AB-PT's remaining Disneyland interests. UPT also is located—with popcorn and soft drinks aplenty—at the Disneyland railroad station.

At an average of $80,000 a week gross, AB-PT should run the take to nearly $4,160,000 on the year. At the most pessimistic, that's well over $20,000,000 in the five-and-a-half years before AB-PT renewal deal runs out.

Disney wanted back AB-PT's 35% interest in the amusement park itself and it also wanted free rein to sell its tv programs to the other networks besides ABC-TV, an AB-PT subsidiary. In return for selling back its park shares for $7,500,000 and probably by not pressing to hold Disney programs, AB-PT got the renewal on the food rights.

Beyond 1966, these food concessions will revert to Disney. "He'll probably own everything in the Park eventually," said one participant, "but not just now." Now, UPT is selling the gravy and still picking up the cash.

"Peanuts, popcorn . . ."

Nix 20th's 'King'

Continued from page 1

of Kings." However Cinema Corp. never registered the title with the MPAA, and Brenston did.

Appearing on behalf of 20th at yesterday's hearing were Harry McIntyre, a member of the staff of Otto Koegel, 20th's general counsel, and Father Jerome Lawyer, C.S.C., who appeared on behalf of Father Patrick Peyton, whose Family Crusade made "Mysteries."

Latter was originally filmed as a series of 15 half-hour tv films, but was eventually edited into a feature pic. One of the problems faced by 20th in readying the film for theatrical release is deleting sections which have been criticized as being anti-Semitic. Reediting is now going on at Fox Movietone News in New York, with a late fall release scheduled.

Admish Taxes

Continued from page 1

Alaska there have been no new or increased levies on admissions.

Major advance was registered in Tennessee where 18 municipalities dropped theatre taxation as result of newly-enacted state legislation. Of all cities in this state, only Knoxville is permitted to continue a local tax.

McCarthy urged exhibs to continue to fight for outright repeal of any municipal boxoffice imposts, which he characterized as "discriminatory and a serious threat" to their existence. Cities and town officials don't like to give up the admission tax revenues, to be sure, but McCarthy stressed the record shows that exhib arguments against the taxes can be made to prevail.

WALT DISNEY'S

Jungle Cat

JAMES ALGAR

And don't forget the Little BOXOFFICE GIANT Now Playing in these Three Cities with "JUNGLE CAT"

WALT DISNEY presents THE HOUND THAT THOUGHT HE WAS A RACCOON

TECHNICOLOR. © WALT DISNEY PRODUCTIONS

Walt Disney's

Jungle Cat

BREAKS HOUSE RECORD

$22,976

FIRST WEEK

NEW YORK'S TRANS-LUX NORMANDIE THEATRE!

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RESERVE YOUR PRINTS *NOW* FOR DATING THIS *FALL!*

Venice Scorecard

Venice, Aug. 23.

Following is official calendar of films in competition:

Aug 25: "Holubice" (The White Dove)—Czechoslovakia
"Rat" (War)—Yugoslavia
Aug 26: "Schachnovelle" (The Royal Game)—West Germany
Aug 27: "The Apartment"—U.S.A.
Aug 28: "La Lunga Notte del '43" (That Long Night in '43)—Italy
Aug 29: "Leningradskoe Nebo" (Leningrad Skies)—U.S.S.R.
Aug 30: "Le Voyage en Ballon" (Voyage in a Balloon)—France
Aug 31: "Ningen no Joken" (No Greater Love)—Japan
Sept. 1: "I Delfini" (The Dauphins)—Italy
Sept. 2: "Krzyzaki" (Riders of the Teutonic Order)—Poland
Sept. 3: "Adua e Le Sue Compagne" (Adua and Her Colleagues)—Italy
Sept. 4: "Tunes of Glory"—Great Britain
Sept. 5: "Le Passage du Rhin" (Crossing of the Rhine)—France
Sept. 6: "Rocco e i Suoi Fratelli" (Rocco and his Brothers)—Italy

(Opening night (24) feature will this year be out of competition and is Terence Young's French-made "Un, Deux, Trois, Quatre" (One, Two, Three, Four). Wind-up night screening (7) is traditionally an out-of-the-running feature. Above pics are screened nightly at 10 p.m. in the Festival Palace and at 9 p.m. in the nearby open-air arena.)

List of Prizes

The Venice Prizes:

(1) Gold Lion of St. Mark for the best film shown in competition.
(2) Volpi Cup for best female acting.
(3) Volpi Cup for best male acting.

The jury will also have at its disposal for eventual award:

(1) A "Special Jury Prize" for the film presenting qualities of originality and novelty.
(2) A "First Work Prize" to the film of a director whose first film, entered in competition, the jury considers worthy of special notice.

A special diploma of participation in the 21st "Mostra" will be given to all 14 competing films.

Other prizes awarded at Venice in addition to the above official ones and recognized by the Festival, are:

(1) F.I.P.R.E.S.C.I. (Int'l Film Crix Assoc.) Prize.
(2) O.C.I.C. (Catholic Film Office) Prize.
(3) S.N.G.C.I. (Italian Film Critics) Prize.
(4) San Giorgio (Cultural Association) Prize.

(The five official kudos, plus the four "outside" awards, are the only ones officially recognized, and may be displayed in the Festival Palace. First five are awarded at official ceremonies, last four at last night banquet reception at the Excelsior Hotel, following the final screening.)

Calendar of Events

Aug. 13-Sept. 15	6th Int'l Exhib. of Film Publications
Aug. 24-Sept. 7	21st Int'l Feature Film Festival
Aug. 29-Sept. 1	2d Int'l Meeting on "Music and Film" (at Isle of St. George)
Aug. 29	Meeting of Directors of Film Festivals
Sept. 7-Sept. 10	2d Int'l Meeting on "Cinema and Civilization" (at Isle of St. George)
Sept. 2-3-4	1st Assembly of General Council of MEC (European Common Market) Producers
Sept. 2	2nd Meeting of F.I.A.D.F. (Federation of Int'l Film Distributors Associations) Presidency, probably followed by general assembly of the Federation on Sept. 5-6
Sept. 3	Meeting of "Comite de liaison entre les organismes nationaux pour la diffusion du film a l'etranger"

(Should be noted that this year, the Venice Art Film Festival, the Childrens Film Festival, the Documentary Festival, the Newsreel Festival, and the Day of the European Film were all run off earlier than usual, in July, so as not to interfere with the main events listed above.)

Venice Simmers As Beefs Mount

Continued from page 7

which has otherwise been officially mum, denies that the Japanese have pulled out of the Festival, though admitting that there had been a hassle of sorts, but one restricted to the non-competitive films submitted by Japanese producers, and therefore not an "official" question.

Possibility that the Polish entry, "Riders of the Teutonic Order," has incurred Soviet displeasure is ventilated in a local press story from Warsaw which tells of a very cold reception to the pic at a private screening held recently in Moscow. According to the report, the Russians would have objected to certain sequences in the historic film in which Bjelo-Russian soldiers are shown swearing allegiance to the Polish King. This would tend to disprove myth of Soviet superiority. Same uncontrollable source hints that Poles have refused Russian suggestions for certain modifications to pic. Polish delegation, including pic's director Aleksander Ford, is however expected in Venice for the screening, and matter could be cleared there.

All-Italian hassle, though a brief one, involved producer Morris Ergas, whose "General della Rovere" won top prize here last year and who has a new pic in the running this year, "Adua and her Colleagues," in a parliamentary query put the Minister of Entertainment by Italian Commie Deputy Mario Alicata. Alicata wanted illumination on why a business associate of an Italian producer (Ergas) was serving on the jury this year.

Ergas published a reply in which he denied connection, noted that the attack was obviously directed more at fest director Lonero, long a subject of attack by leftwing Italian press.

Mexico Miffed

Continued from page 7

been received. Matouk would have had time to subtitle the picture in Italian. But acceptance only came through last week with the cable stating that the subtitled picture had to be in Venice by Aug. 20.

This "last minute" acceptance was taken as an outright discourtesy and the association has ruled that it will not compete at Venice, whether or not there are meritorious national productions. If Mexico holds to this line, it will be the first nation to give Venice a slap on the wrist. Opinion of producers is that the association action is commendable, putting the Venice Fest in its place, general attitude being that Italian event acts as though it is doing a favor to accept pictures from competing nations.

PEARSON HEADS U.S.' EDINBURGH FEST REPS

Washington, Aug. 23.

U.S. Information Agency official Wilbert H. Pearson was named chairman of the U.S. delegation to participate in the 14th Edinburgh International Film Festival which opened Sunday (21) and runs through Sept. 10.

J. Walter Evans, assistant chief of the Naval Photographic Center in Washington, was accredited as alternate delegate, and Theodore G. Hartry, with USIA in London was designated advisor to the delegation.

Pearson is chairman of the Interdepartmental Committee on Visual and Auditory Materials for Distribution Abroad, a long title for a USIA man in Washington.

U.S. Government is entering 15 documentaries in the fest.

Gondola Gleanings

Continued from page 7

jected to guests on final night of event.

• • •

The Festival has published three special volumes this year: a book dedicated to the Czechoslovak Film, edited by Ernesto Laura, with an introduction by Italian Minister for Entertainment Folchi and fest director Emilio Lonero, plus two volumes in memory of film critic Mario Gromo and the late Italo pioneer Pastrone, in addition to the usual 300-page official festival program book.

French director Andre Cayette, whose pic "The Crossing of the Rhine" runs on Sept. 5, is preparing an operett... for the Paris stage which is partly based on the Venice Film Festival. It's called "Les Nouvelles Esperances" and will star Colette Renard, Meg Lemonnier, J. P. Vaillend, and Noel Roquevert.

• • •

Reminder: 1959 Venice top prizes went to two Italian films: "General della Revere" (Cineriz) and "The Great War" (DeLaurentiis), male acting kudos to James Stewart for single U.S. entry "Anatomy of a Murder" (UA), female award to Madeleine Robinson for French-made "A Double Tour", special jury prize to Ingmar Bergman for "The Magician."

• • •

UA and its exclusive Italian Outlet, Dear Films, plan an all-out participation at the Venice Festival, with budget of some $18,000 set aside. DEAR-UA tandem has three pix showing, two of them in competition, "The Apartment" and "Tunes of Glory" and one out of the running, "Never on Sunday." Jules Dassin's pic, which won Melina Mercouri a Cannes prize. Large number of company execs are expected here to join the stars of pix at fest. Billy Wilder, Harold Mirish, Ronald Neame, Sir Alec Guiness, Colin Lesslie are down as definite arrivals, while Jack Lemmon, Shirley MacLaine, and John Mills are maybes. DEAR Prexy Robert Hagding will attend as will g.m. Ned Seekler. UA contingent is expected to include Eric Pleskow, Charles Smadja, Ilya Lopert, Oscar Danziger, and Monty Morton.

Italo Film Stars

Continued from page 7

lahas" and the "Oscars of Two Worlds."

Last-named award recently made national headlines when the stars who were to receive the kudos (including Sophia Loren) were mobbed by fans at the Mancuso Village near Catanzaro when organizers lost control. Many of them reportedly left the place disgusted and inked by the handling, swearing they'd never attend another similar affair.

One observer explains the phenomenon this way: the prizes, to which are usually added all expenses, etc., are more acceptable to the local names on the receiving end, who like their value, plus the publicity and the honor (which in some cases is legitimate) of being singled out. For perhaps a few others, the trip, usually to a pleasant spa or resort, can prove a nice vacation. Seen from the Chamber of Commerce's side, the prizes offer the only acceptable incentive for attendance by names, who probably would refuse similar offers in cash for mere public appearances.

Art Proves It Can Pay in Mont'l; U.S. 'New Wavers' in This 'B' Fest

By GIDEON BACHMANN

Montreal, Aug. 23.

A basic change in attitudes by both distributors and exhibitors of films in Canada seems sure to be the direct result of the phenomenal success of Montreal's first annual International Film Festival, which ended Thursday night (18) with a screening of Poland's "Ashes and Diamond." The longfelt reluctance on the part of commercial film interests in the Province and in Canada at large to open themselves to the possibilities of making money with art received a major blow through recordbreaking attendance at all 24 film events held in the 2,800-seat Loews Theatre, Montreal's largest downtown first-run house.

No Hollywood films were included on the entire program, and the U.S. was represented solely through the efforts of independent "new wave" filmmakers such as Bert Stern ("Jazz On A Summer's Day"), Hilary Harris ("Highway"), Francis Thompson ("N.Y., N.Y.") and three others. Majority of the films shown were of European origin, including films from France, Great Britain, Italy, Poland and Czechoslovakia. Also represented were films from India, Japan, Mexico, Israel and, of course, Canada.

Organized by the Montreal Festivals Society in cooperation with numerous civic bodies, the Festival was sparkplugged by a committee of three: Guy Cote of Canada's National Film Board, Pierre Juneau, director of the Festivals Society as well as of the Film Board, and Germain Cadieux. Honorary president was Norman McLaren, Canada's w.k. cinema personality.

Outstanding success story of this first festival, tickets for which had been sold out weeks ahead for many performances and which was by far the major cultural event in Montreal this summer, was due to a number of coordinating factors which combined to create the momentum it needed. First on the list is the fact that Montreal to date has no art theatre; some French films are shown (without subtitles) in the (French-speaking) east end of town, but none of these are major films, and an outlying theatre in the west end shows occasional English comedies. But the great bulk of the good films from all nations are never shown here at all, and the vast cosmopolitan, intellectual audience available in Canada's major cultural center has never before been tapped. As a result of the festival, there is now talk of starting an art theatre here.

Good Press Coverage

Second point in the success story is the extraordinary press coverage the festival garnered. The city's seven major newspapers (both French and English) started pumping for the Festival as far back as June, and carried not only daily reviews of all films shown, but also a vast array of feature stories, boxed announcements, schedules and ticket information, and other news of the fest. Montreal Star, for example, hired freelancer Wendy Michener to cover festival, with result that readers had more serious film reading than ever before in this city. Other papers had writers usually covering all arts concentrate on the films for the week of the festival, with sensitive and appraising criticism appearing mainly in Le Devoir and La Presse.

Festival was approved last April by the International Association of Film Producers Assn's as non-competitive, class "B" event, which opened doors for the obtention of product. Entries were without exception invited, no country or company could submit the films they wanted. Selections were made on the basis of critical acclaim obtained by the films elsewhere. Fact of non-competition enabled organizers to exercise own judgment to get best films only.

Consorial Curbs Off

Two major achievements are to be credited to the festival, which may well be pace-setting for the Province, and perhaps other areas in Canada as well. Notoriously strict censorship of Quebec Province was totally non-operative for all Festival films, and children were admitted to screenings. Ordinarily all filmgoing in Quebec is restricted to persons above age 16. All festival films were screened by the censor-board, but even though some films included nude sequences, nothing was cut—the first occurrence of this kind in the Province, and important mainly because it was based on a previously worked out arrangement with the Board, who for the first time through this action (inaction) acquiesced to the recognition of film as art.

Significance of this Festival, which is the first international film festival ever held on the east coast of the North American continent, lies mainly in the fact that despite obviously serious "art" approach of festival organizers, a great deal of money was made and a great deal of public emotion stirred, no doubt the first ripples of a larger wave to follow. It has made clear that even in traditionally unfruitful areas audiences for serious films not only exist, but are hungry for product.

Meets, Scholars

Continued from page 7

the defense of distrib interests with various governments involved, as well as the different international organizations.

Still another event will be held within the framework of the Festival: a series of mimed performances titled "Images of a Century," showing the development of fashions in the past 100 years, to be held Sept. 8, 10 and 11 at Palazzo Grassi in Venice, with the collaboration of fashion designers in Italy, Britain, Germany, Holland and Switzerland.

Other trade assembly, slated for Sept. 3, brings together the members of the various national organizations which promote films on an international level, such as Unitalia, UniEspana, Export-Union, Unijapan, Unifrance, etc. Group, which this year has already met at Cannes and San Sebastian, will at Venice include Otto Dueren, v.p. of UniAustria, Robert Crayssac, topper for Unifrance, Gunther Schwarz, head of Germany's Export-Union, Lidio Rocrini, g.m. of Unitalia Films, and David Iato, reuping UniEspana.

Fest Entries

Continued from page 7

Pula Festival, where it won several prizes. It was directed by Veljo Bulajic from a script by Cesare Zavattini. "Schachnovelle" (The Royal Game), produced by Luggi Waldleitner, was directed by Gerd Oswald and stars Curt Jurgens and Claire Bloom. It's a Rank release in most countries, but Western Hemisphere rights have still not been set. It was filmed in English.

Less is known concerning the other entries. The Polish film, "Riders of the Teutonic Order," was directed by Aleksander Ford and is reportedly a historical spectacle with some controversial elements re the Russians, while all that's known regarding the remaining features are their directors: Masaki Kobayashi for "No Greater Love" (Japan), Vengherov, for "Leningrad Skies" (USSR), and Franstisek Vlacil for "The White Dove" (Czechoslovakia).

D. W. Griffith

Continued from page 7

Us," David Lean and Noel Coward's "In Which We Serve," Carol Reed's "The Way Ahead," and Michael Powell's "49th Parallel."

British war documentaries include such wellknown but rarely seen items as Humphrey Jennings' "I Was a Fireman," Harry Watt's "Target for Tonight," Carol Reed's "The True Glory," Paul Rotha's "The World of Plenty," Paul Dickson's "The Undefeated," Pat Jackson's "Western Approaches," and Humphrey Jennings' "Diary for Timothy."

Race Against Raze

'West Side Story' Location Crew Holds Off Bulldozers to Complete N.Y. Slum Scene

A location unit filming sequences of "West Side Story" in a section of the Lincoln Sq., New York project scheduled for demolition, worked feverishly over last weekend to complete the necessary footage before the bulldozers moved in.

In an arrangement made with Webb & Knapp (on Monday) it was agreed that the wrecking company, General Demolition, would leave one street—60th St. between Amsterdam and West End Ave.—intact so that dance sequences could be filmed in the natural environment of the slum area. The location unit was originally scheduled to come to New York in July, but circumstances made it impossible to start filming until Aug. 8. A five-day shooting schedule was set for the 60th St. site, but weather conditions knocked out the timing.

With wreckers standing by and the film unit facing penalty payments, codirectors Jerome Robbins and Robert Wise calmly staged the teen-American juvenile rumble on the deserted street. The interiors of the buildings on the street had been gutted, and windows and all markings had been removed. All buildings north and south of 60th St. had been demolished.

In order to regain the authentic atmosphere of the area, it was necessary to restore the windows and put up shades and curtains. Workmen had to labor from platforms that had been installed in the gutted buildings. Stores were furnished, signs were painted, and fresh fruit was even placed on an open sidewalk stand. A visitor entering the street filled with parked cars placed there by the film unit could hardly believe that the street was an abandoned one.

The N.Y. phase of the shooting, involving a total of 22 days, will cost $200,000 of the $3,000,000 budget of the Mirisch Co. film for United Artists. A company of 150, including dancers and technicians, was brought from Hollywood. A crew of 45 and an equal number of extras were hired daily in New York. An 11-car Cinemobile crew was driven cross country to serve as a piece of technical equipment here, unlike looking in Gotham, this prove a boon to N.Y. film production. A local film equipment rental firm has put in a bid to purchase the crane.

In addition to the 62d St. site, arrangements have been made to shoot on location, at a playground at 110th St. and 2d Ave. and at a playground at 47th St. and 10th Ave.

Based on the musical by Arthur Laurents and Leonard Bernstein, the film version stars Rita Tushingham, Richard Beymer, Russ Tamblyn and Natalie Wood. The majority of the dancers being employed in the film version have either worked in the N.Y. or London company of the legit production.

The film, which is not expected to be completed until late November, is set to be issued as a hard-ticket attraction.

Theatres Rue

Continued from page 5

ing the [illegible] operation herewith.

Lefkowitz again informed Horwitz a panel of employees and employer exists for each industry covered by a minimum wage order (18 in U.), and each can make recommendations based upon factors peculiar to their business. "Uniformity" is not possible under such circumstances.

Horwitz, who also issued a personal "adoption" to the proposed Loews B.A. bar (informed on about page this issue) proved that was the Schine Circuit has a temporary trainee program. However, all those in it are paid above the minimum.

A question by the Labor Dept's research director produced the implied admission that the management trainees are paid from $75 to $90 weekly.

Lind Schlesser Fulton division manager took off the hearing with a brief statement to the effect the Schlesser, of which the state are directly concerned, with the provisions of the proposed new order.

Big Profit Preem

San Antonio, Aug. 23.

San Antonio Chamber of Commerce officials said the world premiere here Oct. 22 of "The Alamo" (UA) means money in the bank to the Alamo city.

Chamber officials have named a 200-member committee headed by Theo Weiss and Forrest M. Smith of National Bank of Commerce. Smith, Weiss and Melvin Sisk, chamber pres, have estimated the three-day premiere hoopla will bring beaucoup millions into the city.

Chi's Fred Niles Into Theatricals

Chicago, Aug. 23.

Production renaissance of sorts here gets another hypo next month when Fred A. Niles, industrial and tele producer, starts the cameras on his first theatrical project, a murder yarn titled "Question of Anatomy."

Producer plans to call the local SAG-Equity rolls for feature players, but is attempting to set several Hollywood thesps for the lead parts. Next month will also see the start of coverage by a Niles crew of Sir Edmund Hillary's Himalayan climb for 61 theatrical release.

Distribution deal on "Question" is in negotiation.

TOA HAILS PENNSY'S KAYOING CENSORS

Recent action of Pennsylvania state courts in ruling that state's censorship laws "inoperable and therefore invalid" was hailed last Tuesday (16) by Albert Pickus, Theatre Owners of America prexy, as another major step toward eventual complete elimination of film censorship.

Though decision may still be appealed by the Pennsylvania attorney general, Pickus said court action nevertheless is an example of what can be accomplished "by a united industry effort to rid itself of a noxious problem."

From Europe, where he is now on business, Herman Levy, TOA general counsel, revised Pickus' sentiments and added that he hoped that now the U.S. Supreme Court will grant the industry when court rules on the Chicago Times Film case this fall the "same complete freedom from prior censorship that is enjoyed by today's books and publications."

Product Shortage

Continued from page 4

"Boulevard 1961," "The Invisible Stars," "The RB Story," nothing to do with Brigitte Bardot, but the aim is to create that impression—"Parisis Jet," "Hawaii Expose," "Mace Figure, Will Travel," and "Mount Follies of 1960."

As a come-on for exhibitors, the company, which intends to organize its own distribution setup, is offering exhibitors to become producers. In addition, theatreowns are being offered an opportunity to share in the company's profit. Any exhibitor who books the entire program of 26 pictures will be given a certain amount of shares in the company. Companies associated with International according to Robino are Loratone Services for Stereotrated Films, Apex Photo Labs, Tony Romero Film Co. and Showcase Film Distributing, all Florida firms.

Chi Loop Back to Grind

Chicago, Aug. 23.

Loop Theatre, 600-seat mainstream owned by Intertainment Corp., with newspaper operations as other keys, is back to a feature second policy with Walt Disney's "Jungle Cat."

Situation had been on a shorts-and-newsreel kick past few months.

Hardtops

Continued from page 3

of things to come for the future of the theatre industry.

No accurate statistics are presently available, but it's estimated that there are about 25 indoor theatres currently operating as integral parts of the shopping centers. On the basis of present activity and long-range plans, however, there are indications that the number of these houses will shortly multiply at a rapid rate.

Perhaps the most ambitious program in this direction is that of General Drive-In Corp., a company that is an outgrowth of Midwest Drive-In Corp. The firm, headed by Philip Smith, has blueprinted a program that calls for the construction and operation of 10 indoor theatres at shopping centers within the next 18 months. The first of the 10 theatres, an 1,100-seat house at Shoppers Haven, Pompano Beach, Fla., was opened on Aug. 11. For the first four days, the house attracted 10,000 patrons for a gross of $7,500.

General Drive-In, in the process of building two more shopping center theatres in Florida, is one of the pioneers in this type of operation, having started off with a hardtopper at a shopping center in Framingham, Mass., late in 1951. The theater's annual gross has jumped from $130,561 in 1953 to $444,646 in 1959.

Charles Moss, who operates theatres on Broadway and in Long Island, Florida and New Jersey, last week unveiled a 550-seat house at the Bergen Mall Shopping Center in New Jersey. The center, owned by Allied Stores, is one of the largest in the country with 60 stores and a parking lot that can hold 8,600 cars.

Loew's Theatres recently opened a new theatre at a shopping center in Miami Beach and Wometco Theatre is in the process of building one also in Miami Beach. Associated Independent Theatres, Prudential and Rugoff & Becker operate theatres at shopping centers on Long Island. There are others in New England, Connecticut, New Jersey, Tampa, Daytona Beach, Sarasota and Puerto Rico. Loew's Theatres is understood to be exploring the possibility of putting up more of these theatres.

A unique shopping center theatre is the suburban operated by Walter Reade Theatres at Dover, N.J. The shopping center has a fenced-in parking lot, both of which are used during the day for the care of customers. A screen has been constructed on the top tier, and via the use of wireless speakers, the lot is converted into a drive-in at night.

The size of the shopping centers vary in size from 20 stores to 60. The seating capacity of the theatres range from 400 to 1,200. In many cases, the shopping center developers, in return for a long lease, construct the shell of the theatre, with the exhibition companies providing the interior details.

Shopping center operators have a mixed feeling about having theatres as part of their developments. Some feared that the theatres would eat up too much of the parking space and would not help ease the traffic that is necessary. Others, however, find that theatres can be helpful in creating a use for the shopping center at off hours. The inclusion of restaurants at many shopping centers has been a plus factor so far as theatres are concerned.

From the standpoint of theatres, the shopping centers offer ample parking facilities, accessibility to the population growth areas, a chance to tap the matinee shopping trade, an opportunity to expose shoppers to the theatre's program and new, clean, comfortable theatres.

The policy of Moss' Mall Theatre at the Bergen County Shopping Center in New Jersey is perhaps typical of the operational policy of these new indoor theatres. On weekdays the house runs from 2 p.m. to about 5 p.m. It reopens at 6:30 p.m. and starts the evening show at about 7 p.m. There are two matinee shows and three evening ones. On Saturday and Sunday there's a regular continuous performance.

A number of theatres follow an art house policy, offering prefer unconventional fare. A few have been found to be ideally suited for hardticket engagements.

Day-Date Olympics No Problem

Continued from page 7

ANAC (Italian Film Authors Association) voted that no member would be allowed to take part or even appear at the Festival.

Meanwhile, on another tack, there were objections to the conflict with the Olympic Games. The Venice dates were first changed to Aug. 28-Sept. 11, then back to Aug. 21-Sept. 4. Each time some group objected, lately the Venetian tourist organs and hotel owners, who felt the earlier dates would deprive them of much-needed high-season space. The dates were finally set as they are now, and the coincidence with the Olympics, as noted, ignored.

Undismayed by his rather frosty welcome to a new post, Lonero went ahead with plans, gathered old and new collaborators and set about getting the show on the road. Despite the delay and other difficulties, pix were selected, the program decided on, invitations sent out. The so-called "minor" Venice events such as the documentary and newsreel events have already been successfully run off. The "big" event remains, and the contention of the Venice fanciers is that it can only be so "big" as the quality of world product available—or made available—at the time.

Lonero has not remodeled the Fest's structure "too, would I pretend to do so, with so little experience in this post," he adds—though he is personally a bit troubled by the 14-film "requirements."

"Perhaps the ideal festival would be one which could run for as long as there are good films available—five if there are only five good films, 20 if there are 20, and so on."

The few basic changes ventured over last year's event are "therefore those decided upon before Lonero's advent. They include a new prize, to go to the best first film by a new director; a reduction in the number of features in the "information" section to a maximum of two a day (at least a crop of 46 features was has abundant) making for overcrowded schedules, and a similar change for similar reasons in the retrospective section. Also, to stem the ever-increasing flow of new prizes awarded "in awards" of the fest, only four kinds, besides the official five, will get official fest recognition: the International Critics prize, the Italian Critics award, the Catholic award, and the San Giorgio Prize. The selection committee was also cipped from 9 to 5 members, and the jury, from 9 to 12.

After last year's extensive work on major facelift has been effected on the fest's physical structure, except for an overall paint job of the Festival Palace, and the addition of a 20 mm projection system in the main theatre and the outdoor arena.

But as mud forecasts stand and fall on the films they show, therein the selection of the competing films made by Venice this year spells trouble. For apart from the usual commiserations that selection of only 14 films from all nations is in itself an invitation to controversy, one must add that at least on paper, the Festival has practically signed the cards against itself, and is definitely looking for trouble.

First, the selection of only one American film for the second year in a row has already caused more than raised eyebrows. Then the exclusion of such festival regulars as Spain, Mexico, India and Sweden is not going to endear Venice to those countries, especially to with Spain, with which there co-production bonds exist. Furthermore, the selection of no less than four Italian films, no matter how justified for artistic reasons, will certainly smack of disheartening to other nations, especially the excluded ones, despite the fact that last year a similar situation proved the festival's selection bunch a correct one (in the doubtable proof prize to the two Italian entries, "The Great War" and "General della Rovere"). There's also the consideration that Italy, in this year entering a quadrennial and quadrupleprice bonus. Finally, there's the fact that much attention is being paid this year to Eastern nations with entries from Russia, Poland, Yugoslavia and Czechoslovakia, as well as the consideration that, according to reports, all four of the Italian entries are directed by men with left-wing leanings.

Some local observers, with or without tongue-in-cheek, have wondered whether this might be a deliberate move to stop leftwing critics of the festival from ruling it as they did all year, a "parochial" event and "Vatican subsidiary," and then take the thunder out of local Commie attacks. Also noted hereabouts in this connection that Venice seems to have gone out of its way this stanza to dispel claims that it was Vatican-run by selecting morally controversial films: all Italian entries have had trouble, sometimes even severe, with advance censorship authorities.

Certainly, however, no charges of bias can be levelled at the composition of the Venice jury, which for the first time in years boasts 12 members, and for the first time in memory places the host country in such a minority with only 3 members on box.

The Olympics and the various controversies are however not the only handicaps which Venice's new director has had to face in his first year in office. Others are the budget, same as last year despite sharply rising costs, the bad weather which has ruined much of the Venice "season" and which, if it continues through the festival, would result in minor organizational headaches and bad publicity for the city, which blames everything on the festival annual, and last but not least the tail-end position of an ever-humor Festival year which has drained the supply of good films and built up an anti-Festival sort of resentment in many film industry circles.

On the other hand, none of the other 1960 film festivals has been an undisputed success. Venice has its work cut out for it.

How to Nurse

Continued from page 7

pix, they think a good N.Y. verdict is with reservations. However, they say that success of "Nurse" has spotlighted fact that there are many foreign pix, neither true art nor exploitation stuff, which can find their way to the main U.S. audience when properly sold.

As a result, they say, longer use the term "art house," rather they call these establishments where "Nurse" has gotten its biggest and longest play, "extended run houses." This also leads Kerman to observe that while many public distrib. have their favorite "extended run houses" in various important cities, the partner in the long run makes the theatre. In New York, he says, success of Columbia's "Moon That Roared" brought the Guild Theatre back into the front ranks of moneymakers after emphasizers. "Nurse" has done, did same thing for Paramount in Kansas City, which went first-run with the film.

Another sleeper of the "Nurse" class, "Serpents," after its unpromising start, will now go into extreme following "Nurse" at "very favorable terms." Governor also has "Teacher" and "Constable" waiting in the wings.

Atlanta Censor

Continued from page 4

president Film Importers and Distributors of America voted to retain counsel to bring action against the City of Atlanta censorship ordinance in Federal Court in a bid to have it declared unconstitutional. M. B. "Mike" Mayer executive director of IFIDA was authorized to start counsel for this purpose. He said no decision had yet been made on the films to use in the test.

At present there are three films on which the board has turned thumbs down. They are "Room at the Top," "The Case of Dr. Laurent" and "Naked Amazon," the latter two of which have production ends only.

The same group also authorized Mayer to file a friend-of-the-court brief in the United States Supreme Court in the Times Films case against the City of Chicago involving the picture "Don Juan."

Mrs. Gulliver, up to now, has not had any additional word on what steps IFIDA plans to take.

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General Sales Manager of Allied Artists

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Sincerely,

M R Goldstein

M. R. Goldstein

Picture Grosses

'Ocean' High Newcomer In Det., $22,000; 'Psycho' Whopping 30G in 4th

Detroit, Aug. 23.

Four new pix are adding spice to downtown film fare this week. "Ocean's 11" is great at the Michigan. "Time Machine" is running fast at the Adams, but "39 Steps" is only fair at the Fox. "Bellboy" is below average at Broadway-Capitol.

"Psycho" still is whom to fourth at the Palms. "Ben-Hur" stays solid in the 27th round at the United Artists. "Windjammer" is hitting in 22d session at Music Hall.

"From the Terrace" is sharp in second round at the Mercury while "Can-Can" is good in the 12th week at the Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"39 Steps" (20th) and "I Aviator" (M-G). Fair $15,000. Last week, "One Foot in Hell" (20th) and "Glass Tower" (Indie), $9,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Ocean's 11" (WB). Wow $22,000. Last week, "Strangers When We Meet" (Col) and "Danube" (Col), 2d wk, $15,000.

Palms (TD) (2,061; $1.25-$1.49)—"Psycho" (Par), 4th wk. Sensational $30,000. Last week, $32,000.

Madison (UD) (1,400; $1.50-$3)—"Can-Can" (20th), 12th wk. Good $14,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Bellboy" (Par) and "Torture Mind-Tower" (Par). Fair $10,000. Last week, "College Confidential" (U) and "Chairmen Chinese" (U), 2d wk-5 days, $19,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Time Machine" (M-G) and "Amazing Transparent Man" (AI). Fabes $15,000. Last week, "Bells are Ringing" (M-G), 6th wk, $7,000.

United Artists (UA) (1,107; $1.25-$3)—"Ben-Hur" (M-G), 27th wk. Wham $22,000. Last week, $22,300.

Music Hall (Cinerama Inc) (1,298; $1.55-$2.65)—"Windjammer" (NT), 22d wk. Socko $20,000. Last week, $19,400.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Expresso Bongo" (Cont), 2d wk. Okay $7,000. Last week, same.

Mercury (UM) (1,470; $1.25-$1.49)—"From Terrace" (20th), 2d wk. Bulk $23,000. Last week, $23,000.

BUFFALO

(Continued from page 9)

Still strong at $8,000. Last week, $9,500.

Century (UAT) (2,700; 70-$1)—"13 Ghosts" (Col) and "High Time of Rifle" (Col). Good $10,000. Last week, "Mantrap" (Par) and "Trapped in Tangiers" (20th), $7,500.

Lafayette (Basil) (1,000; 70-$1)—"Windjammer" (U) and "Chairmen Chinese" (U). Slow $6,000. Last week, "Pollyanna" (BV), 3d wk, $6,500.

Paramount (AB-PT) (3,000; 70-$1.25)—"Psycho" (Par), 3d wk. Powerful $18,000. Last week, $22,000.

Tech (Tonk) (1,200; $1.25-$2.75)—"Ben-Hur" (M-G), 22d wk. Nice $7,000. Last week, $6,000.

Cinema (Martins) (400; 70-$1)—"Female Property" (Indie). Brisk $2,500. Last week, "Inn on Naples" (Indie), 2d wk, $1,900.

CINCINNATI

(Continued from page 9)

"Strangers When We Meet" (Col), 2d wk. Okay $6,000. Last week, $7,500.

Palace (RKO) (1,800; $1.25-$1.50)—"Gene Krupa Story" (Par), 2d wk. Big $8,000. Last week, $10,000.

Twin Drive-In (Nat) (1,200 each side; 90c-$1.25)—"13 Ghosts" (Col) and "Robbery Goes to War" (Col). Great $13,000. Last week, "College Confidential" (U) and "Crusoe" (U), $11,500. Last week, "Thunder in Carolina" (Indie) and "Five Gold Women" (Indie), $12,000. Last week, "Diamond" (U) and "Adventures" (UA) and "All That Heaven Allows" (U), $9,000.

Valley (Walsh) (1,200; $1.25-$2.50)—"Can-Can" (20th), 8th wk. Okay $9,000. Same last week.

'OCEAN' POTENT 15G, SEATTLE; 'GHOSTS' 14G

Seattle, Aug. 23.

Cooler weather is spelling strong gr trade at wickets this round. Surprisingly big is "13 Ghosts" which leaves weke at Coliseum. "Ocean's 11" is leading for a sockeroo take opening frame at Music Hall while "Elmer Gantry" looks big in 6th at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (720; $1.50-$3)—"Ben-Hur" (M-G), 29th wk. Superb $12,500. Last week, $11,500.

Coliseum (Fox Evergreen) (1,870; $1.25-$1.50)—"13 Ghosts" (Col) and "Electronic Monster" (Col). Boffo $14,000. Last week, "Lost World" (20th) and "High Powered Rifle" (20th), 2d wk, $8,500.

Fifth Avenue (Fox Evergreen) (2,500; $1.25-$1.50)—"Strangers When We Meet" (Col) and "Three Murderesses" (20th). Fair $9,000 or near. Last week, "From Terrace" (20th), 3d wk, $6,800.

Music Box (Hamrick) (850; $1.25-$1.50)—"Elmer Gantry" (UA), 5th wk. Big $5,500. Last week, $5,200.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Ocean's 11" (WB). Socko $15,000. Last week, "Hell To Eternity" (AA) and "Revolte" (AA), 2d wk, $4,800.

Orpheum (Horrick) (2,000; $1.25-$1.50)—Using stage shows. Last week, "Time Machine" (M-G) and "Day Railbird Rank of England" (M-G), 2d wk, $3,200.

Paramount (Fox - Evergreen) (829; $1.25-$2.50)—"Can-Can" (20th), 8th wk. Good $6,500. Last week, $7,800.

LOS ANGELES

(Continued from page 9)

town, 1st wk. Fox Wilshire: Great $35,000 or close.

Downtown Paramount, Pix, Wilshire (ABPT-Prin-SW) (3,300; 756; 2,344; 90-$1.50)—"Ocean's 11" (WB) and "Platinum High School" (WB), 2d wk. Fancy $27,000 or over. Last week, $42,300.

Fine Arts (FWC) (631; 90-$1.50)—"Jungle Cat" (BV), 2d wk. Hefty $7,000. Last week, $9,000.

Hollywood (FWC) (756; 90-$1.50)—"Apartment" (UA), 3d wk. Big $8,000 or close.

Chinese (FWC) (1,408; $2.25-$2.40)—"Pollyanna" (BV), 4th wk. Good $17,500. Last week, $17,400.

Warner Beverly (SW) (1,200; $2-$2.40)—"Strangers When We Meet" (Col), 2d wk. Steady $7,500. Last week, $8,000.

Pantages (RK) (2,812; 90-$2)—"Bells Are Ringing" (M-G), 6th wk. Perky $7,200. Last week, $6,300.

Beverly Vogue, Lowes (Elect-FWC) (1,150; 810; 1,298; 90-$1.50)—"From Terrace" (20th), 6th wk. Slick $14,000.

Music Hall (Rec) (720; $1.85-$2.25)—"I'm All Right, Jack" (Col), 5th wk. Stout $6,300. Last week, $6,600.

Crest (Elect) (750; $1.25-$2)—"Carry On, Nurse" (Dist), 24th wk. Strong $4,000. Last week, same.

Carthay (FWC) (1,138; $1.25-$3.50)—"Can-Can" (20th), 24th wk. Fairish $9,500. Last week, $10,200.

Warner Hollywood (Cinerama Inc) (1,500; $1.20-$2.65)—"Search for Paradise" (Cinerama). Started 29th week Sunday (21) after big $19,000 last week.

Egyptian (UATC) (1,392; $1.25-$2.50)—"Ben-Hur" (M-G), 38th wk. Boffo $32,000. Last week, $30,900.

Toho La Brea (Toho) (640; $1.00-$1.50)—"Raisin Man" (Toho), 3d wk. Fine $7,000. Last week, $9,000.

CHICAGO

(Continued from page 9)

—"Ben-Hur" (M-G), 25th wk. Rousing $29,500. Last week, $28,500.

United Artists (RKO) (1,700; 90-$1.50)—"Apartment" (UA), 10th wk. Lavish $15,000. Last week, $18,000.

Stratford (Balaban & Katz) (1,000; 90-$1.50)—"Strangers When We Meet" (Col), starts tomorrow (Wed).

Woods (Evanson) (1,200; 90-$1.50)—"Elmer Gantry" (UA). Smash $28,000. Last week, Lost World" (20th), 3d wk, $12,000.

World (Teitel) (600; 90-$1.50)—"Hero" (Indie), 2d wk. Hep $4,000. Last week, $7,600.

BROADWAY

(Continued from page 9)

Innocence" (Union) is fair $4,000 for 29 days.

Plaza (Loews) (525; $1.5[illegible])—"Apartment" (UA) (11th wk). The 10th frame completed last night (Tues) was solid $12,000 after $13,500 for ninth week.

68th St. Playhouse (Leo Brecher) (370; $1.25-$2)—"Oscar Wilde" (FAW) (10th wk). The ninth week ended Sunday (21) was nice $5,200 after same for eighth round.

Sutton (RKO) (561; 95-$1.80)—"School For Scoundrels" (Cont) (7th wk). Sixth frame ended Sunday (21) was smokeroo $9,200 after $11,000 in fifth frame.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Savage Eye" (T-L) (12th wk). The 11th round wound up Sunday (21) held at robust $6,000 after $6,200 for 10th week.

Trans-Lux 85th Street (T-L) (550; $1.25-$2)—"Portrait in Black" (U) (5th wk). Fourth week ended last night (Tues) was good $5,500 after $6,600 for third round.

World (Perfecto) (390; 90-$1.80)—"Nature's Paradise" (Indie) (4th wk). This session ending tomorrow (Thurs) is heading for great $11,000 or near after $11,500 for third.

TORONTO

(Continued from page 9)

U). Potent $15,000. Last week, "Bellboy" (Par), for 9 theatres, $54,000.

Eglinton (FP) (1,000; $1-$1.40)—"Rosemary" (Film Around World), 5th wk. Steady $4,000. Last week, $4,500.

Hollywood (FP) (1,080; $1-$1.25)—"Psycho" (Par), 2d wk. With turnaway biz when $17,000. Last week, ditto.

Hyland (Rank) (1,087; $1-$1.50)—"From Terrace" (20th), 4th wk. Lusty $12,000. Last week, $13,000.

Imperial (FP) (3,341; $1-$1.25)—"Ice Palace" (WB). Light $8,000. Last week, "Lost World" (20th), 2d wk, $10,000.

Loew's Lyon (Loews) (2,745; $1-$1.25)—"Day They Robbed Bank of England" (M-G). Unsatisfactory $8,500. Last week, "Apartment" (UA), 8th wk, $10,000.

Tivoli (FP) (925; $1.50-$2.50)—"Can-Can" (20th), 21st wk. Steady $6,000. Last week, same.

Towne (Taylor) (490; $1-$1.50)—"School for Scoundrels" (Cont). Very big $8,000. Last week, "Swan Lake" (Astral), 2d wk, $3,500.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G), 36th wk. Swell $10,000. Last week, ditto.

ST. LOUIS

(Continued from page 9)

$1.50-$2.50)—"Ben-Hur" (M-G), 13th wk. Big $13,500. Last week, $13,000.

State (Loew) (3,600; 60-90)—"Strangers When We Meet" (Col). Great $18,000. Last week, "Pollyanna" (BV), 3d wk, $8,000.

Pageant (Arthur) (1,000; 60-90)—"Can-Can" (20th), 4th wk. Big $5,000. Last week, ditto.

St. Louis (Arthur) (3,000; 60-90)—"One Foot in Hell" (20th) and "Trapped in Tangiers" (20th). Okay $11,000 or near. Last week, "Murder, Inc" (20th) and "Young Jesse James" (20th), $6,500.

Shady Oak (Arthur) (700; 60-90)—"Carry on Nurse" (Gov) (19th wk). Good $1,000. Last week, $1,200.

RESERVE DECISION IN 'EXODUS' TITLE SUIT

Justice Henry Epstein in N.Y. Supreme Court yesterday (Tues) reserved decision on a motion by United Artists and Otto Preminger to enjoin Exodus Motion Picture Corp., a company recently incorporated in N.Y., and Bernard K. Hoffer, head of the firm, from using the title "Exodus" for an 11-year-old Italian-made picture last shown in N.Y. in 1953 as "The Earth Cries Out."

Hoffer's original attorney, Sidney Asch, whose name appeared in an ad in Variety inserted by Hoffer to announce the availability of his portrait, told the Court he had bowed out as Hoffer's legal representative.

Hoffer's new lawyer argued UA and Preminger had no exclusive right to use the word "Exodus."

Walter Beck of Phillips, Nizer, Benjamin Krim & Ballon, representing the plaintiffs, reviewed the history of the Leon Uris book on which the Preminger picture is based.

National Boxoffice Survey

Trade Holds High; 'Ocean' Again 1st, 'Psycho' 2d, 'Ben-Hur' 3d, 'Terrace' 4th, 'Gantry' 5th

Current session is running much the same as last week at first runs over the country though fewer new pix are being launched currently. Many cities covered by Variety are holding up well, especially in view of the hot weather.

"Ocean's 11" (WB) again is champ the same as a week ago. "Psycho" (Par) is finishing second, the position it held last session. "Ben-Hur" (M-G) is holding in third place like last round.

"From Terrace" (20th), fourth last week, again is winning up in fourth spot. "Elmer Gantry" (UA), sixth last stanza, is copping fifth money.

"Strangers When We Meet" (Col), which finished 10th last week, is moving up to sixth. "Can-Can" (20th) is capturing seventh place. It was eighth last session.

"Apartment" (UA), fifth last round, is winding up eighth. Pix has been high on the weekly lists for weeks. "Portrait in Black" (U) again is finishing ninth, the same as a week ago.

"Spur and Lovers" (20th), fairly new, and "Pollyanna" (BV), sev enth last week, are the runner-up films.

There's a long line of newcomers being launched currently, obviously many in preparations for Labor Day. Of course, "Song Without End" (Col), which opened so terrifically last week at N.Y. Music Hall, is rated a potentially big entry since holding at a wow figure in second round at the Hall. "It Started in Naples" (Par) shows considerable promise, based on its showing this week. It is lively in Chi, holes in K.C., fine in Pitt and big in Denver.

"Time Machine" (M-G), fair in K.C., looms hep in Detroit and smash in N.Y. at Warner Theatre. "Hell To Eternity" (AA), another newie, shapes big in Pitt.

"Foot in Hell" (20th), also new, looks okay in St. Louis. "Jungle Cat" (BV) swift in Chi, is hitting a record opening week in N.Y. "All Young Men" (Col) is rated loud in Chi.

"School For Scoundrels" (Cont), just getting around, is socko in Toronto, rousing in Boston and socko in N.Y. "All Fine Young Cannibals" (M-G), good in Minneapolis, is lightweight in Indianapolis.

"Bells Are Ringing" (M-G) is okay in Minneapolis. Cincy and Boston. "I'm All Right Jack" (Col) still is big in Chi, Washington and N.Y.

"Lost World" (20th) brisk in Minneapolis, shapes okay in Philly. "Brides of Dracula" (U) shapes potent in Toronto.

Complete Boxoffice Reports on Pages 6-9

Pin Money

Bowling interests, determined to convince theatre-owners that there are potential profits in converting closed and inoperable theatre locations into bowling alleys, will invade the Theatre Owners of American convention in Los Angeles, Sept. 13-16.

The Brunswick Corp. will have several booths at the TOA tradeshow and reps of the bowling firm will try to show theatrewners how to capitalize on the growth of interest in bowling.

Animation Inc. Charges IATSE Broke Law, Forced UPA to Cancel Orders

Hollywood, Aug. 23.

Animation Inc. has filed complaint against Cartoonists Local 839, International Alliance of Theatrical Stage Employees, with National Labor Relations Board alleging the union violated the Landrum-Griffith Act by pressuring UPA Pictures into dropping a contract with Animation Inc.

Animation prexy Earl Klein asserted that local's business rep Larry Kilty, brought pressure against UPA officials when they were working on a deal with Animation. Animation Inc. recognizes neither Local 839 nor the Screen Cartoonists Guild as bargaining agent. SCG last year waged a six-week strike against the company.

EX-PARK & TILFORD PREZ VEEPS HERTS-LION

Hollywood, Aug. 23.

Stanley I. Brown, former prexy of Park & Tilford, is now financial v.p. of Herts-Lion International, in move to expand company's operations.

Firm now has new offices in Lima, Peru, and N.Y. for purposes of film barter with seven South American countries under a distribution pact with Condor Films International. H-L expects to exchange 25-30 pix annually, importing through the Gotham wing and exporting through Lima.

Initial block of 12 pix is being brought to the U.S. from Peru with 14 films headed the other way. Lima office is headed by Adolph Phillips, with Bernard Chertok chief of N.Y. office.

Bernard Brager has been named manager of the Dallas office for Paramount replacing Frank Rule. In turn Rule is being transferred to the Paramount Indianapolis office as manager.

NT Appraising More Drive-Ins

Los Angeles, Aug. 23.

National Theatres & Television is pondering an expansion in drive-in operations to augment its activities in more than 300 hardtops. Circuit operates two ozoners in Las Vegas and Salt Lake City, but six more in key U.S. population centers are now being surveyed from legal and operational viewpoints, according to prexy B. Gerald Cantor.

Decision to look into drive-in potential resulted from a reappraisal of the motion picture biz. Cantor stated, who noted that properly located theatres, established in new and growing communities, can compete successfully for film attendance.

NT&T plans aren't limited to the development of new theatres in areas to which chain is now operating, Cantor stressed, but include developments in any area where profitable theatre operations can be established.

British 'Carry On, Nurse' A Sleeper in Mpls. With Long Loop Run, Nabe Biz

Minneapolis, Aug. 23.

Coming here practically unheralded and "taken a chance on" by Bob Hazleton, Ted Mann circuit booer-booker to "fill in" for a single week at Mann's local loop World, British-made "Carry On, Nurse" gives promise of being one of the year's top moneymakers for this territory's exhibitors.

Whereas Hazleton expected it would last a single week and turn in a light gross, it ran six weeks to smash grosses at the World and could have continued on indefinitely judging by its final stanza's hefty take. However, it had to make way for a previous commitment, "The Apartment."

Lately "Nurse" has been making the rounds of the neighborhood houses here and racking up some of the year's biggest grosses in a number of instances. Out in the territory "Nurse" in a number of the small towns actually now is outdistancing "The Apartment," another boxoffice hit. Along with "Psycho" it is being labeled by the industry here "a big sensation of sensations."

"It will do a lot, I believe, to wipe out nonart theatres' prejudice against British pictures," says Hazleton.

H'wood-O'Seas Row Boils Up

Continued from page 7

Pacific can't expatriate." What we are trying to do," he said, "is to have the Germans speak English with a German accent. Dames with Danish accent, etc., so we get the flavor of the language of countries photographed. Of course, where else in world can you get weather like this? It's been raining every day."

Perlberg declared the lensers union has no right left there where to make his films. "It's like going to Ford and telling them how dare you make Taunus cars in Germany, or to General Motors or Chrysler.

"How can we build Starkwedder in Hollywood or do the cameramen want to send over one of their men to shoot process plates? Are they instructing us to lose world leadership in film production? What do they mean by 'Runaway' production? We didn't run away. We announced months ago we would make it over here."

Missing no words, Perlberg continued: "I wonder how many cameramen are driving foreign cars, helping to put U.S. auto workers out of work," Sexton added, "and how many take the Liberte or Queen Mary or SAS to Europe instead of American lines, or how about our own Government sending money overseas to help other countries?"

Holden was flabbergasted by the lensers' decision to picket two of his pix, "World of Suzie Wong" in the other, "I've been their best friend," he claimed. "I mean have a good side to my face."

As for his tax situation, Holden claimed it once for all. "I pay U.S. Taxes in the highest brackets and will continue to do so for many years." Holden claims he is unrightfully singled out as an actor filming abroad. "How about Clark Gable in Naples, Tony Quinn, Charlton Heston in 'Ben-Hur?' Why do they pick on me? Why don't they pick on someone bright like Sam Spiegel who can defend himself?"

Holden also asked "are the cameramen also going to picket my old movies on tv in every living-room?" Perlberg to IA cameramen's union chief Herb Aller, in his claim last week that runaway production is responsible for unemployment in the IA local, that Americans should do everything to support Americans, as the first basic principle of being dedicated to democracy, asked "how is it, then no new members can join your union?" No one can even get an application.

Holden's finale: "There are 58 new American corporations setting up in Geneva. Why are they moving abroad and why should we even have any consulates abroad if they the lensers want to keep everything at home?"

Cameramen's Stand

Hollywood, Aug. 23.

The first overt action in Hollywood lobor's 10-year fight against so-called "runaway" production has been called by the cameramen's union in a secret Chicago decision which initially will find union members picketing all films starring William Holden and Ava Gardner. Move is the first in a projected nationwide boycott of pictures which star American thesps who reside overseas to avoid charges the Union, U.S. income tax.

According to Herb Aller, biz agent for Local 659 IATSE, the boycott hopefully will be extended to those films which are photographed overseas explicitly to avoid use of Hollywood labor. "These are hard to determine at this point," Aller acknowledged, "since the guideposts have not yet been set up." He indicated "guideposts" would be established in the near future.

First pic which likely will play in a house surrounded by picketing cameramen is "The World of Suzie Wong," Paramount film starring Holden. Pic is slated to open in December and present plan is to picket it only in New York and Los Angeles. No decision has been reached regarding policy in San Francisco and Chicago, both of which have branches of the International Photographers of the Motion Picture Industries union.

Significant part of the program, Aller explained, is a resolution which Jay Rescher, business rep of Local 644, IATSE, New York, will present to the October meeting of AFL-CIO. Resolution will ask that other American union members take part in the overall boycott.

Also, Aller's union will petition the Senate finance committee to alter current tax structure so that a U.S. citizen must be out of the country 10 years, instead of 18 months, before being exempted from U.S. taxation. Local 659 additionally will call on all affected Hollywood unions to join in the nationwide protest, Aller said.

Local cameramen's union was first concerned with "runaway" production as long ago as 1950 and, according to Aller, now feels "the time has come for action since its impact is more severe than ever." Aller explained that 10% of his local is unemployed at a time when employment usually is at its highest.

Of the 1,200 members of IPMPI, 1,000 live in Los Angeles. Some 175 work in theatrical films, bulk of the remainder in television films. Currently about 125 are out of work. Aller declared, explaining "The indignation of the members of Local 659 has risen to great heights."

Latest decision to institute picket lines—was reached in a Chicago session held during the recent biennial convention of the International Assn. of Theatrical and Stage Employees. It also will cover "The Counterfeit Traitor," a William Perlberg-George Seaton production which currently is in European production as a Holden starrer.

No action is contemplated in the television field since, as Aller puts it, "television has saved our lives." He confirmed, however, that his union has requested IATSE International prexy Richard Walsh to call a meeting of top advertising executives and Hollywood reps to discuss situation "before any economic war comes."

Who's Who

Labor row involving the Hollywood cameramen's union requires some clarification so far as identities are concerned.

The lensmen's outfit is a union, and as such is free to bargain just the same as other labor units. But it is not to be confused with, say, the American Society of Cinematographers, which, like the Screen Producers Guild, is a professional organization with no bargaining powers.

Incidentally, there had been some agitation within SPG to convert this organization so as to give it status in bargaining matters so far as a payoff from television residuals is concerned. Instead, a separate Television Producers Guild was formed and is seeking a collective bargaining contract.

ACE Won't Turn

Continued from page 3

three contained no provision to that effect.

Started with a fund of $2,000,000, representing the contributions of the five formerly affiliated chains, the ACE sum jumped to almost $4,000,000 as a result of the offerings of other theatre circuits. Contributions are limited to 50 exhibition outfits, a limitation set by the Dept. of Justice. ACE itself has stipulated that contributions must be at least $25,000.

S. H. Fabian, ACE chairman, will make a full report on the production program to the Theatre Owners of America convention in Los Angeles Sept. 13-16. TOA made a contribution of $25,000.

Exhibitor companies which have contributed to the ACE production fund are:

Arthur Enterprises, St. Louis and Los Angeles; Claude Ezell, Ned Depinet and George Dembow, Bordertown Theatres, Dallas; Harry Brandt, Brandt Theatres, N.Y.; Myron Blank, Central States Theatres, Des Moines; Max A. Cohen, Cinema Circuit, N.Y.; Goldberg Brothers, Detroit; Cooper Foundation, Lincoln, Neb.; James Coston and Arthur Wirtz, Coston Enterprises, Chicago.

Also: D. R. Buttry, Crescent Amusement Co., Nashville; Carl Flood, Theatres, Haines City, Fla.; H. J. Griffith, Frontier Theatres, Dallas; William Goldman, Goldman Theatres, Phila.; T. G. Solomon, Gulf State Theatres, McComb, Miss.; R. M. Kennedy, R. M. Kennedy Co., Birmingham; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; M. A. Lightman Jr., Malco Theatres, Memphis; F. D. Martin, Martin Theatres of Georgia, Columbus, Ga.

Also Morton Thalheimer, Neighborhood Theatres, Richmond; William Forman, Pacific Drive-In Theatres, Los Angeles and Honolulu; John H. Stembler, Public-Loew Theatre Co., Atlanta; Michael and Sumner Redstone, Redstone Mgt. Co., Boston; J. Meyer Schine, Schine Circuit, Gloversville, N.Y.

Also Sheldon Smerling, Smerling Enterprises, Newark; Ernest Stellings, Stewart & Everett Theatres, Charlotte, N.C.; Albert M. Pickus, president, Theatre Owners of America, N.Y.; Henry S. Griffing, Video Independent Theatres, Oklahoma City; Bedford Amusement Co. and Weiss Amusement Co., Stamford, Conn.; Mitchell Wolfson, Wometco Enterprises, Miami; Mr. & Mrs. Weis, Weis Theatre Co., Savannah; Charles Moss, R. S. Moss Theatres, N.Y.

Ray Stark Raps Picket Plan

Hollywood, Aug. 23.

Hollywood cameramen's union's projected picketing of two forthcoming William Holden films was attacked by Ray Stark, producer of one of them, "The World of Suzie Wong." Stark called Holden "the best world ambassador the U.S. and the motion picture industry has ever had."

The union, International Photographers of Motion Picture Industries, charges Holden is living abroad to avoid U.S. income tax and has declared it will picket both "Wong" and "Counterfeit Traitor" when released (see separate story).

"Even though there probably are certain tax advantages, this is a secondary concern," Stark said, stressing that it's unfair to criticize Holden without knowing what he believed to be his true reason for living abroad. "Holden always been a man of the world. He has business in Hong Kong, Kenya, Switzerland, Denmark and Germany, and his main interest always been in travel, to acquire knowledge of all countries and all peoples of the world."

In defending Holden and other actors and producers who trek outside the U.S. to make films, Stark said, "This is the jet age, and the world has become a very small place. More and more people want to know about foreign countries and backgrounds." The producer declared that Hollywood, instead of attacking men who have proven themselves good citizens "such as Holden," should find other ways of enticing producers to continue to make pix here.

"There are other parts of the business than production," he said, pointing out that exhibs and distribs are in great need of product, "more product than Hollywood can supply." He avowed too that it might be a good idea for Hollywood unions to entice foreign producers to make pix in Hollywood. "Using the great Hollywood production know-how in the same manner as American producers have been lured abroad because of favorable production conditions."

N.Y. Sound Track

Continued from page 4

and company is getting its share just as if there'd been no Spyros P. Skouras walkout.

Pathe Cinema and Janus Films will jointly release the French import, "The Ostrich Has Two Eggs," starring Pierre Fresnay. A Blowitz-Maskel press release describes pic as "satirical comedy" about a man who refuses to face the truth about his two sons, the younger of whom "is being kept by a Japanese countess and the elder is a homosexual" . . . American International's "House of Usher" opens in 111 theatres here Sept. 14 . . . Character actor Timothy Carey ("One-Eyed Jacks," "Paths of Glory") is back in Bay Ridge trying to raise money to complete a film he's making himself. In a World-Telegram and Sun interview he described story as being about an Elvis Presley-type singer who runs for the presidency of the U.S. and eventually convinces himself that he is God.

In addition to the homeoffice toppers who were in attendance at the big 20th-Fox studio meet this past weekend, company also flew in branch managers Ray Schmerta of Cleveland and Tom McCluster of Dallas, as well as Hal Marshall, regional ad-pub manager in Philadelphia-Washington area. Idea is to get points of view of field folk into executive planning sessions . . . Indie distrib Joe Brenner has booked the classic German pic, "M," into the Eighth St. Playhouse starting today (Wed.).

Dwight MacDonald, Esquire's caustic film critic, says in the latest issue of the mag that he's been taken off Metro's screening list because of his rough treatment of "Ben-Hur." A MGM spokesman emphatically stated that it's so . . . "Unprecedented" remains the favorite adjective of film press agents. United Artists, 20th-Fox and Columbia announced "unprecedented" events on the same day in handouts . . . Sidney Poitier told N.Y. Times Hollywood correspondent Murray Schumach that he and members of the all-Negro cast of "Raisin In the Sun" had trouble finding suitable accommodations on the Coast. The picture, based on the Broadway play, is about a Negro family's efforts to move into a white neighborhood . . . The King Brothers, now in London readying "Gorge" for Metro release, have set "Day of the Triffids" for which Philip Yordan has written the screenplay based on John Wyndham's sci-fi novel . . . Just as it did at the Cannes Film Festival, Metro's "Ben-Hur" will open this year's Venice Film Festival with an "out of competition" showing today (Wed.) . . . Ted Mann has agreed to serve as exhibitor chairman for the Minneapolis area on the Will Rogers combined audience collection and Christmas salute campaign . . . Latest judgment filed against Matty Fox and Skiatron of America is by the Los Angeles Dodgers on two prominent votes for $127,000. Fox had made a pay-tv deal with the Coast baseball club calling for a reported total payment of $1,000,000 for the television rights to telecasts of the Dodgers games . . . Metro has set Nov. 1 as the official starting date of "Mutiny on the Bounty." It will be filmed in Tahiti with Marlon Brando heading the cast . . . Arnold Picker, United Artists foreign distribution topper, and Alfred Kelz, foreign division manager, left over the weekend for a tour of the company's offices in the Far East . . . Tv viewers will see Tony Curtis billed as Anthony Curtis when and if Universal releases some of its post-1948 pix to tv. Curtis, a product of the U training school, played small parts in his early films.

The old Central Theatre, Yonkers, long dark, plus six adjoining stores, will be converted into a double-deck bowling centre with 21 alleys, at a cost of $250,000, under a longterm lease. Site is just west of Central Ave. and the Yonkers Raceway . . . Kirk Douglas, Gordon MacRae, Doris Day and her husband, Martin Melcher, are part-owners of a new patented magnetic shoe. George O. Schaefer, exec director of Pacific Health Plan, and Irwin L. Hirsch, maker of special shoes, both L.A., are the inventors of the gadget which comprises a magnet concealed in the heel, the metallic disk on the foot is adhesive-covered.

French producer Raoul Levy has left for China in an effort to make a deal with the Red government for permission to film a part of his proposed "Marco Polo" there . . . Henry A. (Hank) Linet, former Universal and Columbia advertising executive who retired from the industry two years ago, will give a course this fall at the New School for Social Research on the sociological aspects of advertising . . . United Artists is bringing back Michael Todd's "Around the World in 80 Days" for a week's engagement at Loew's Metropolitan in Brooklyn . . . 70mm equipment will be displayed at the trade show to be held in conjunction with Theatre Owners of America's convention in L.A. Sept. 13 to 16.

Edinburgh Fest Pressures

Continued from page 11

staging, among other works, a new production of Bellini's "I Puritani." Principals of this Sussex (England)-based group are from U.S., Mexico, Italy, Spain, Argentina, Australia and Germany as well as from the U.K.

Geraint Evans is in the title role of Glyndebourne's "Falstaff." Opera company is also staging the British premiere of Poulenc's "La Voix Humaine" as given at the Paris first-night with Denise Duval as soloist and with decor by Jean Cocteau.

Royal Ballet of England

In the ballet sphere, the Royal Ballet of England has Dame Margot Fonteyn as guest artist. The Spanish dancers Susana and Jose bring native terping from Spain while the Indian heritage is seen in the work of the Little Ballet Troupe of Bombay. The Ballets Europeens de Nervi, directed by Maestine, fill the final week's slotting.

Edinburgh's International note is strongest in the inclusion, for the first time, of one of the Leningrad Symphony set to give four concerts in the final week. It will present major works by Tchaikovsky as well as other Russian works.

Film Section, Too

The usual International Film Festival is running concurrently with the bigger junket of music and drama, with new films forwarded here from several countries. "Virgin Spring," directed by Sweden's Ingmar Bergman, had its British preem here last night (Tues.). Film junket opened with a gala performance of "I Aim At The Stars," life story of Werner Von Braun, inventor of the V2 rocket. Curt Jurgens, Gia Scala and Herbert Lom, who appear in pic, made personals along with producer Charles Schneer and director J. Lee Thompson.

Dirk Bogarde is expected here for the showing of "Song Without End," Col. at the Regal Cinema here Sept. 4.

As in previous years, the Fest is minus vaude to any big extent, only unit left in a legit-music-dominated city being that of the Scot comedian, Alex Finlay, at the Palladium Theatre in "Hurrah for the Highlands."

Edinburgh is again attempting Continental gaiety with lights and music and a bid for late-night eating and fun. Despite archaic licensing laws, the city's hotels and restaurants are making bold endeavors to stay open later than the time-honored Scot deadline of 11:30 p.m. Dignified Edinburgh is letting her hair down in prosperous 1960 style.

U-I Repacts Sandra Dee

Hollywood, Aug. 23.

Universal-International has torn up its old agreement with Sandra Dee, which had four years remaining, and handed her a new pact, which ties her exclusively to studio for five years and two on a multiple-pix basis.

Deal embraces her contract assignment in "Romanoff and Juliet," which she recently completed in Italy. She next stars with Rock Hudson and Gina Lollobrigida in "Come September."

The most

REALISTIC WESTERN IN TWO GENERATIONS—

THE UNSINKABLE MRS. (MOLLY) JAY

Foreword

The authors take this opportunity to pay tribute to Mrs. J. J. Brown whose splendid courage, pioneer spirit, adventurous and romantic achievements furnished incentive for their humble effort.

Women give an age its color and "The Unsinkable" Mrs. Brown was a glowing character whose career ran through the history of our country for the past twenty-five years. All of the characters in "The Unsinkable Mrs. Jay" are fictitious, and all of the events narrated, pure fiction; but the story has its fount and inspiration in the life of a very noble woman, "The Unsinkable" Mrs. Brown. There can be no basis for comparison. No one knows this better than the authors. They see in Mrs. Brown the highest spiritual qualities of modern women; emancipated; individual; independent. The authors believe that there have been few figures in contemporary history who so fully exemplify the progress of American womanhood, who so graphically portray the psychological changes of this period.

With this wish, they dedicate "The Unsinkable Mrs. Jay" to the one whose inspiring character started them on this endeavor, "The Unsinkable" Mrs. Brown.

"THE UNSINKABLE MRS. JAY"
by Lewis Graham and Edwin Olmstead

N. Y. "HERALD TRIBUNE"

THE UNSINKABLE MRS. JAY
By Lewis Graham and Edwin Olmstead . . . 308 PP.
New York: Covici, Friede

Reviewed by
Joseph Henry Jackson
Literary Editor of "The San Francisco Chronicle"

". . . The book is worth reading for the sake of the reflection it will give you of the incredible Mrs. Jay herself, which you must willy-nilly take as a reflection of Molly Brown and therefore in all essentials factual . . . The Lady Who Could Not Be Sunk was simply a crystallization of the tendencies of her place and time. Once a 'pot wrestler' as she proudly reminded them all, she hobnobbed with duchesses; once unable to spell the simplest English words, she learned half a dozen languages and earned the ribbon of the Legion of Honor . . . The realization that such things actually could be is the first step toward realizing yesterday's America, which is the foundation of today's. And it is books like this one, years based on fact rather than snuffy sociological treatises, that often do the most toward building up that kind of understanding."

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Senate Kayoes 10-Day Suspension Clause But $1,000-Day Fine Stands

Washington, Aug. 23

The proposed new authority for the Federal Communications Commission to suspend radio-television licenses for 10 days or less is dead.

It has been vigorously opposed by the broadcasting industry which has for once in time turbulent days won a fight with Congress.

The Senate Communications Subcommittee knocked it out of S.1898, the Cotchall broadcasting bill and Rep. Oren Harris (D-Ark.) said Tuesday it's all right with him.

Harris said he won't make an effort to put it back in.

Final action on the bill is due later this week.

Harris said he will also go along with the Senate subcommittee's changes which concern new authority for FCC to fine wayward broadcasters $1,000 a day for Communications Act violations.

The Senate Subcommittee limited the total liability for any one complaint to $10,000 and put a one-year statute of limitations on liability. Harris said he won't oppose any of these changes.

Harris said he does have a minor quarrel over a legislative release in the bill referring to "willful and repeated violations" of the law being subject to fines. As an attorney, Harris doesn't like those words and was thinking at press time of others which satisfy him better. He felt he could work out his technical objection satisfactorily with Senate members of the House-Senate Conference Committee which will draw up a final version of S.1898 later this week.

When the bill was before the House before Congress recessed in June, Harris added both the 10-day suspension provisions and the one imposing fines. Both provisions had been recommended by FCC.

The Senate Communications Subcommittee headed by Sen. John O. Pastore (D-R.I.) deleted the 10-day suspension.

In removing it, the Senate Subcommittee said in its report that the temporary suspension was intended only as an "economic penalty." The report added: "Yet if the broadcaster were required to suspend service, his economic loss would only be part of the penalty, the public would also suffer through the loss of the programming service of the offending station . . . The same result could be achieved through the use of forfeitures fines. . . . Here the burden would fall directly and entirely on the offending broadcaster and not on the public."

The Senate Subcommittee's report scolded FCC for making little or no use of "cease and desist"

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'Flair' Unfolded To ABC's Affils

"Flair," the new ABC Radio 55-minute-a-day daytime package of oral potpourri, was exposed on Monday (22) to a conclave of the network's eastern affiliates. It's not unlike (a) that NBC weekend "Monitor" — features, music and celebrity talk, which the ABC affiliates can cut up pretty much as they please for insertion in the local slots.

Hosted by Dick Van Dyke, "Flair" will have people such as Eddie Cantrell on "manners and mores," Boris Karloff on "baby care" (how to rush fear in your child), Tools Shor on table manners, Bonnie Pruden on physical fitness, Audrey Meadows and Eileen Ford on beauty tips, Connie Moran on a dieting book at a party and Jean Carroll with wise-cracks.

Vieh is also using its foreign correspondent group for "Flair," in which each segment will last no more than 90 seconds.

At a meeting at N.Y.'s Hotel [illegible] were also told that the network has inked Flat Motor Co. to sponsor reports from the Rome Olympic games and that Western Night coverage on the entire network has been picked up by Philco and Montgomery Ward also is buying "Speaking of Sports" the night's 6:45-6:50. Howard Cowell status.

WBC's 'Closeup Europe'

Westinghouse radio stations will kickoff a series of 10 documentaries in mid-September called "Closeup Europe." Programs were made this summer by Ben Park, who prepared 53 interviews with Europeans "from all walks of life."

"Inquiring tourist" Park will have his stuff aired over all six WBC audio operations.

$6,750,000 as '59 Take for RAI-TV

Rome, Aug. 23

Some $6,750,000 is the 1959 take from all advertising sources by RAI-TV, the Italian telenetwork, according to a statement issued in Italian parliament by the ex-Minister in charge of the sector, Mario Mazia noted that RAI-TV could have upped that sum by addition of additional commercial time slots, but had preferred not to do so in the interests of public service.

RAI-TV is also supported by a subscription fee paid by all Italo setowners.

Cost of completing the Italian telenet as well as the upcoming second channel, according to Mazia, made it impossible to cut the subscription fee any more than has been done to date, but he pointed out that in only four years this drop has been of more [illegible] including the postponed hike [illegible] 2,000 ($3.20) cut which in Jan. 1961, will bring the yearly tab per Italo household to some $20.

Some interesting statistics concerning RAI-TV development were likewise revealed. According to the Minister, there are now 304 tv repeater or relay stations on the Italian peninsula, with an additional 201 due soon to bring the RAI-TV programs to 98% of the Italian population.

The network for the second channel, he said, would at first include 42 transmitters of varied strength. This confronted with such other European transmitter totals of 68 for France, 30 for Britain, and 164 for Western Germany (figures for June 1959).

TV Aerials on Chimney Pots? London County Council Cries 'Horrors'

London, Aug. 2[illegible]

The London County Council is on the receiving end of a few over television reception, and is currently sifting through the complaints which, guardedly, they admit have some justification. Rebels are in a council estate some 25 miles south of London, and they're demanding the right to erect tv aerials on their chimney pots. Local authorities have thumbed down this plan because rooftop aerials would "look ugly."

It seems that indoor aerials in this area "where there is nothing else to do but look at tv," are flagrant. One housewife states that to get reasonable reception she has to stand in the corner of the room holding the aerial in her hand. "It's all right for half an hour or so, but after that I feel like throwing the thing through the window," she stated feelingly.

Another can only cut out interference by turning her back to her set and viewing through a mirror, and has slightly settled for the fact that "reflected tv is better than no tv at all."

'SPY IN THE SKY'

Milwaukee, Aug. 23

As a means of increasing the speed of local news reporting, WITI-TV, the CBS affil here, has acquired an airplane to cover news as it happens from above. Cleff, the latest model Cessna, is available for around-the-clock duty and is fully equipped with photo grapic and recording equipment.

Station has dubbed the airborne mobile unit its "spy in the sky."

TV Drama As Good As Anything on Broadway In Martin Mayer's Opinion

Television drama is as good as anything on the Broadway stage, says author Martin Mayer, who's been on assignment with Harper's mag the last year watching the 59-60 tv season.

In part two of a series titled, "How Good Is Tv at Its Best?" appearing in the upcoming September issue, Mayer says, "Walter Kerr of the New York Herald Tribune recently wrote that he was not greatly interested in television drama because he knew he could see better in the theatre. One wonders which theatre he was talking about. Maybe Berlin, which is supposed to be interesting.

"My own more or less recent experience includes samplings in New York, London and Paris, and I would guess that American television is doing about as well artistically as the commercial stage in any of these cities. There is no question that the best of television has yet to approach the best work done on stage, but the last example of such work I remember is 'Long Day's Journey into Night,' which takes us back almost four years."

Moreover, says "[illegible]," when tv does become mediocre it's much easier to turn off the set than to crawl over knees in an effort to leave the theatre.

The writer figures that about a 10th of network tv's prime time is turned over to the showing of relatively unusual work usually on NBC and CBS. "Three 250 seat-out houses would be enough to exhaust in a few years the creative and acting talents which the theatre has found in three and a half centuries."

Admiral Blast At Japan Electronics 'Unfair' Competish

Chicago, Aug. 23

Admiral Radio Corp. is hitting Capitol Hill with literature denouncing trade practices of Japanese electronics manufacturers and appealing to Congressmen for legislation that would give U. S. manufacturers a more fair competitive shake.

Admiral pres. Ross D. Siragusa charges in the pamphlet that the Japanese are not only hitting American manufacturers below the belt, price-wise, they're also engaging in unfair competition through deceptive advertising here.

According to the circular, the

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Helffrich's 'NYCO No. 1'

Stockton Helffrich, who hasn't written a memo for public consumption since his last continuity acceptance radio & television (CART) report seven months ago for NBC, is back with the first of what promises to be a lush supply of monthly reports for the NY Coin Office (he calls it NYCO) of NAB.

NYCO No. 1, titled "In Be Good Intentions," erases the Democratic Party platform (wherein it concerns keeping tv on the ball), David Sarnoff depilatories, the beacon fetish and offers an explanation of Helffrich's new job. "The NYCO supplements, bolsters, backstops, and occasionally maybe umpires a process in no material way different from the activities long pursued generally by everything from Governmental agencies like the FDA and FTC to such voluntarily supported standard bearers as the National and Local Better Business Bureaus and the self policing activities of clearance and copy acceptance at magazines, newspapers and radio and tv broadcast sources."

As for keeping or looking things in tv clean, says Helffrich, "I am for making haste slowly." The ex-NBC executive expressed suspicion of people who would create nihilism or confusion by demanding that matters be changed overnight. But he's again a philosophy of gradualness that enters a policy of "doing nothing."

Now All Together

London, Aug. 23

Credit Kenyon J. Scudder, U. S. delegate to the United Nations congress on the prevention of crime and the treatment of offenders, for this one:

Sing a song of tv
For the little ones
Four-and-twenty jailbirds
Parking Tommy-guns
When the scene is finished
The blood is ankle-deep
Wasn't that a pretty dish
To send the kids to sleep?"

Scudder rattled off the ditty to delegates in London last week.

There's No End to Those Problems Incepted by Lar Daly Squawks

Chicago, Aug. 23

This may be hard for some to believe, but that incurable publicity and equal-time seeker Lar Daly is behaving as though he would actually turn down free, unsolicited network exposure. This, of itself, has no particular relevance in the broadcast scheme of things, except that it raises an interesting academic question: does he have a property right to his interview on "Jack Paar Show" last July 7, and can he bar NBC-TV from rerunning it, assuming they would want to?

Daly's latest play for publicity is, like the majority of his previous stunts, mostly absurd but still devilishly testy of the broadcast equal time laws. This time he has circulatjoned the press with copies of a letter that was supposedly sent to NBC-TV board chairman Robert Sarnoff. NBC officials state that Sarnoff has not yet received the letter, and it's wholly possible he never will. In the letter Daly claims property rights to his interview with Jack Paar and prohibits its repeated use "for entertainment or other purposes, whether for financial profit or not."

The American First candidate states that he had "heard" NBC-TV was planning to rerun the July 7 chapter of the Paar show in the "Best of Paar" series. NBC spokesmen, however, say the Paar producers have never entertained such a thought. That should be the end of it, except for this legal point: does a political candidate who gets on the air via the equal time law have special rights to a program that an invited candidate does not have?

Daly states that legally his 23-minute interview with Paar presumably is "sewed." See John F. Kennedy's earlier appearance! belongs to him and not the network because he was merely granted this statutory right by mandate of an agency of the U. S. Government, the FCC. The network he said, "merely complied with and observed established law."

On the other hand, he allows that NBC does own Kennedy's appearance on the show, because his appearance was strictly on an invitational basis on the part of one of the network's agents, so to speak, viz., Jack Paar.

Atlass Dickering Pogostin Series

Chicago, Aug. 23

Tv writer S. Lee Pogostin, who got hot last season after his adaptation of Somerset Maugham's "Moon and the Sixpence" was aired on NBC-TV, may get a crack at a regular television in which he'd share the profits somewhat after the fashion of Rod Serling with his "Twilight Zone" creation.

Pogostin has agreed to do a pilot for a new 60-minute dramatic series being produced by Frank Atlass, head of the Chicago-based packaging firm bearing his name. Atlass describes the projected series as existing in the twilight zone of "Playhouse 90." Undecided yet is whether it'll be produced on film or video tape.

The television is understood to be the first Pogostin has ever been involved with, and it's one of the few tv assignments he'll take on this year. Currently he's working on a motion picture script and a drama for the legit stage.

Terms of his deal with Atlass aren't known as yet but are understood to be very funny.

Canada TV's Russo Course

Toronto, Aug. 23

For the first time in Canada, the U. of Toronto, with the cooperation of the Canadian Broadcasting Corp., will teach the Russian language, with students to collect credits toward a university degree. Course will last 24 weeks, starting Nov. 5, with series to run 30 minutes each on Saturdays and Sundays at noon.

While trans-Canada tv viewers will get it free of charge, Canadian university students seeking credits will pay $[illegible].

Mexico Preps For Direct U.S. Link

Mexico City, Aug. 23

Mexican television is seeking a link up with American facilities so that home viewers can see special events and programs. Emilio Azcarraga has sent engineers to Ciudad Victoria and El Zacatecas to conduct a series of tests to capture direct images from the U. S.

A Siemens retransmitter will be installed on the highest point near Ciudad Victoria for the direct link with American television, Azcarraga revealed. Plan is also to use this to link all tv stations in northern Mexico areas with channels in this city.

Azcarraga stressed fact that when retransmission towers are installed local channels will not be flooded with run-of-the-mill American programming. Only special programs such as spectaculars (selected), world series baseball games, championship boxing matches, cultural programs and major news developments (such as presidential elections) of special interest to Mexican audiences will be relayed to homeowners in the republic. The yardstick of what is of "deep interest" for citizens here will be rigorously used so that there will not be an overflow of American shows hogging Mexican tv time, Azcarraga said.

Internally, Azcarraga is moving steadily toward creation of a Mexican television network. His Telesistema Mexicana invested 21 million pesos ($1,680,000) for this purpose in 1959 and this year's investment may be 50% over this figure.

PHILCO SALES UP BUT EARNINGS DIP

Philadelphia, Aug. 23

Philco Corp. sales reached a total of $194,280,000 for the first six months of 1960, an increase of 7%, but earnings dropped sharply from 54c a common share in 1959 to 43c per share this year.

Second quarter volume was $92,400,000 compared with $85,787,000 for the corresponding period last year; but earnings for the three months were only 6c compared with 17c in 1959.

Philco sales and earnings reflected the "mixed trends which have characterized the general business picture in 1960," according to James M. Skinner Jr., president. "The softness which developed early in the year in the appliance field has persisted," Skinner declared.

IS THIS THE LAST HURRAH?

Edwards & Murrow Teamup

Look for a lot of Ed Murrow exposure on CBS-TV, particularly on the cross-the-board Doug Edwards newscasts, in the weeks preceding the election. The plan for an Edwards-Murrow teamup, with the latter doing an interpretative election analysis, represents a far cry from the previous policy of holding the web's ace analyst-commentator in reserve for specials only (as with "See It Now" and the upcoming "CBS Reports.")

The amount of Murrow exposure hasn't been fully determined. It isn't likely to be daily. But that Murrow (as result of the whole CBS reassessment of staff and policy in the wake of the conventions) will be making more contact with the U.S. populace on the day-to-day aspects of news and news interpretation is now to become an established fact.

Olympics' 280,000,000 TV Audience Potential Via Eurovision Coverage

Rome, Aug. 23.

An estimated unprecedented 280,000,000 people will be able to watch the Rome Olympic Games in the 18 European countries which have joined the "Olympic pool of the Eurovision system when the first livecasts are beamed out starting tomorrow (24). First live images will show the Olympic flame arriving at Rome's Town Hall, the Campidoglio, tomorrow (Wed.) at 10:45 p.m.

RAI-TV, which is originating all of the feeds, has spent an estimated $2,250,000 to insure the most elaborate and updated coverage possible for the Olympiad in which 85 nations are participating, with coin going for permanent and mobile studios and equipment as well as national and international links with the Eurovision system.

The 18 nations which will see games direct and live are Britain, France, Switzerland, Holland, Luxembourg, Monaco, Belgium, West Germany, East Germany, Austria, Denmark, Finland, Sweden, Poland, Hungary, Jugoslavia and Czechoslovakia. Signals will exit Italy either via Switzerland (Mount Gessmore) or via France (Mount Gignone) in all above countries except Yugoslavia, which will enjoy a direct cable and relay link via Trieste.

Rulers will have to use filmed material only, as relay system via Poland has not been readied in time. USA and Japan are using Ampex recordings shied to those countries by jet and aired almost "simultaneously" with events thanks to time differential. Japan will also experiment with transmission of important taped segments image by image via stereophoto. Tokyo's N.K.H. then reassembling images into motion. CBS of course has US exclusive on Olympic tapes as it did for winter games.

RAI-TV has set up a "Radio-TV Center" to coordinate its own

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Access to Split Screen

Frank Stanton, CBS president, and Robert W. Sarnoff, NBC board chairman, both reacted happily to passage of the Great Debates bill. Stanton said: "we are pleased and most grateful to the Congress that we are now given the unprecedented opportunity to bring the candidates and issues of this vital Presidential campaign."

Sarnoff termed the new law "a victory for every American within range of a television or radio set."

Stanton suggested that if Nixon and Kennedy don't have conflicting itineraries, CBS is willing to have them appear via split-screen technique from the cities they happen to be in at the time of any given broadcast.

CBS News Quietly Maneuvers Some Key Exec Shifts

CBS News has effected a shake-up in key television posts in the wake of the web's drubbing in last month's political convention coverage. Three key posts are affected, with nobody axed but their former occupants moved into other jobs.

Malcolm (Mac) Johnson has been succeeded as director of tv news by Sam Zelman. Jim Burke, managing editor of CBS News, has been moved from that spot and Bill Crawford moved into his position. And Frank Donghi has been replaced as assignment manager by Ralph Paskman. Johnson has been named coordinator of election coverage. Burke will probably become a news editor, and Donghi becomes assignment expediter under Paskman.

Moreover, under Zelman, organization of tv news will be changed. Crawford and Paskman will operate at approximately equal levels, the latter in charge of collection of news, Crawford in charge of preparing it for air use. Previously, Burke had overall supervision of both facets, with Donghi his chief aid in assigning coverage.

Zelman was previously head of CBS News' west coast bureau and of KNX and KNXT. CBS o&o's in Hollywood. He moved east less than a year ago to become a general news exec, now moves into the spot directly below John Day, v.p. in charge of news for CBS News. Hierarchy of the news division finds Sig Michelson as proxy, Day as v.p., Zelman as director of tv news (no radio-news director), Day supervises that, and Jack Klemmer as director of public affairs.

Changes were made quietly, with no announcement and not even with an internal memo, as is customary. Instead, a new table of organization was distributed to staff personnel listing the new assignments.

Political B'casts Worry to Stations

Washington, Aug. 23.

Individual radio-television stations have never had as much concern about political broadcasts as is the case in 1960.

This is clearly evident by the heavy volume of inquiries pouring into the offices of radio-tv lawyers here by mail, wire and phone.

Communications Act Sections 315 and 317—and the loose interpretations of them handed down by the Federal Communications Commission—apparently have a huge segment of the industry greatly worried.

Attorneys here say they have never had so many inquiries this early in an election year and they expect the volume to mount considerably before election day.

Almost every Sec. 315 incident is a special case and cause to enough a lawyer. The equal time risk is one to avoid for most broadcasters, if possible.

Sec. 317 (the disclosure provision requiring announcement of who provided what and whether it was a gift) is in the political areas

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TV DEBATES OKAY BUT FUTURE IFFY

By LEE CARPENTER

Washington, Aug. 23.

After five years, Congress Monday (22) finally delivered Frank Stanton's baby—and there weren't any serious labor pains involved.

CBS prexy Stanton was in town, watching from the U. S. House Gallery, when the Congressmen voted unanimously to suspend House rules and approve the Senate-passed resolution freeing the 1960 Presidential and Vice Presidential races from Sec. 315 "equal time" requirements.

It cleared the way for the "Great Debates," first proposed by Stanton in 1955 and one of his pet projects since. But it apparently isn't yet the foot in the door the industry might hope it to be to get rid of "equal time" altogether.

Rep. Oren Harris (D-Ark.), House Commerce Committee Chairman and floor leader for the resolution, made it plain he supported it as "an experiment." In an exchange with Rep. John Bennett (R-Mich.), Harris said he is opposed to any outright appeal of Sec. 315.

Bennett, who voted for the resolution with misgivings, complained that it might be interpreted as "a precedent for repealing Sec. 315." Harris said it wasn't any precedent as far as he is concerned. But if the radio-television industry makes a good showing, Harris said, he might be inclined to relax Sec. 315 for the 1964 Presidential and Vice Presidential races, too.

Harris wants to keep Sec. 315 in the statute books for other political contests, however, he declared.

Rep. John E. Moss (D-Calif.) announced he would go along with the resolution, but would do it "most reluctantly and with grave concern." Moss said he wasn't worried about the networks behaving themselves when relieved of Sec. 315, but he voiced serious doubts that all licensees could be trusted.

"I am increasingly concerned," said Moss, "over the number of complaints I am receiving about abuses by individual stations in editorializing. Through all parts of the country we are having political propagandizing of the most partisan type."

Moss described the resolution as "an expedient—not a well thought out change in policy or a step to be construed as an indication of any intent of abandonment of present law." But Moss felt it "expedient" for the two political parties to take advantage of about $4,000,000 worth of free tv-radio time offered by the networks.

Moss hit back at broadcasters who continually ask Congress to relieve them from Government regulations.

"Without regulation by the Government," Moss emphasized, "television and radio properties would be of no value. A tv station would hardly be worth a dime if the fellow next door could overlap the same frequency."

'Fowl Is Foul'

Rep. William H. Avery (R-Kans.) brought up the unexpected point that networks shouldn't give the

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Editorials Now Suspect

Washington, Aug. 23.

While Congress this week was freeing the 1960 Presidential and Vice Presidential contests from "equal time" limitations, prospects were growing that broadcast editorials might be brought under something like an "equal time" straitjacket.

Rep. Oren Harris (D-Ark.), House Commerce Committee Chairman, confided he is becoming increasingly interested and concerned over radio-television editorials which present only one point of view.

"In my opinion," said Harris, "broadcast editorials should present both sides of a controversial issue. I understand—and I am surprised to learn—that a number of stations aren't doing this."

It may be something for Congress to look into early next year, he suggested.

Rep. John E. Moss (D-Calif.), member of Harris' committee and its payola-quiz show investigating subcommittee, took the floor of the House Monday (22) to deplore "increasing partisan broadcasts" in all areas of the country. He said editorializing has developed into "political propagandizing" in many cases.

Last Vestiges of Ed Noble Regime At ABC-TV as Beech Nut Defects; $7,500,000 Spread for NBC-TV

Downs You Go

Hugh Downs, "Concentration" quizmaster, turned quiz contestant last week in Cleveland, on a KYW show called "Give-n-Take," and he bombed.

He lost to Leo Sweet of Canton, O., on the category of "entertainment."

Biz at NBC Radio 'Best in 7 Years'; Geared to Profit

NBC Radio. In writing just about $5,000,000 in net billings since early June, is destined to have its most profitable fourth quarter of business in seven years, according to the web. Only $700,000 of the entire tally was in the form of renewed business, rest being new to NBC.

In all but the first quarter of 1960, NBC will be operating at a profit—which is another first of sorts since the early '50s when network radio was a flourishing business.

"News on the Hour" on NBC Radio is completely sold out until the end of this year and "Monitor," which has had its ups and downs, is approximately 90% of sold out through December, as well.

Included among the radio bankrollers signed by NBC since June 1 are Chevrolet, Vic Chemical, Sylvania Electric, Standard Brands, Formica, Sunsweet Time, Inc., Hazel Bishop, International Harvester, Buick, L&M, L. J. Grass prosperous hotel. There are five and MGM.

THERE'S NO END TO WCCO RADIO UPSWING

Minneapolis, Aug. 23.

In order to be able to handle better its continuously increasing business, the extremely prosperous WCCO Radio (CBS affiliate) is undertaking an elaborate reconstruction project and installing additional engineering equipment at a cost running into the hundreds of thousands of dollars.

Station is erecting new studios and offices in its present loop building. This will amount to a rebuilding of the entire broadcasting area. Also, the structure's street sides will be completely resurfaced to improve appearance.

"We expect to have the most modern radio studios, offices and engineering equipment in the country," says general manager Larry Haeg.

WCCO-TV, under the same ownership and also a CBS affiliate, has another large and elaborate building some five blocks distant from the radio station.

At one time no greater individuality could have existed between two companies than did exist between Beech Nut-Life Savers and American Broadcasting-Paramount Theatres, but next season will see an end to all that when the Beech Nut people will spend an estimated $7,500,000 on NBC-TV.

ABC-TV, the AB-PT tv subsidiary once owned by the late BN-LS boss, Edward John Noble, will be losing about $4,000,000 in business from the sponsor, keeping only the half-million bucks that go into Dick Clark. The additional $3,000,000 or more going to NBC in '60-'61 was added to the Beech Nut-Life Saver tv budget for the new season.

Basic cause for the shift of networks is the fact that ABC-TV next season will be controlling the Saturday night half-hour done by Clark. When the network decided to move Clark from 7:30 down to 7 next season, the web's affiliates, who control the 7 p.m. time, failed to come across with sufficient clearances. And with the loss of the nighttime slotsa after Sept. 10, BN-LS will be losing the greater part of its ABC-TV discount, consequently the move to NBC-TV where, due to concomitant daytime and nighttime commitments, the bankroller will again benefit from a discount plan.

BN-LS is shifting much of the nighttime Clark money into Clark's afternoon strip, "American Bandstand," in order to continue its identity with the biztime platter spinner. Otherwise it's all NBC.

There are many ramifications to the new NBC deal, but one that helps that web perhaps the most is that among the several BN-LS buys is one for 26 one-minute participations in the Sunday night Shirley Temple slotn. Until now, the only purchaser in the Temple hour (7-8 p.m.) was RCA, the NBC parent company.

In all, the chewing gum and food manufacturer is buying into 18 NBC programs during '60-'61. Besides the Temple stanza, participations were taken in "The Tall Man," "The Westerner," "Laramie," "Thriller," "Michael Shayne," "Outlaws" and "Dan Raven." Beech Nut also purchased in daytimers such as "Lone Ranger," "Captain Gallant" and a new half-hour called "Saturday Prom," which is to get a shot after basketball is through for the day. Actual time has not yet been cleared, however.

In the NBC weekday lineup, Beech Nut has taken parts of

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'Amateur Hour's' Shift to CBS-TV

Pharmaceuticals longtime sponsor of Ted Mack's "Original Amateur Hour" has negotiated for a switchover of the program from its current Mondays night 10:30 period on ABC-TV to Sunday afternoon at 5 on CBS-TV. To accommodate the show's continuing pattern, the sponsor takes possession of the new time slot on Oct. 2, i.e., fifth week after the 26-week ABC-TV contract terminates.

It will be a return CBS engagement for "Amateur Hour" as a Sunday afternoon entry, the Ted Mack tyro showcase having occupied the 5:30 period a few seasons back. With but intermittent layoffs, "Amateur Hour" holds a record of sorts as one of the oldtimers for radio's longevity, dating back to the Major Bowes early AM days and as one of the first of the audition shows to make the transition to tv.

New deal for 26 weeks but allowing for four preemptions for the Leonard Bernstein specials, was negotiated via Ed Kletter Associates.

Telefilm Biz Loaded With New Corporate Images—NTA, Four Star, Screen Gems, Creative T & A, Etc.

New corporate images, shifts of-exec manpower, characterize the never-stand-still tv film biz even in these summer dog days.

Hardly a week goes by without a new or planned spinoff, an exec forming a new company, or rumbles of further diversification enterprises by established houses.

The countdown includes such firms as Screen Gems, National Telefilm Associates, Four Star Television, Creative Telefilms & Artists, and such vidfilm vets as Michael Silberman, Harold Hackett, Ray Junkin, Erwin H. Ezres, and Edward Small.

Screen Gems, the tv film babe of Columbia Pictures, has grown to such proportions that it currently accounts for about 40% of Columbia's total revenues. Planned for SG is a public stock issue, with Columbia retaining a huge stock interest, probably controlling.

Four Star Television has filed a statement with Securities & Exchange Commission seeking registration of 120,000 shares of common stock to be offered for public sale. Under plan, principals, Dick Powell, David Niven, Charles Boyer and Thomas J. McDermott, are due to remain in commanding positions.

Four Star Television thus follows the public stock move of MCA, Inc., one of the four vidfilm Coast majors.

Spinoff of National Telefilm Associates from National Theatres and Television is being done via stock distribution. Ely Landau and Oliver Unger remain as NTA toppers, with plans of expansion in broadcasting and film.

Creative Telefilms and Artists, the Lou Chester-Eliot Hyman outfit, will be manning a new operation for the selloff to tv of the Warner Bros post-'48's. Sales operation will be helmed by Robert Rich, former sales topper at United Artists Associated. At UAA, Erwin Ezres has moved in as exec v.p. Ezres had been associated with Motty Fox in Television Industries.

Edward Small, making a reentry into tv production, has formed Television Artists and Producers Corp., with Bruce Eells as exec v.p. Latter resigned his post as exec v.p. of United Artists Television. UAT, it will be recalled, came under the umbrella of Ziv-UA, when Ziv was acquired by the expanding United Artists company.

Ray Junkin and Harold Hackett, formerly top execs at Official Films, have teamed up again and

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Leftwich-Ross In 750G Damage Suit

Los Angeles, Aug. 23.

Plagiarism suit demanding $750,000 damages has been filed by Ed Leftwich and Martin Ross against NBC, Crayne TV Productions, William Morrison and Col. John Craig, alleging that defendants lifted format for the syndicated television series "Danger Is My Business" from the plaintiffs.

Bringing suit in Los Angeles Superior Court in behalf of Leftwich and Ross' Emperor Productions, attorney Donald P. Lydon of the Volney Morris offices alleges in the complaint that format of "Danger" is same as "It's a Living," pilot shown to NBC in 1957.

It's also alleged that Craig, now an officer of Crayne, was then member of Emperor's organization and that William Morrison, now an officer of Crayne, was editor of the Emperor pilot.

Plaintiffs claim that NBC, which syndicates "Danger" locally on KCOP, agreed to pay Emperor fair value if idea for "It's a Living" were ever used. Lydon said no payments have been made or provided Emperor anent "Danger."

Crayne Television Productions Inc. received its incorporation permit one year ago, listing as officers Craig, Morrison and Allan MacDonald.

'Brothers Brannagan' Set for 90 Markets

CBS Films has hit the 90-market level on its "Brothers Brannagan," including a Gotham sale to WCBS-TV. Sponsorship and timeslot on the latter haven't been set.

West End Brewery bought the cops-and-robbers seg in Buffalo (WGR) and Watertown (WCNY). New station sales include WFAA-TV, Dallas; KWTV, Oklahoma City, WTVH, Peoria, WBAY-TV, Green Bay and KYTV, Springfield (Mo.).

Big Response On OF Sport Quickies

Official Films, whose over-the-counter common stock issue has doubled in value since the syndication firm's reorganization early this year, reports early sales success with the shortest of the shorties—a package of 240 40-second stanzas on historic moments in sports.

Company, which was first out with the five-minute series edited from newsreel archives, has plumbed the vaults for the sports quickies, which feature sports thrills of the past, such as Carl Hubbell striking out Ruth, Gehrig and Foxx consecutively in an All Star game, Sandy Amoros' game-saving World Series catch, Man O' War winning the Kentucky Derby, etc.

Proxy Seymour Reed says response of station management has been phenomenal, with enthusiasms boiling over into suggestions that have been incorporated into the series. Plan originally called for a package of five-minute sports highlights, but Reed says the excitement didn't sustain in the lengthier segment. Package is being sold under the title, "Sport Folio."

Official also has taken over package of 150 cartoons, "Spunky and Tadpole," formerly handled by Guild Films. Series, produced by Morty Ross, is available in both color and black & white.

In the half-hour format, Official has sold New York Daily News indie WPIX the "Invisible Man" package of 26, and renewals on the femme cop series, "Decoy," and adventure skein, "Robin Hood."

Company's common stock, which was going at $1 a share early this year, is now valued at $2 a share. Of the 2,200,000 shares, Official board members have bought up 1,000,000.

NTA REALIGNMENT OF SALES OPERATION

National Telefilm Associates has realigned its sales operation into two main divisions, one headquartering in New York and the other in Beverly Hills. Heading the eastern division is E. Jonny Graff and Berne Tabakin will serve as his western division counterpart.

Both Graff and Tabakin are already veeps in NTA. They'll report directly to Oliver A. Unger, who will continue supervising all NTA sales activities.

Organizational move was prompted by the recent NTA move back to N.Y. Unger said that none of the NTA regional setups or personnel will be affected. The Mississippi River will be the dividing line for the two equal sales branches.

OF NEWSREELS TO ALOHA

Honolulu station KONA-TV was among outlets last week that bought Official Films' new series edited from newsreel archives.

Other stations signed during the same period were WSBT-TV, South Bend, Ind.; KOLO-TV, Reno, Nev.; WGAN, Portland, Me.; and WAST-TV, Albany, N. Y.

UA's Post-'48 Sales

United Artists Associated, which recently pulled back a list of post-'48s from United Artists for revision, reports sales on previous UA post-'48 packages.

Following stations inked for "UA 60" package: KRIS, Corpus Christi; WINK, Ft. Myers, Fla.; WHBF, Rock Island, Ill.; and WTOC, Savannah, Ga. The "UA 52" package was acquired by KGNS, Laredo, Tex.; KLRJ, Las Vegas; WTVJ, Miami; WJHG, Panama City, Fla.; and WTVH, Peoria, Ill., among others.

In addition UA post-'48's were sold to WNEW-TV and WOR-TV, N. Y., and WPTV, Palm Beach, Fla.

20th & Schenck Vidspec Series On Jules Verne

Hollywood, Aug. 23.

20th-Fox-Tv and Joseph M. Schenck enterprises have inked a coproduction deal for filming a series of television specials handed under the title, "The Jules Verne Theatre." Part involves minimum of six hour-long telepix, some possibly to be expanded for theatrical exhibition.

Concept originated with the Schenck organization and was taken to 20th, where Schenck exec v.p. Bernard Schwartz and 20th tv proxy Peter Levathes closed the deal.

Interest has already been aroused from many quarters, according to Levathes, who indicated the networks and at least two major sponsors are ogling the project.

Idea is to present Verne's classic stories in Verne's own mid-19th century setting. Specials will encompass both science fiction, adventure yarns by Verne and will be lensed in color on budgets higher than any now in effect for 60-minute telesegments. It's anticipated first shows be ready during the 1960-61 season.

Sponsor plan is to secure a single company for the six or more shows. According to Schwartz, the once-a-month hour special concept makes network slotting relatively a simple matter. Explained plan will enable single sponsor to afford his own show and thus insure sponsor identification. Among Verne stories which are strong possibilities in first year output are "Lost On A Meteor," "The $500,000,000 of the Begum," "The Giant Raft," "Purchase of the North Pole."

'Great Music From Chi' Nabs N.Y. (WNTA) Sale

Chicago, Aug. 23.

WGN-TV has cracked the New York market with its "Great Music From Chicago" taped series with a sale to WNTA last week. This brings the syndication total of the Chicago Symphony Orchestra show to six markets. The hourlong program copped a Peabody Award last year.

Format will be slightly revised this year, with the accent on light pops and semi-classics instead of the more seriously longhair.

UAA 'Popeye' Renewals

United Artists Associated reports 14 station renewals on the Warner Bros and Popeye cartoon series, which have been on the market for three years.

Station renewals of the 243 Popeye cartoons include WPRO, Providence; KRON, San Francisco; KMTV, Omaha; WMTW, Portland (Me.), and WAVY, Norfolk. New sales of the cartoons have been made with KOMU, Columbia, Mo.; WHIO, Dayton, O., and WEAU, Eau Claire, Wis.

WB cartoon package has been renewed in San Francisco, Omaha, and on WAFB, Baton Rouge, and WSFA, Montgomery, Ala. New markets include Columbia, Mo.; Jackson, Miss.; Dayton, O.; and Quincy, Ill.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Irving Gitlin's "The Chips Are Down" article in recent Review & Preview issue of Variety entered into Congressional Record by Sen. Fulbright last Thursday (18) . . . **Armand A. Lariagne** upped to business manager of WCBS-TV, he's been asst. b.m. . . . **Jay Barney** back from Coast, where he had the lead role in Par's "The Big Boston Robbery," and resuming "Love of Life," "Edge of Night" and "Couple Next Door" roles.

George Mysko, with Radio Free Europe since 1951, joins WNEW Radio as a producer . . . **Daniel B. Berman**, formerly with the law firm of Dewey, Ballantine, Bushy, Palmer & Wood, has joined CBS as an attorney in the corporate legal department . . . Independent WINS had a Sunday night (21) pubservice offering in support of the N. Y. Daily News anti-rat drive . . . **Joe Franklin's** WABC-TV "Memory Lane" will have the youngest guest in show's history Friday (26) when 11-year-old **Baby June** of the Broadway musical "Gypsy" appears . . . NBC-TV's "Dough Re Mi" emcee **Gene Rayburn** stars in Bucks County Playhouse production of the new comedy "Come Blow Your Horn" for two weeks beginning Aug. 29 . . . **Hume Cronyn** will costar with **Barbara Stanwyck** in "Good Citizen," being filmed for vidfilm series, "The Barbara Stanwyck Theatre" . . . **Robert F. Burleigh**, Mutual Broadcasting proxy, was awarded American Legion's Gold Medal of Merit for his "outstanding contribution to communications" . . . **Michael Abbott**, Talent Assn's producer, off to Coast to supervise vidtaping of stars for Eleanor Roosevelt Cancer Research Show set for NBC-TV Oct. 7 airing.

Myrna Loy appearing Monday (29) on "Celebrity Talent Scouts" over CBS-TV . . . ABC-TV daytime sales veepee **Ed Bleier** just returned to his desk after recovering from a ruptured appendix . . . **Nehemiah Persoff** and **Godfrey Horne** front the Friday (26) Adolf Eichmann story on NBC-TV's "Moment of Fear" . . . WNBC newsman **Ken Bangheart** vacationing until Sept. 12 with **Bob Wilson** and **Bill Ryan** pinchhitting till then . . . Producer **Gordon Hyatt** named to the radio-tv committee of the Jewish Chronic Diseases Hospital in Brooklyn . . . **Marshall Korp** to ABC-TV daytime sales in shift from WPIX account exec . . . **Jaye P. Morgan** doing "Play Your Hunch" Friday (26) . . . **Charles Laughton** to appear in a "Wagon Train" episode next season . . . Salesman **Phil Conaway** in transfer from MCA-TV's Cleveland office to the N. Y. headquarters . . . With **Larry Lowenstein** arkiing Rogers & Cowan, taking over for him as headman of the flackery's N.Y. headquarters is **Paul E. Mooney** . . . **Fred Robbins** this week hosting **Alfred Hitchcock, Natalie Wood, Mel Ferrer, Janet Leigh** and **Tony Perkins** on his syndicated "Assignment Hollywood." Robbins has just finished taping blurbs for Bell Telephone and Ford Falcon . . . **Carlos Montalban** off for the Venice Film Festival, then to Spain for bullfights and football matches to bring back documentary material for telecasting here. He did narration on WNEW-TV's "Bullfight" . . . The **John Cameron Swayze'** daughter, Suzanne Louise, Wellesley '59, marries **Charles William Patrick**, of J. Walter Thompson agency, in the fall.

IN HOLLYWOOD . . .

Maxwell Shane, producer of CBS-TV's "Checkmate," has his own notion about the imminence of toll-tv and is preparing for it. He declined Revue's offer of an extension of his contract to five years. "I don't want to tie myself up," says Shane, "and I want to keep loose so that when pay-tv comes I'll be free to produce feature pictures" . . . **Ralph Edwards'** heroics in saving his tv director and brother-in-law, **Stu Phelps**, from drowning, went unnoticed in the dailies. Phelps blacked out in the pool and was dragged out and resuscitated by Edwards. He's one man who shuns personal publicity . . . **Pat Weaver's** taping on the radio show "Hawaii Calling," didn't impress the ABC-TV inspectors. It is intended as a promo for Henry Kaiser's Hawaii Kai, the $450,000,000 housing development in Honolulu . . . **Henry Saperstein's** All Star Golfers will be playing all their matches on their own course by next year. He has acquired acreage for $5,000,000 project in west Los Angeles for handicap golfers. Hackers won't be accepted for membership in All Star Country Club . . . **Stan Freberg** picked up orders from Ford for a series of commercials with the Freberg satirical touch . . . **Warren Duff**, writer-producer of theatricals, went on staff at CBS-TV . . . **James Loren** taken on by **Henry Jaffe** as coordinator and developer of new shows . . . **Red Skelton** and **Dinah Shore** will trade guesting next season . . . **Felix Jackson** created a committee of his aides to test new properties for NBC-TV . . . **Dean Miller**, late of "December Bride," will emcee the daytime NBC-TV stripper, "Here's Hollywood" . . . Metro-TV will pilot a comedy series with **Audrey Meadows** starred and **Phil Shakra** turning out the script.

IN CHICAGO . . .

Looks like, with the help of NBC New York, **Alex Dreier's** differences with WNBQ/WMAQ will be resolved this week, at least so far as the new contract is concerned . . . **Scott Young**, former production manager of WBBM-TV, has landed with Leo Burnett agency as program supervisor in the broadcast dept . . . **Sue Allen** and WBBM-TV's **Don Dillon** eloped last week and are honeymooning in Mexico City . . . In all the talk about Chi tv originations (such as there are) going into syndication, it's frequently overlooked that educational station WTTW has nearly 70 shows in circulation or on the national educational network . . . WCLM has had a power boost to 60,000 watts and now calls itself the most powerful station on the FM band here . . . WBBM-TV foreign editor **Carter Davidson**, recently returned from a tour of the Congo with beaucoup film footage, narrating a pair of prime time local specials this week on the tumult in Africa. American Photocopy Co. is picking up the tab for both shows . . . Newscaster **Fahey Flynn** set for a tour of Europe next month with an Assn. of Commerce group, making him the third WBBM-TV newsman to go abroad in recent months.

IN LONDON . . .

Three pilots for the U.S. market, sparked by **Alan Jay Lerner**, now being cast from London and shot on the Continent . . . Interviewer-commentator **Kenneth McLeod** signs a new two-year pact with Associated-Rediffusion . . . Associated TeleVision producer **Dicky Leeman** planed to Alassio Friday (19) to can a musical series with **Max Bygraves** tentatively titled "Meet Me In the Med" . . . **J. W. Lambert** becomes BBC's first spoken-word deejay when he launches four 45-minute Home Service programs of readings on disk Sunday (28) . . . Starting Sept. 5, Southern TV airs the 13 30-minuters about the British Navy during the last war, "Sea War," compiled from official films by the Rank Organization . . . Two regional commercial tv outfits are cooperating on local programming—Anglia TV takes TWW Ltd.'s "Land of Song" and TWW accepts the other's "Countryman" . . . Comedian **Ted Ray** will compare Granada TV's "Spot the Tune" quiz when it returns to the schedule Sept. 19 . . . BBC-TV's current affairs program "Tonight" comes back Monday (29) and "Panorama" returns Sept. 5.

IN BOSTON . . .

"Judy & Google," new muppet show on WHDH-TV, with **Judy Valentine** and **Ed Spinney**, produced by **Sid Pike**, in five one-hour across the board programs without one inch of film, is completely live in color

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VIDPIX; POVERTY AMID PLENTY

Peace—It's Wonderful

Hollywood, Aug. 23.

Amity between Screen Actors Guild and AFTRA is now quite complete—with AFTRA, under what would appear almost self-conscious secrecy, having asked NLRB headquarters in Washington to quietly dismiss the petition the radio-tv performers union made the government bureau in October, 1958, asking NLRB to designate one union jurisdiction nationally over all taped commercials.

SAG sprang and, with Screen NLRB Guild and AMPP, appeared at the lengthy Extras hearing in Washington which did not wind until January, 1959. No decision forthcame and shortly after AFTRA began romancing SAG to merge, which met with rejection and SAG counter-proposals the two unions jointly administer the field. AFTRA at its convention last month agreed and—fearful of winding up with egg on its vest should an NLRB decision suddenly be made—has now asked petition quietly be quashed, as the AFTRA-SAG peace of recent date has changed the tv ontons' course.

The long period of waiting for NLRB decision in such a case is believed to set a record—and, further, there is no evidence NLRB ever reached a decision.

Skelton's $3,750,000 Investment In TV; Takes Over Chaplin Studios

Hollywood, Aug. 23.

Red Skelton will have an investment of $3,750,000 in television when the old Chaplin studio he recently purchased is completely modernized. Of this amount, his mobile tv units will account for $1,000,000. Production of five half hour pilots in color will add another $250,000 to his outlay. Rebuilding of sound stages and development of other facilities together with the cost of acquiring the property will stand the tv comic according to his own figures, $2,500,000.

Skelton last week demonstrated his Red-Ee-Tape system of three units which he calls "a complete and large-scale tv studio on wheels." Facilities include three RCA live color cameras, one color film camera and three black-and-white cameras. In the audio compartment are 18 microphones, two tape recorders, record turntable and multiple sound effect equipment.

Three coach buses each 40 feet long will transport the equipment to any location. Technical crew is comprised of skilled artisans with extensive experience in television. Personnel includes Robert Cobler, chief engineer, Rupert Goodspeed, Charles Schmidt, Del Jack Willis, Freitag, Carl Hanneman, Richard Scovel, Kenneth Gustafson, William Wight, David Graham, Bob Greenseth, William Lohner, John

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Heritage Rolls On Sports Segs

Heritage Productions is in full swing production with syndication's hot-selling shorty series figuring strong.

Shooting started Monday at Englewood links on the New Jersey side of the Hudson on "Golf Tips," five-minute stanzas featuring Dow Finsterwald and guest stars. With the series already sold in 20 markets via a pilot, Heritage hopes to shoot a minimum of 40 five-minute films a week. Package will total 195 stanzas.

Also underway in the five-minute format is "Major Moments in Sports," package of 365 shorties edited from the Pathe News library with baseball luminary Leo Durocher on the voice-over (Pathe is a production pard).

Otherwise, Heritage proxy Skip Steloff has ordered an additional 52 "Campy's Corner" from the Videotape Center. The series of 15-minute segs featuring former Dodger catcher Roy Campanella and sports world guests has 12 to shoot to complete the original 52 stanzas.

Indicative of syndic's hot five-minutes are the presold markets for "Golf Tips," which include WGN, Chicago; WHDH, Boston; WMAR, Baltimore; WKRC, Cincinnati; KTRC, Houston; CKLW, Windsor-Detroit, and KTLR, St. Louis.

ITP's Day-&-Date Sales

International Television Programs (ITP), which handles Ziv-UA product abroad, finds its "day and date" releasing pattern paying off.

Two shows slated for U. S. premes this fall, "The Case of the Dangerous Robin" and "Aquanaute," have been sold in Japan and Australia, along with other properties. According to ITP topper Edward J. Stern, foreign buyers like the idea of keeping up with new programs as they are introduced in the U. S.

96% Approval By SAG Members On New TV Pact

Hollywood, Aug. 23.

New collective bargaining agreement covering actors in television films has been approved by a 96% majority vote of responding members of Screen Actors Guild. Ballots ratifying the pact numbered 3,362, with 207 opposing ratification.

Some 14,000 ballots were mailed to SAG members. New York branch members cast 971 votes in favor of agreement, 147 against—(n. 87%) approval.

Contract was concluded recently with the Assn of Motion Picture Producers and the Alliance of Television Film Producers. Majority ratification in New York came despite letter to N.Y. members from the Guild's New York branch council which declared the contract was "unsatisfactory when taken in its entirety." Guild's national board of directors and negotiating committee unanimously recommended approval of the pact.

UAA DISTRIBUTING MORE POST-'48S

United Artists Associated, which has already released close to 400 post '48 feature films out of a total of 1,900, has started distribution on 26 new post-48 United Artist features.

Package titled "Boxoffice 26" includes such pix as "The Barefoot Contessa," "King and Four Queens," "Attack," "Bandido," "St. Joan," "Comanche," "The Monte Carlo Story" and "Baby Face Nelson."

Stars featured include Ava Gardner, Humphrey Bogart, Clark Gable, Eleanor Parker, Jack Palance, Eddie Albert, Robert Mitchum, Dana Andrews, Marlene Dietrich and Mickey Rooney; and current tv headliners including Hugh O'Brian, Sterling Hayden, Raymond Burr, Edmond O'Brien, Lee Marvin and John Bromfield.

PRODUCTION HOT; DISTRIBS IN JAM

If ever there were an example of poverty in the midst of plenty, it's the contrast between the production and distribution ends of the television film industry today.

And the situation is perhaps seen most vividly in the examples of two companies, both of which are in the current financial spotlight. One is Four Star Television, repping the production side and about to become a publicly owned company. The other is National Telefilm Associates, on the distribution side, in the midst of shifting its operations back east and on the verge of a probable stock opinoff from parent National Theatres & Television.

Four Star never had it so good, NTA never had it so bad, not even in the lean early days when toppers Ely Landau and Ollie Unger had a pair of rooms in a 55th St. Manhattan apartment building as their office.

The key to both situations has been timing. Four Star has frequently been tempted to enter the distribution side of the business, but has always managed to resist the temptation. It even had the chance to take over an existing company, lock, stock, & barrel, when it held a controlling position in Official Films stock due to the swap of the old "Four Star Playhouse" negatives of OF stock. Proxy Dick Powell, just a year ago, decided instead to sell back the stock (above the market price) and stay away from distribution.

OF is in the minor leagues now, and whether or not the Four Star product would have made a difference is a moot point now in view of the overall syndication depression. Powell and Tom McDermott instead concentrated their energies toward network production, with the result that Four Star has it a peak load of 12 series for the fall.

Timing also was the key to the NTA disaster, with National Theatres proxy R. Gerald Cantor pulling a masterpiece of mistiming in his acquisition of NTA. Company at the time of merger was at its peak, perhaps past it. NTA had all but exhausted its basic product source, the pre-'48 20th-Fox library. It had piled up losses in its abortive NTA Film Network. And it was expanding in the only important direction it had left to it—half-hour syndication—just at the time when the market started to cave in.

Moreover, since the company had to find new directions for itself, the merger and shift of NTA homeoffices to the Coast couldn't have been more poorly timed. Landau, who refused to move, has always been NTA's imaginative sparkplug. But at a time when his leadership was most needed, he marked time in the company's development, concentrating on tape and WNTA-TV, N.Y. As a result, NTA could find no new way to go to overcome the adversities of a shrinking syndication market and a dwindling supply of feature film product.

What's ironic about the contrast between the production end and syndication side is the perpetual bevfs by the producers that the distributors "rob them blind." Powell has been one of the biggest shouters, claiming that the 35% or 40% distribution tap is far too high, that all it costs for distribution is about 17% and the rest is gravy for the syndicator. That, in fact, is the principal reason for his frequent statements that he intends to set up his own shop.

Yet for all the talk about fat distributor products—in fact in Hollywood the axiom is that only the distributor can make money out of syndication, never the producer (which accounts for the reluctance of top producers to film directly for syndication)—yet for all that talk, the producers are currently the ones who are riding

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Revlon Interest in 'Blockbuster' Pix Heightens NBC-TV Prospect For Deal on Col Post-'48 Features

Columbia Pictures has not formally announced the release of any post-1948 feature films to television, but prospects for such an announcement during the next few weeks have been heightened because NBC-TV has suddenly become hot for some blockbusters. And for the right price, Columbia and its tv film subsidiary, Screen Gems, seems ready to come across with several titles.

From several quarters comes a piecemeal assessment of the NBC situation vis-a-vis post-'48'ers.

Network is still lean many hours toward filling its "special" time periods, and, it's felt, hotshot features could help alleviate the program problem—which is essentially nothing more than finding product that'll draw big Nielsens.

Web has had an eye out these past several weeks for programming to use in '61-'62, and one of the principal areas to be filled is Saturday night. To do this, NBC could relatively easily shift (or cancel, which would be less easy) the hour "Great Debates" programs, which are scheduled for this coming season. Web has not been able to crack the CBS-TV supremacy on Saturdays, but one strong feeling at the network is that the right features might do it better than anything else.

Greatest immediate inducement for NBC-TV to buy features is the belief that Revlon is anxious to lay hold of some post-'48 properties, or, at least, to find a network time slot for properties the sponsor already has in mind. Revlon was to have sponsored an expensive two-ply stanza next season on NBC-TV built around the Radio City Music Hall stagings, but the deal collapsed. Sponsor is still looking for some special material to be used on NBC-TV, and features do fit the bill.

Bert Hanft, a former executive at Screen Gems and now in charge of program contracts for NBC, is handling the overtures of film companies who wish to sell their newer feature product. This might not mean anything in the final analysis, but Hanft's former SG tieup gives

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Chas. Goit Exits ITC

Charles W. Goit is ankling Independent Television Corp. after a "personal difference of opinion" with ITC topper Walter Kingsley. Goit has not announced future plans.

The departing executive was with ITC and its predecessor, Television Programs of America, for seven years. He was national sales manager with TPA and came into the ITC picture as national sales director, the job he's quitting.

Zugsmith's 'Dondi' Series as '61-'62 Entry on ABC-TV

Hollywood, Aug. 23.

Albert Zugsmith, who has turned out 45 theatrical features, will plunge heavily in television next year and cut his feature filming to only two pix annually. Duo very likely will be "Rip Van Winkle in the 21st Century" and "Nymphet," latter to be done in Europe.

Initial tv venture will be 39 segments of "Dondi," based on the same cartoon characters now coming to life in his current Allied Artists release of same tab, to be made for ABC, which has cleared prime time for series in the fall 1961 season. Series will be produced under the Dondi Corp. banner, in which he's partnered with Gus Edson and Irwin Hasen, who write and draw the "Dondi strip." David Kory, who stars in feature, will repeat for tv.

Second series will be turned out via Zugsmith's Communications Corp. of America, still to be set.

WOR-TV TINTS UP 'MILLION $ MOVIE'

RKO General's New York indie WOR-TV will premiere color this fall on the station's nightly feature film show, "Million Dollar Movie." Installation of RCA color transmission equipment is currently underway, and reportedly RKO's Hollywood outlet KAL-TV also will go color shortly.

WOR veepee and general manager Robert Leder says that a minimum of 144 hours of colorcasts have already been scheduled for the first 13-week cycle of the nightly feature spread. He points out that each colorcast on "Million" represents 24 hours of color a week via the multiple showings totalling 16 in seven days.

'Robin's' 126 Markets

Ziv-UA reports sales of 126 markets on the half-hour adventure series, "Case of the Dangerous Robin," starring Rick Jason as a freelance insurance gumshoe.

Besides the multi-market deal with Brown & Williamson via Ted Bates agency (which included a piece of the show for the sponsor), "Robin" sales include Chicago & Suburban Retail Selling Assn. via BBDO, on WNBQ, Chicago; Lincoln Income Life Insurance Co. via Fred R. Becker agency, on WLEX, Lexington, Ky.; 7-Up Bottlers, WDSU, New Orleans; Des Moines Savings & Loan Assn., KRNT, Des Moines; Safeway Stores, KOB-TV, Albuquerque, and others.

$500,000 Sales On 'Diver Dan'

Philadelphia, Aug. 23.

"Diver Dan," a children's underwater fantasy tv series that employs both live and animated sequences, is being produced here by Young Productions Inc., in association with Brian Cartoons, Inc. also of this city.

New firm is a merger of Martin B. Young and Louis W. Kellman, film producer and head of Newsreel Laboratories, Inc., of which Brian is a subsidiary. Photographed in color in seven-minute episodes, entire series is being sold in a 104-episode package.

Series is arranged so that any episode can be combined with the other for 14, 28 or even 56-minute shows. Series is also being sold in black-and-white, as well as color. "Diver Dan" is skedded for release in late September. Package has already been sold in 15 domestic and one foreign market with sales totaling over the $500,000 mark.

Already contracted are WWL-TV, New Orleans; WGN-TV, Chicago; WJW-TV, Cleveland; WPST-TV, Miami; KDKA-TV, Pittsburgh; WKRC-TV, Cincinnati; WFBM-TV, Indianapolis; WGR-TV, Buffalo; KXTV, Sacramento; KOMO-TV, Seattle; WTVD-TV, Raleigh-Durham, N.C.; CKLW-TV, Detroit-Windsor; WCOV-TV, Montgomery, Ala.; WALB, Albany, Ga.; KLFY, Lafayette, La., and the Australian Broadcasting Corp.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "GATEWAY"— Dan Ameche 20th Century Fox 1956 NTA	Repeat	Early Show Mon. April 11 5:00-6:30 p.m. WTOP-TV	9.4	9.9	9.3	35.0	Bozo the Clown Milt Grant Show Little Rascals	WRC WTTG WMAL	7.0 9.0 10.6
2. "CIRCUMSTANTIAL EVIDENCE"— Lloyd Nolan 20th Century Fox 1945 NTA	Repeat	Early Show Fri. April 8 5:00-6:30 p.m. WTOP-TV	9.9	9.9	7.9	37.9	Bozo the Clown Milt Grant Show Little Rascals	WRC WTTG WMAL	6.0 6.0 8.6
3. "CALL OF THE WILD"— Loretta Young, Clark Gable, Jack Oakie MGM 1935 MGM-TV	1st Run	Saturday Nite Movie Sat. April 9 11:00-12:15 a.m. WMAL-TV	8.3	8.6	7.3	30.1	11 PM Report 10:30 Theatre— "Naked City" Repeat	WTOP WTOP	9.9 9.0
4. "THE PROWLER"— Van Heflin United Artists 1951 UAA	Repeat	Early Show Tues. April 7 5:00-6:30 p.m. WTOP-TV	7.6	8.6	7.3	34.7	Bozo the Clown Rocky & His Friends Popeye	WRC WMAL WTTG	5.6 5.3 4.3
5. "SON OF KONG"— Robert Armstrong, Helen Mack RKO 1933 NTA	Repeat	Mid Movie Sun. April 10 4:00-5:30 p.m. WTTG-TV	7.3	7.9	6.6	26.9	Masters Golf Tournament	WTOP	7.3
6. "NAKED CITY"— Howard Duff, Perry Fitzgerald Universal 1948 Screen Gems	Repeat	10:30 Theatre Sat. April 9 10:30-12:45 a.m. WTOP-TV	6.5	6.6	4.6	31.9	Jubilee USA 11 PM Report Saturday Nite Movie	WMAL WTOP WMAL	11.3 9.9 9.3
7. "THE RIVER"— Adrienne Corri United Artists 1952 UAA	Repeat	Early Show Tues. April 5 5:00-6:30 p.m. WTOP-TV	6.6	7.9	5.3	23.1	Bozo the Clown Rocky & His Friends Little Rascals	WRC WMAL WMAL	10.6 8.6 12.3
8. "THE QUIET MAN"— John Wayne, Maureen O'Hara, Barry Fitzgerald	Repeat	Movie 4 Sun. April 10 11:15-12:45 a.m. WRC-TV	5.8	6.0	5.3	50.6	Late Show— "Top of the World" Repeat	WTOP	5.3
9. "A WING & A PRAYER"— David Andrews, Dan Ameche 20th Century Fox 1944 NTA	Repeat	Early Show Wed. April 6 5:00-6:30 p.m. WTOP-TV	5.6	6.6	5.3	22.1	Bozo the Clown My Friend Flicka Little Rascals	WRC WMAL WMAL	8.6 8.6 11.9
9. "KEYS OF THE KINGDOM"— Gregory Peck, Thomas Mitchell 1945 NTA	1st Run	Filmhouse 5 Sat. April 9 10:30-12:00 p.m. WTTG-TV	5.6	7.3	4.6	21.4	10:30 Theatre— "Naked City" Repeat Saturday Nite Movie	WTOP WMAL	6.5 8.3

ST. LOUIS, MO.

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: APRIL 5-11, 1960.

1. "STANDBY FOR ACTION"— Robert Taylor, Brian Donlevy, Clint Walker MGM 1960 MGM-TV	1st Run	First Run Theatre Sat. April 9 10:15-12:15 a.m. KMOX-TV	14.4	19.0	12.6	60.4	Mike Hammer Gate Award Theatre— "20th Century" 1st Run	KSD KSD	21.9 7.8
2. "TARDOLA"— Harry Villa, Michele Morgan U.A. Northwest Film 1961 Foreign	1st Run	Request Performance Sun. April 10 1:30-3:30 p.m. KTVI-TV	8.2	9.6	7.3	55.6	Sports Spectacular Masters Golf Tournament	KMOX KMOX	2.8 4.6
3. "AT WAR WITH THE ARMY"— Dean Martin, Jerry Lewis Paramount 1951 M&A Television	1st Run	Hollywood Show Case Sun. April 10 10:30-12:30 a.m. KTVI-TV	8.0	11.3	3.3	30.2	Man From Interpol Reverse Court	KSD KSD	6.6 6.1
4. "20TH CENTURY"— John Barrymore, Carole Lombard, Walter Connolly 1934 Sergeant Group	1st Run	Gate Award Theatre Sat. April 9 10:30-12:30 a.m. KSD-TV	7.5	9.9	4.6	28.0	First Run Theatre— "Standby for Action" 1st Run	KMOX	14.8
5. "FLAME OF THE BARBARY COAST"— John Wayne, Ann Dvorak Republic 1941 Hollywood Service	1st Run	Channel 2 Theatre Fri. Apr. 8 10:30-12:30 a.m. KTVI-TV	7.0	9.0	2.6	32.1	News-Weather Jack Paar Show Late Late Show	KSD KSD KMOX	6.9 7.8 4.3
6. "BEACHHEAD"— Tony Curtis, Frank Lovejoy United Artists 1954 UAA	Repeat	Channel 2 Theatre Thurs. April 7 10:30-12:30 a.m. KTVI-TV	6.8	7.9	4.6	31.2	News-Weather Jack Paar Show Late Late Show	KSD KSD KMOX	11.9 9.4 5.4
7. "GARDEN OF THE MOON"— Pat O'Brien, John Litel, Warner Baxter Warner Bros. UAA	1st Run	Late Show Mon. April 11 10:30-12:00 p.m. KMOX-TV	6.2	6.6	4.6	24.5	News-Weather Jack Paar Show	KSD KSD	13.9 10.4
8. "MALTESE FALCON"— Humphrey Bogart, Mary Astor, Sydney Greenstreet Warner Bros. 1941 UAA	Repeat	Late Show Wed. April 6 10:30-12:15 a.m. KMOX-TV	5.9	6.6	4.6	35.4	News-Weather Jack Paar Show	KSD KSD	12.6 9.4
9. "THEY WON'T FORGET"— Claude Rains, Lana Turner, Otto Kruger Warner Bros. 1937 UAA	1st Run	Late Show Thurs. April 7 10:30-12:30 a.m. KMOX-TV	5.9	7.3	5.3	35.7	News-Weather Jack Paar Show		
10. "LUCKY TO BE A WOMAN" Sophia Loren, Charles Boyer Films Around the World, 1956, 1st National TV	1st Run	Channel 2 Theatre Wed. April 6 10:30-12:30 a.m. KTVI-TV	5.5	6.0	2.6	27.5	News-Weather Jack Paar Show	KSD KSD	12.6 6.5

DEFENSE DEPT.: 'NO MORE VHF'S'

The Pentagon Break-Thru

"CBS Reports" topper Fred Friendly believes the show is finally breaking through one of the major Pentagon shibboleths that's been a key factor in keeping important information from the American public and in the "classified" or "secret" category despite its overwhelming importance.

That's the "if we let you do it, we've got to let everybody do it" philosophy regarding television coverage of major defense and technology programs. It's been a stumbling block in the way of access to information because, as Friendly points out, the final outcome is that "nobody does it."

He believes that "Reports" is beginning to break down that philosophy via first its "Biography of a Missile," and now its upcoming "Polaris." Reason for the show's success, he believes, is that "Missile" proved that "Reports" could do a good job in revealing all the importance and all the ramifications of new space technology to the public in a manner which it could understand. At the same time "Reports" has received the right to criticize as does "Polaris" quite openly on some of the earlier lags in the program and the current lag between the technological reality and the accompanying broad public policy changes which it must create.

To Friendly, the important element in the race for such information is the closing of this gap between technological advance and governmental policy in other areas, particularly in the State Dept. The two keep becoming more and more closely interrelated, and therefore the public must be kept informed of the military changes in order to form sound political opinions. Consequently, the breakdown in the old practice of refusing to allow one network or news source to cover a major development story in depth and by doing so keeping it from all news media is a welcome development, says Friendly.

CBS Radio Formalizes Non-Soaper Pattern; Goes Into Effect Nov. 28

CBS Radio's "modified" Program Consolidation Plan—which eliminates the web's soapoperas, some of its weekend dramatic shows and its "Amos 'n' Andy" strip—will go into effect Nov. 28, following certain ratification on Sept. 23 by the web's 200 affiliates.

Details of the plan, containing VARIETY's story of two weeks ago, were released at a press conference last week by CBS Radio prexy Arthur Hull Hayes, following mailing of the proposals to the entire affiliate body. The plan encompasses expansion of news on the hour to 10 minutes, introduction of five-minute news-features on the half-hour, and retention of web's public affairs and cultural programming. "Have Gun, Will Travel" and "Gunsmoke" will be dropped but "Johnny Dollar" and "Suspense" retained, reducing the Sunday drama block to two half-hours.

Under the expanded news plan, the network will sell the on-the-half-hour features, while the 10-minute on-the-hour news will be divided into two parts, under which the affiliate can break in for the final two and a half minutes to program local news (locally sponsored) or can carry the two and a half minutes but break in on cue with a local one-minute commercial which would blank out a lower news item timed to 60 seconds. Station also can carry it in full if it wishes.

Stations will keep four of the 10-minute news shows for local sale, web would keep two in their entirety for network sale. Others would be divided in the seven-and-a-half-two-and-a-half minute pattern. Roundup, "World News Roundup" and "The World To-

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ABC-TV Tie-In On Lebanon Network

ABC has signed a deal with Television du Liban et du Proche-Orient to join in forming a new tv network in Lebanon. Television du Liban, etc., has recently been granted licences for four video channels to cover the Middle Eastern nation, and it's expected to begin its first operation in Beirut six months hence.

ABC will provide programming, engineering and be sales rep of the new network outside Lebanon. Deal was closed by AB-PT International boss Don Coyle with Television du Liban principals, Rochdi Maalouf, Fuad Al-Rayt, Albert Assaily, Emile Boustany, Fayez Ghandour and Jean Abu Jaude.

Dennis Vance Legiter; To Do 'Play of Week'

London, Aug. 23.

Dennis Vance is the latest of the tv directors to move into legit. He has been signed by the Old Vic to stage "Henry IV Part One" in the new year.

Meantime, Vance returns to New York on Oct. 14 to direct a drama show for U. S. Steel, and will also do a "Play of the Week" for NTA.

WGN Spreading Corporate Wings, 2 New Outlets

Chicago, Aug. 23.

Now that it has purchased a pair of stations in the Duluth-Superior (Minn.) market, and with more acquisitions said to be in the offing, WGN Inc. is expected to emerge from under the wing of parent Chicago Tribune and reincorporate under a group banner as a reasonably autonomous broadcasting company.

There's hardly a doubt that after the FCC puts its stamp of approval on the purchases of KDAL and KDAL-TV, Duluth, Ward L. Quaal will be named prexy of the new corporation, with Tribune publisher and prez J. Howard Wood titled board chairman. Quaal has been veepee and general manager of the Tribune radio and tv outlets since 1956. The veepees of KDAL and KDAL-TV, Odin S. Ramstad and Robert A. Dettman, are reporting to him as of the date of the purchase.

Stations were bought for $3,300,000 from Red River Broadcasting Co., which is owned by the estate of Dalton LeMaunter. Understood the capital is entirely from the profits of the WGN stations. Quaal has indicated that the Minnesota stations will continue to operate as CBS affils (the WGN stations are non-affiliated) and that their staffs will remain intact, except for a beefing up of the sales forces. Probably WGN Inc.'s first gesture, when it takes over the stations officially, will be to equip KDAL-TV with a video tape recorder in order to effect a program exchange.

TREND TO ALL-U SEEN IN MAKING

Washington, Aug. 23.

Television history was made with an awkwardly worded Government letter which said there isn't going to be any more VHF for commercial or educational tv—and backed up the "no" with a knockout punch of logic.

So overwhelming were the arguments against more VHF for the public that to answer them would be something like spitting at the flag.

And the result is obvious: a trend toward conversion to all UHF is in the making. Let the tv networks, maximum power tv stations and others in the industry yell bloody murder, that's the way things shape up in the wake of the letter reflecting the verdict of the Defense Dept. and the Office of Civil and Defense Mobilization.

They ruled out giving up any Government VHF channels at all because:

—It would cost the Government "in excess of five billions of dollars" for the military alone to switch channels. ("Ouch" yells the nearest taxpayer.)

—Any changeover would "curtail current defense and space programs." Scientists and engineers, it was claimed, would have to be jerked off work on "vital weapon systems" to make the frequency changeover.

—It would louse up our allies globally. North Atlantic Treaty Organization (NATO) nations and South East Asia Treaty Organization (SEATO) nations operate their military functions on the same frequencies as the U. S. It was claimed that all these nations would have to make "corresponding changes in their national allocations" if the U. S. undertook such a switch.

—"The risks entailed . . . are too great to be accepted in today's international climate."

The last words are those of Leo A. Hoegh, OCDM director, who passed the sad news to Chairman Frederick W. Ford by letter Friday (19). The fact that the answer would be "no" had been generally anticipated after various strong hints through the months. But hardly anybody thought the reasons for the answer would be, in effect, that giving the public more tv might lose the next war, shake up tv in a large part of the world and blood the American taxpayers unmercifully.

With this life or death argument, there seemed no escape hatch left for OCDM or the Defense Dept. (the Dept. concurred in Hoegh's letter) to flip-flop later and agree to turn loose VHF frequencies. In fact, the issue seemed closed with heavy rivets.

Harris' Lost Cause

There had been the hope that the answer wouldn't come so soon. Rep. Oren Harris (D-Ark.), for one, had wished that final word would be held up until the next President took office. Harris has often complained that President Eisenhower's attitude was either against more VHF for the public or, else, that he should give the military a free hand in resolving the issue. Only 10 days ago, Harris, in a Little Rock speech, said he would call on the next President "to knock some Pentagon heads together" so the public could have more VHF. But this now seems a lost cause.

A changeover to all UHF is one possibility—with probably seven to 10 years given by FCC for it to be accomplished. Two commissioners are already for it, Robert T. Bartley and Robert E. Lee. There is a chance two more, constituting a Commission majority, may join them. FCC Chairman Ford has been veering in that direction without actually making the move yet. Industry sources figure the newest Commissioner, Charles H. King, would follow Ford whatever he does in the crystal area. The other three

(Continued on page 38)

Fred Friendly's 'Tough Shows on Big Issues'—Polaris to 'Rigged Elections'

By BOB CHANDLER

In what he believes is a critical year for electronic journalism, "CBS Reports" exec producer Fred W. Friendly is going for broke with a flock of provocative, timely and precendental specials with the first group of his 26 "Reports" this fall. They include:

"Polaris," opening show Sept. 29, 9:30-10:30 p.m. Two years in the making with "Reports" crews given special security clearances to study and film the progress of the underwater missile from its early progress through its recent successes. "Polaris" is what Friendly calls a "lineal descendent" of last year's "Biography of a Missile." But it's more than that—it poses the major diplomatic and foreign policy issues raised by the fact that a successful program would obviate the need for foreign bases and likewise for some of the more embarrassing U. S. Alliances. Ed Murrow will narrate.

"Harvest of Shame," story of the mistreatment of migrant farm workers in the U. S., situation which Friendly terms shocking. A year in the works, with David Lowe (ex-NBC and "March of Medicine") producing. "Harvest" is termed by Friendly "our first expose." Murrow and Bill Leonard report.

The Labor Day Massacre of 1960," first real effort by television to do something about holiday traffic deaths. Five "CBS Reports" camera crews and commentators will be stationed at key state highway junctions in New York, Connecticut, Florida, California and in the midwest. All through the weekend, they'll shoot an aggregate of 100,000 feet of film of traffic mishaps and tragedy, interviewing the policemen and victims and witnesses on the spot. Copper will be a panel of police who'll tell why and how accidents are caused and how they can be averted. "If this works, maybe next year we can put five cameras on these spots and really do something," Friendly observes. Murrow, Leonard, Bill Downs and others will work this one.

"Is the Next Election Already Rigged?" This one's a study of the concentration of political power through the state legislatures, the House of Representatives, et al., in the hands of the country or rural population, despite the fact that it constitutes only 20% of the U. S. electorate. Though its origins lie in the American Revolution, it now, in the opinion of a score of governors who will appear, is the principal cause for the desperate condition of most American cities and for problems in passing beneficial, progressive legislation on the state and sometimes the federal level.

"Money and the President" analysis of the two key conflicting domestic philosophies of Nixon and Kennedy, the Democratic viewpoint that proper economic growth re-

(Continued on page 38)

Just Like Here

London, Aug. 23.

Memo to those worried about the effects of radio and tv on children.

Dr. A. F. Whyte, medical adviser to the BBC, reports that, when regular medical examinations were introduced for senior executives, 20% were found to be suffering from varying degrees of stress. Toppers with heart, circulation and blood pressure troubles totalled 4%; 9% were overweight; 15% had bowel disorders; 10% had digestive upsets; 10% had skin complaints.

There's more to Whyte's report, but who's for buying a farm in the country?

Goar Mestre In Stab at Bigtime In South America

Mexico City, Aug. 23.

Goar Mestre, the Cuban radio-tv magnate now in exile, is inaugurating a chain of radio and tv stations in Peru, Argentina, Uruguay, Puerto Rico and Brazil on Oct. 1. Added to the chain in early '61 will be Colombia and Venezuela. Apart from this Mestre will build other facilities in diverse Latin America areas in a bid to become one of the majors in the South American field.

G. Mestre has commissioned Cuban Mario Agüeros to sign up a parade of Mexican talent for inaugural and regular programs. Agüeros is an ex-owner of top Havana nite spots now living here as Mestre's talent scout.

Mexican entertainers now being signed, will start treks to South America beginning the first week in October and carrying on through to December. Plan is to send off groups every two weeks.

Among artists signed for the Mestre chain are such names as Mona Bell, Los Ruffinos, Amalia Mendoza, Evangelina Elizondo, Prieta Linda, Jose Luis Caballero, Carmela Rey, Agustin Lara, Alvaro Zermeno, Alejandro Algara, Jorge Fernandez, the Velasquez Sisters, Virginia Lopez, the Reyes Bros., etc.

Salaries for entertainers said to run from $500 to $2,500 a week, with contracts ranging from one week to several months.

CBS-TV WORKSHOP IN 90-MIN. KICKOFF

"The CBS Television Workshop" will kick off its second season with a 90-minute special on Oct. 2 at noon. Albert McCleery will again produce the series, and in addition will direct the opening show. Property for the tentff hasn't been picked yet, McCleery said.

Following the opening show, "Workshop" reverts to a weekly 55-minute format.

NBC Pacts Diana Trask

NBC-TV signed Diana Trask, the Aussie thrush, to a contract. Miss Trask is the second performer signed by program veepee Dave Tebet in a talent pact, under the web's two-year old talent discovery program.

Miss Trask first appeared on NBC-TV last May in "Sing Along With Mitch." She, like Marti Berta, the first signed by Tebet some months ago, will "guest around" various NBC-TV programs. Tebet hopes eventually to get the femmes on regular shows.

Met's $1,416,108 Net Profit in '59

Metropolitan Broadcasting Corp., having released a formal announcement of the corporation's profit & loss figures, has finally announced profits in 1959 of $1,416,108 against profits of $392,005 the previous year.

Report was delayed until Metropolitan could get a number of new acquisitions all set. According to John W. Kluge, Met prexy, the company doubled in size during 1959 by adding stations in Philadelphia, Stockton, Calif., and Puerto Rico, and by buying Foster & Kleiser, Coast-based outdoor advertising company.

In 1958, Met's gross sales tally was $13,886,314 while the year before the total was $12,081,150.

on the week following the convention, when all three networks were back in show business, here's what happened:

	Average Rating*	% Net. Share of Audience*
ABC-TV	13.1	36.7
NET Y	12.2	34.2
NET Z	10.4	29.1

*Source: Latest rated week Nielsen 50 Market TV Report, average audience, week ending July 24th 1960, 7 nights 8:00-10:30 PM Mon.-Sun.

ABC TELEVISION

Goldenson's Globetrotters

ABC executives are undergoing, collectively, what is probably the most intensive period of this way-that-way travel in the company's history.

Coincidentally, chairman Leonard Goldenson is in South America for a month, eyeing ABC holdings and vacationing. ABC-TV prexy Oliver Treyz is doing six weeks in Europe. ABC TV program chief Tom Moore is just back from Japan and Hong Kong and is off now for a month in Hawaii. Program veepee Ted Fetter is in Dublin lining up Gaelic talent for Bing Crosby's St. Patrick's Eve special. Program veepee Dan Melnick is just back from Lorlon. ABC International topper Don Coyle is back from Beirut (see separate story), and daytime program exec Armie Grant, who returned from a standard California-type big trip last week, is now making off to Caracas to help out temporarily in ABC's tv operation there.

Doyle, Dane, Bernbach Strategy For Creative & Account Groups —On Other Madison Ave. Fronts

By BILL GREELEY

Doyle, Dane, Bernbach last week ran an open "help wanted" ad for four copywriters which pulled "hundreds of replies." Not surprising, because there's a feeling among advertising's maligned artists and writers that, as heaven protects the working girl, so DDB protects the creative man.

Agency chiefs, in fact, have done for the creative Indians what heaven has never done for the working girl: spelled out their concern in a memo to the "creative group" and "account group." As someone at the agency put it, "It was a manifesto that brought actual tears to the eyes of copywriters and art directors."

At most agencies, the account executive not only runs a shuttle between the creative group and the client, but more often than not plays arbiter and editor on the creative side. But at Doyle, Dane, Bernbach, according to the memo, "when it comes to the matter of layout, words, sentence construction and other elements of a given advertisement, unless the account executive believes any of them dilute, detract from or improperly present the sales message, the creative group should prevail."

From the beginning, "From N. Doyle, W. Bernbach re Creative and account group responsibilities and working relationship—Because the agency has grown so rapidly in the past year, and so many of our account and creative people are new, we thought it might be a good idea to put down on paper the respective functions and working relationships of the creative and account groups at DDB.

"We can be justly proud of our creative record. There is no question that it is the primary reason for the agency's exceptional growth. New accounts are attracted to us by the work they see. But what is equally important is that when we make a presentation showing proofs and commercials, almost every prospect is sold by the fact that the exciting advertising which attracted them also answers a specific sales problem.

"A re-statement of how this has been accomplished and must be continued seems important at this time.

"The function of the account group in working with the creative people is to outline the total marketing and media strategy agreed upon by the client and account group in defining the major selling points of their products or services.

"The function of the creative group is then to provide an exciting, sales-producing, advertising approach for the client's products or services.

"Under these conditions, it is imperative that the account group understands the clients' problems completely, and that they communicate clearly to the creative groups. Once this is done in a meeting, the requisitions that follow should reiterate the objectives and decisions made.

"When a creative solution is presented by the creative group, the account group must satisfy itself objectively that the advertising fulfills the agreed upon selling strategy. While the account group should certainly express their opinions about the effectiveness of the advertising proposed, nothing should be arbitrarily turned down unless the account executive believes that the approach does not fulfill the agreed upon sales strategy.

"It is important that the account group be in complete accord with the direction of the work and be able to interpret it properly to the client. When it comes to the matter of layout, words, sentence construction . . . etc. as excerpted.

"Under no circumstances should the account group accept work they do not believe adheres to the sales strategy just because they think they can get a client okay, or because they do not wish to make an issue of it with the creative group.

"To over-simplify, the account group is responsible for 'what should be said,' the creative group for 'how to say it.' There will always be special situations and exceptions. But the method we have found successful is substantially that covered in this memorandum. Let's stay with it."

Changes: Edward J. Montagne rejoins Wm. Esty as a program consultant in the agency's Hollywood office. He worked for Esty from 1950 to '54 and was producer of the Phil Silvers show. Before entering tv, he was a film director at RKO, Hal Roach Studios, Paramount and United Artists.

David Lichtenberg upped to circulation manager of Tv Guide mag.

Dennis Clark, formerly with Wade agency, Chicago, joins Kenyon & Eckhardt's Los Angeles office as an account exec on Max Factor.

New Biz: Nestle (Canada) Ltd. to Kenyon & Eckhardt's Toronto office. Seeburg Corp., Chicago, vending machines, to Keyes, Madden & Jones.

Chi Agencies

Chicago, Aug. 23.

Campbell-Mithun agency plucked Wilson sporting goods account from Roche, Rickerd & Cleary. Account to bring in estimated $800,000.

Forrest Owen, Wade Advertising veepee, brought from Coast to Chi office, to be succeeded by Paul McCluer, former exec veep with Wade here.

Leo Burnett, Foote, Cone & Belding, Marsteller, Rickerd, Gebhardt & Reed, Tatham-Laird all commended in Ad Council pamphlet for work done in public service promos.

Leo Burnett passed out v.p. stripes to Robert Leonhard, account exec, and Robert Noel, tv copy supervisor.

Martin Koehring, former creative director with Foote, Cone & Belding, made a veep at McCann-Erickson agency.

London Agencies

London, Aug. 23.

The Anglo-U.S. agency Garland-Compton Ltd. appointed to handle the first-ever ad campaign for the Football League following the signing of the agreement with commercial tv for the airing of soccer games this season. Condition of the pact is, that $126,000 should be spent on a tv ad campaign to promote league soccer.

T. Booth Waddicor & Partners handles advertising in the UK for the Arborite Co. of Montreal . . . TWW Ltd., commercial tv web operating in South Wales and the West, aired its first-ever five-minute admag devoted to one client Friday (19), subject being St. Ivel Cheese.

With the Station Reps

Chicago agency prexy Leo Burnett may have meant it as a dig when he recently labeled radio a "catch-all" medium. New York rep prexy Robert E. Eastman sees it as a compliment.

"I don't know exactly how he meant it," says Eastman. "But I suspect that he may have inadvertently expressed a definition of the medium which is very pertinent to understanding its values and uses. Spot radio is unquestionably the catch-all medium.

"It catches all the men in the morning while shaving, dressing, driving to work. It catches them on-the-go when other media cannot reach them, when their minds are open to sales suggestion.

"It catches all the housewives mostly in the kitchen when they are using household products. Spot radio catches all the women when they are busy and unavailable to other media.

"It catches all the teenagers in their rooms, cars and on their beaches.

"Spot radio catches all the family members with buying or influencing ability. It catches them alone with a high level of awareness.

"This most universal of all media catches prospective customers for far more hours per day than either newspapers or magazines. And first you have to catch them before you can sell them."

Semantics

Memo to the trade press from Daniel Denenholz, veepee and director of research and promotion, Katz Agency:

"There are increasingly frequent references in the trade press to 'network spot carriers.' This is a contradictory phrase which can only make for further misunderstanding of the broadcast spot medium.

"Spot broadcasting advertising, by accepted definition, is the use of non-network radio or television. It is the spotting, or placing, of advertising in selected markets, on selected stations in those markets. The advertising used in such strategic placement may consist of short announcements or the sponsorship of entire programs, in one market or in hundreds of markets.

"In short, 'Spot' is the name of a distinct advertising medium. It does not define the type or time duration of an advertising message.

"Accordingly, I submit that the correct phrase should be 'network participation programs' or 'network announcement carriers.'

"Incidentally, there really is nothing new about network carriers; for years advertisers have been buying portions of network television programs in the form of 'multiple sponsorship,' 'program segments,' and 'participations.' Now it's 'carriers.'"

Talented Spot Carriers

Actors, announcers, etc. currently engaged in spot production include: Allen Swift ("man with a thousand voices") on radio spots for B. C. Headache tablets via National Screen agency; Joe Given (WNEW) on Simonize via Dancer, Fitzgerald & Sample; Ford via JWT, and Sines and CARE through Morse International; Ted Baughn on Cheer via Y&R; Shelley Kirk on Sealtest through N. W. Ayer and General Electric via Mason, Mitt Moss on Bakers' Chocolate Chip cookies via McKim of Toronto; and Stan Freberg on the Coast on Ford radio spots and fun spots also for Kaiser, Coca-Cola and Ralston. And music man Eddy Manson is scoring backgrounds for a new Campbell Soup tv spot series through BBDO.

Briefs

WSJS-AM-TV to Peters, Griffin, Woodward for national repping . . . Videotape Productions (CBS) has a coverage map in current promotional news letter designating markets equipped for telecast playback . . . Avery-Knodel has a new market and tele study on Tucson, Ariz. . . . Mrs. Elizabeth Harris, formerly a supervisor in the audience measurement division of NBC-TV, joins Kenyon & Eckhardt as a senior media research analyst . . . Herb Hahn upped to assistant sales manager of Forjoe & Co. . . . Forjoe has been named rep for KSXX, Salt Lake City; KSVN, Ogden, Utah; and WTMT, Louisville, Ky. (All are radio outlets . . .

NBC-TV Special Projects Division Loaded With Assorted 1961 Entries —From Dietrich to Lincoln Memorial

By DONALD B. HYATT
(NBC Director Special Projects)

During the last week 50 swinging ragtime cats in NBC's studio 8H marked another milestone for "Project 20." The taping session answered the frequent question "What does one of television's oldest (10 years) and most celebrated series do when it runs out of historical film footage?" "Those Ragtime Years." "Project 20's" first offering of the season (Purex, Nov. 22) is a musical narrative of America's turn-of-the-century ragtime craze with Hoagy Carmichael as the musical storyteller. In integrating live television with historical film and our still picture technique we believe the ragtime show becomes something a bit new to television, and its form opens up fresh opportunities—opportunities that preserve the intent of "Project" and give us an unlimited diversification of treatment and subject matter.

The concept of "Project 20," as originated by the late Henry (Pete) Salomon in 1951, is as geographically broad as the world itself, as far ranging as mankind. "Project 20" is a look at 20th century man, and what makes him what he is. And what makes us what we are in the past, the present and the future—it is sociological-political-economic - psychological - musical - religious. We are endeavoring to capture the temper and spirit of living—the guts of living, if you will. That is why I believe that "Victory At Sea," "The Jazz Age," "Meet Mr. Lincoln" and "Not So Long Ago" are not such strange bedfellows. With such wealth of material it is imperative each year that we *create* and not conform. Create in the sense that "Meet Mr. Lincoln" and "Mark Twain's America" made the still picture technique work as a popular mass entertainment form and opened up new programming possibilities.

The season ahead will be "Project 20's" biggest yet and most varied. Following "Those Ragtime Years" will be "The Coming of Christ" (U.S. Steel-Dec. 21, 8:30-9 p.m.).

Through the use of the world's great paintings and of our still technique the program will re-create the world that Christ was born into and the early years of His ministry. The element of color, the individual style of each artist, the overall beauty of the paintings, the magnificence of the theme is "Project 20's" greatest challenge to date.

In March we will program "The Story of Will Rogers." Through the use of historic news and production footage, along with an equal amount of new footage to be shot in Oklahoma and Hollywood, we hope to give a warm, humorous and intimate portrait of the man, as told in his own words and by those who knew him best.

Gary Cooper's 'Real West'

And in April Gary Cooper as the on-screen storyteller for "The Real West," will give us still another kind of "Project 20" event. This will be a look at the American West from 1840 to 1900—as it really was. One hundred year old daguerreotypes and photographs, new location film, diaries and letters of those who went West will all be used to dramatize television's most widely exploited but still untold story. And in late Spring we will turn to the early "Project 20" style with a one-hour special on The Korean War.

A number of mid-season return engagements have to date been part of every "Project 20" year.

The home of "Project 20" is the Special Projects Department set up three years ago by Bob Kintner to create "entertainment programs in the broad public interest." It is in effect, that big—seldom frequented—area between sheer entertainment programming and the informational programming of News and Public Service. The department is unique in that it has no counterpart in the industry and in both a creative and organizational sense it puts the final link in the network programming chain.

This season will see the debut of a new series of one-hour specials called "The World Of . . ." Building on the fascination of famous people, "The World Of . . ." pioneers a new concept in television entertainment, in-depth closeups of famous living personalities presented against the background of the respective "worlds" within which they achieved eminence. In total the series will become a portrait of America as the various worlds become interrelated.

Treatments under way include The World of Bob Hope—Marlene Dietrich—Casey Stengel—Jimmie Doolittle—Jawaharlal Nehru.

Also under the Special Projects aegis will be:

Other Programs

"The Wisdom" series in its eighth year, with such notables as W. Somerset Maugham — Howard Lindsay — Norman Thomas — Andres Segovia—Lord Clement Attlee.

"Lincoln's Strange Journey," a special half-hour program commemorating the 100th anniversary of Lincoln's inaugural journey to Washington, planned for Feb. 11.

"In Memoriam," a dramatic essay on the Civil War—scheduled for telecast April '61, the 100th anniversary of the beginning of the war.

"Glamour Girls of the World," an hour special on the history of the glamour girl aimed at a March telecast date.

In addition, scripts are now being completed on a special half-hour series of programs on some of the outstanding Presidents of the United States. The first program is planned for January.

The Special Projects staff including Richard Hanser, Robert Russell Bennett, Robert Garthwaite, Daniel Jones, James Nelson, Gene Jones, William Nichols, Phil Reisman and Bob Sharpe have already started work on the '62-'63 season with four series, 18 specials and six new "Project 20's" under active development.

A number of books and records based on the programs will be added to our list that already includes "Victory At Sea," "Meet Mr. Lincoln," "The Jazz Age," "Not So Long Ago," "Wisdom" and "Mark Twain's America."

As in the past, all of our productions are geared to the conviction that fine prestige programming can also be major entertainment programming. Ten years of public reaction to "Project 20" has proved the point.

'Life In a Gilded Cage' As Stuart Schulberg's Entry on '20th Century'

Berlin, Aug. 23.

The city of West Berlin, centre-point of world interest due to the Kremlin's notorious attempts to euchre the West out of it, has again been picked by a U.S. outfit for a celluloid venture. This time it's CBS which is shooting here a 30-minute documentary for tv utilization. Film, part of "Twentieth Century" series, makes an attempt "to show the personality of Berlin."

As to writer-director, Stuart Schulberg, it isn't a political film but "only a film with a political background." It's titled "Life In a Gilded Cage" and will require a shooting period of about 25 days, with 80 different locations to be used. City's mayor, Willy Brandt, will make a speech in this film, but otherwise only "common Berliners" are being approached by the CBS crew. Latter consists of nine people of whom, however, only one—Schulberg—is an American.

After Berlin, Schulberg will go to France for a second CBS commitment.

Next year, Schulberg said, he will produce in collab with his brother Budd Schulberg another theatrical film in Germany. It's going to be a "war film with an important message" entitled "The Bridge of Remagen." His brother is currently working on the script in Mexico.


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Foreign TV Reviews

SYKES AND A MOVIE CAMERA
With Eric Sykes, Richard Wattis, Hattie Jacques, Derrick Gaylor, John Brooking, Marie Fabrizi, Stella Tanner, Dick Downes, Henry Drew, James Page, Ken Stewart, Evelyn Lond, Tom Payne, Lee Richardson
Writer: Eric Sykes
Director: Philip Barker
30 Mins.; Thurs., 8:30 p.m.
BBC-TV, from London

Yet another six-week burst of Eric Sykes appeared with a feeble splutter. It's a domestic-comedy series, with Sykes and hefty Hattie Jacques doing a brother-and-sister act, with interruptions from an irkly irate next-door neighbor Richard Wattis.

This one concerned a home-movie camera acquired by collecting coupons in cigaret packs. It involved such gags as taking pictures upside down, smoking more cigarets to acquire a projector to show them on, and other predictable gambits. It suffered from lack of wit, and also, more basically, from lack of precision in the central characters.

The fault mainly lay with Sykes, whose script was below par and whose customarily bumbling personality still seemed a collection of double-takes rather than a character. In fact, there seemed no detectable improvement on this series earlier run. Hattie Jacques and Richard Wattis had little chance to extend themselves, and didn't. Other support was spotty, and Philip Barker's direction was flat. *Otta.*

BOYD QC
With Michael Denison, Charles Lane, Megan Latimer, George Tovey, Sheila Ballantine, Geoffrey Hibbert, Patrick Newell, Donald Eccles, Anthony Sagar, Mignon O'Doherty, Louise Stafford, Geoffrey Denys
Writer: Jack Roffey
Director: Michael Currer-Briggs
30 Mins., Wed. 8 p.m.
Associated-Rediffusion, from London

Returning for another outing, this series made a disappointing start. Its strength has been its credible flavor, giving a well-pitched view of British justice at work. Although in this one, the trappings were as authentic as before, the story just didn't come across.

It concerned a couple who ran a pie stall. In order to keep prices down and thus undercut their rivals, they took to stealing the meat and poultry for their pies from various country farms. One night they planned a coup and come away with 3,000 chicks. To fix an alibi, a photograph had been taken of them at the stall, with a clerk to show a false date and time. This was their defense when they stood trial. Would the poised and razor-sharp prosecutor Boyd, destroy the alibi? Of course, he did. Rather simply, by proving that a prostitute, also in the photograph, had been quizzed by the police at the time alleged.

This was highly improbable. Worse, it seemed so. It was also told clumsily, in the form of a flashback which interrupted the flow and added nothing to the story values. And also, by letting viewers see how the alibi was rigged, there was no surprise in Boyd's cross-examination.

Despite its faults, however, the series was still livelier than most. Michael Denison repeated his suave portrayal of the all-knowing lawyer, and other acting support was fair, though inclined to caricature of the Cockney idiom. Michael Currer-Briggs might have injected more briskness in the direction. *Otta.*

THE FACE OF THE UNKNOWN
With Donald Holme
Writers: Derek Hill
30 Mins., Tues., 10:15 p.m.
BBC-TV, from London.

BBC-TV had a good gimmick 30-minuter here, tracing the trends followed in science-fiction films over the past few years. The clips—from "The Time Machine," "War of the Worlds," "Them," "Invasion of the Body-Snatchers" and "Forbidden Planet," principally—were really the heart of the matter, of course, though writer Derek Hill saw to it that the latterday tendency by picture-makers to stress the dangers that Earth faces from her own scientific advances was used to put across a sober message.

Donald Holme, who introduced the slices of celluloid, wasn't always word-perfect, though he held notes in hand. Which didn't really matter much, in view of the clips preponderance. Whole program was extremely well worth the watching and could have stood prestige string had it not been for the necessarily maybe, vividly horrific nature of some of the stuff. *Ern.*

REICH MIR DIE HAND, MEIN LEBEN
(Reach Me the Hand, My Life)
With Lisa della Casa, Hilde Gueden, Wilma Lipp, Rita Streich, Kurt Boehme, E. Kunz, E. Waechter, Fritz Wunderlich, Sordfunk-Ballet, others
Director: Michael Pfleghar
70 mins., Wed., 8:20 p.m.
West German TV, from Stuttgart

This was the second big opera show from South German TV. There were arias and duets from seven operas by Mozart, Donizetti, Smetana, Rossini and Nicolai, all centering around the theme of love. In addition there were five ballet numbers by the Suedfunk Ballet, station's fine dance ensemble.

Yet actor Paul Henckels, emceed with some charming anecdotal chatter, amusing bits from the opera world, and his own thesping career. It was an amiable job.

Program, of course, was primarily for opera lovers, an acoustic treat guaranteed by a number of top voices. Such operatic endeavors, however, whose different numbers have no scenic connection, are problematical inasmuch as they don't justify the heavy investment. The ballet sequence, choreographed by Kurt Jacob, were good as usual. Direction by Michael Pfleghar was crisp and the lensing and other technical credits were up to standard. *Hawa.*

HOW DO WE LOOK?
With Geoffrey Johnson Smith
Producer: Michael Style
30 Mins., Fri., 6:10 p.m.
Associated TeleVision, from London

Judging by the quantity of tv programs devoted to them, the English seem mightily concerned about their faults and virtues, and how foreigners react to them. Having been looked at from all angles by such local repeaters as Dan Farson and Michael Ingrams, Geoffrey Johnson Smith has now put himself into the same groove.

But "How Do We Look?" was a skin-deep probe. Three pretty girls, from Greece, Germany, and a stunner from Sweden, summed up their experiences with homegrown young men. The result was vague and conventional. On the whole, the young Briton seemed to be well-mannered, a slovenly dresser, and ready to take no for an answer. On the debit side, he was inclined to talk about football at great length, took a girl where he wanted to go rather than asking her views, and was somewhat lacking in passion. The Greek girl, who was the most anti of the trio, sighed wistfully for the gaiety of Athenian beaus, who, it transpired, burst into song without a moment's warning.

Geoffrey Johnson Smith, an urbane interviewer but, on his own confession, square, was the wrong person for this job. An angry young Briton who could answer back might have warmed up the session considerably. *Otta.*

Foreign TV Followups

Play of the Week

An acceptable dabbla in the macabre gave a kick to Associated TeleVision's "Play of the Week." It came with "Kind Lady," adapted by Edward Chodorov from a Hugh Walpole story, and if it didn't stretch the nerves to the breaking-point, it tickled the ends quite nicely.

The rich Mary Herries (Barbara Cooper), her home littered with costly art, took in a derelict young man (Kenneth Mackintosh) for a sandwich. This warm-hearted gesture led to her eventually harboring his wife and infant child, when

(Continued on page 39)

NIXON MEETS THE EDITORS
With Richard M. Nixon, newsmen William H. Ewing, Buck Buchwach, William Fried, A. E. P. Wall, Charles Fern, Stewart Fern, Ezra Crane, Shigeo Soga.
60 Mins., Wed. (3), 4 p.m.
REPUBLICAN PARTY OF HAWAII
KGMB-TV, Honolulu

Vice President Richard M. Nixon met Hawaii's editors in his first "official" tv political program of the 1960 presidential campaign. Editors, a couple of them seemingly awed by their interviewee, asked questions that for the most part were logical and obvious.

More than one viewer must have wished the newsmen had come up with a really controversial question. As it was, Nixon sparred deftly and quickly kayoed the one or two queries that veered on challenging ground.

Even the anti-Nixons among home audiences must have been impressed with the Veep's facile ad lib delivery. Answer to each question was prompt and forthright—and deftly twisted, if necessary, to score a specific political point. Nixon was on camera about 95% of the time, all to the good. Program, after all, was designed to showcase the candidate, not the editors.

One question, asked with pseudo-humor, drew a hearty laugh and momentarily delayed retort. Asked if he wasn't copping rival candidate Kennedy's previously announced plan to open his own campaign in Hawaii, Nixon candidly explained the three electoral votes of the newest state might be just enough to swing the election, which probably will be "one of the closest in recent political history."

Too bad an "Open End" marathon couldn't have evolved. Program ended even before the viewer could fully "make up his mind" about the sometimes-controversial public figure. A "Meet the Press" or "Face the Nation" this certainly was not. But all in all, it shaped up as an effective public service (albeit sponsored) gettogether, with William H. Ewing, new Star-Bulletin editor, scoring as anchor man. *Wolf.*

WHAT CAN WE DO ABOUT CUBA?
With Charles Kuralt, Richard Kalom, Ernest Leiser
Producer: Les Midgley
Director: Vern Diamond
Writers: Kuralt, John Sharnick
30 Mins.; Thurs. (18), 8 p.m.
CBS-TV (film, tape)

"What Can We Do About Cuba?" offered no panacea, although the title suggested that it would. But the program did offer a few brief insights and a clear, if rather glossily done, account of Cuba today.

CBS News has a way of getting good footage, and this half-hour one-shot was no exception. The color and atmosphere of Cuba's mass rallies in support of the Castro regime were interesting. Certainly they're not the kind of activity that North Americans see every day. There were other interesting glimpses—a Cuban-operated sugar refinery, Cuban militiamen in training, plus some interviews by anchorman Charles Kuralt and his network sidekicks. All these things gave a picture of Cuba and the Cuban mind, but the net result was still inconclusive and unsatisfying.

It was as though CBS began with a premise, went fishing for the answers to support it, and, failing to find them, nonetheless decided to take what it had hooked and to arrange it into a slick mosaic, but one without any original or provocative meaning. *Art.*

ATOMIC SUBMARINE
With Bill Edwards, Perri Bova, Jack Reisman, Earl Hansen, George Mart, others
Executive Producer: Jonathan Vest
KMBC-TV, Kansas City

"Atomic Submarine" as a new entry in the science-fiction-adventure mould was just shown here during a full week's spread with a total of three half-hour episodes being shown in a single week over KMBC-TV. Event was a project, The Kansas City Plan, evolved by Majestic Television Productions, the producing company, to pretest

(Continued on page 38)

Daytime: Looking and Listening

By THYRA SAMTER WINSLOW

One of the most horrible phrases in our language, it seems to me, is "to kill time." Isn't time all we have? Isn't killing time a sort of slow suicide? About half of the daytime programs on television, as far as I can make out, have only one purpose—to help watchers kill time. Too frequently they do not even perform their coup de grace too enjoyably.

Both the networks and the independent stations must know what they're about—and what they are trying to do is obviously to make money. Years ago—could it have been as long as 1954?—there was a delightful daytime program called "Home," with Arlene Francis as the m.c., and last year a one-hour afternoon show of excellent live plays, "Matinee" appeared too briefly—both discontinued because they didn't make enough money. I don't know who sells the daytime programs or how decisions are reached as to their money-making proclivities. I've conducted my own poll among the "home girls"—a description I find a bit more pleasing than "housewife" for I can't believe a woman is really a wife to a house—and while I can't believe my conclusions are accurate, I can't accept other polls' conclusions, either. I find that very few women listen with any degree of attention to daytime programs at all. A few have favorite shows. Some others leave their televisions turned on, after the Garroway show, but don't watch too closely. Others just never think of watching, what with housework, telephone calls, shopping and visiting. On rainy days they may go through a process of knob turning, but except for the few favorites, they take no delight in the repeats or some of the other regular shows.

Let's start in, in the morning. At nine. The watchers—and there must be many of them, in spite of my town and suburban and country acquaintances — find there are three programs on the air, two repeat films, which were not too good on their previous exposures, plus a live or taped show, "Hi Mom" on WNBC. This is an hour-long local show, so the network isn't responsible for it. Seemingly, it is quite an expensive show, for the credits go on and on, with Paul and Mary Ritt, John Dorsey and Gene Barnes as the performers, director and producer. The best you can say for "Hi Mom" is that everyone seems to work hard and it's a very busy show. It's also an echo of every other show of its type that has ever been on the air—and echoes must be less strong and less colorful than originals.

"Hi Mom" opens with puppets, an effected, pretty and rather stupid ostrich, and a variety of creatures, from giraffe to crow to chipmunk, all talking in nasal falsetto, who sing and tell jokes so corny that were I to repeat them I'd be accused of inaccurate reporting, so I'll pretend I never heard. "How do I find happiness?" "Look under H in the dictionary." And the Kuklapolitan Players were taken off the air! A trained nurse comes on for a few minutes, reads a bit or interviews an authority. When the show started a lot of time was devoted to mothers and children—but obviously the program director or the sponsors found this unprofitable, so now the nurse's appearance is brief, though she, too, is given to jokes, such as, speaking to an invisible druggist on the telephone, "Have you got ---name of a long, long imaginary drug?" "Madam, when I told you Hello I told you everything I know."

Josie McCarthy is one of the features of the show. Josie, as she is called on the show, is a good cook and has written an acceptable cookbook. The fact that she also gives commercials about a suntanning lotion and other products shouldn't be held against her—nor the fact that about half of her recipes are tied up with her commercials, nor that the rest are usually loaded with sugar, butter, white flour, eggs and other ingredients which most people, today, try to use in moderation, because of physicians' advice that more protein and food lower in carbohydrates and fats will prove more healthful in summer.

There are interviews on "Hi

(Continued on page 38)

OPEN END
(Some People With Strong Convictions)
With Dr. Frank Baxter, Shelley Winters, Steve Allen, Richard Breen, Pamela Mason
David Susskind, Moderator
150 Mins.; Sun. (14) 9 p.m.
KTTV, L. A. (tape)

"Some People With Strong Convictions" (The Firehouse 5) plus one (fire chief David Susskind) gathered on "Open End" Sunday night (14) to appraise and discuss modern man.

Their philosophical stream seemed to flow into two opposite primary channels: disenchantment with contemporary values, a general category into which Dr. Frank C. Baxter, Steve Allen, Shelley Winters and moderator Susskind fell; vs. the conservative optimism of Pamela Mason, seconded by the faintly disturbed but rather willingly complacent tone of writer Richard Breen's argument. Some negative tendencies in the art, literature, politics and morals of the bewildered, confused 1960 man were exposed and assailed in the course of the two-and-a-half hours it took for the "Open End" to close, coming, as it did, out of an electronic box where unembellished social comment on an elevated plane is an uncommon, almost forbidden practice, it made for a stimulating, if largely humorless, span of video viewing. This initial taped "Open End" entry of the new season gets a WNTA-TV exposure in N. Y. next Sunday (28).

To Susskind's opening quest for a statement of national goal or purpose, it was generally agreed that none exists. Dr. Baxter regarded the current way-of-life in this country as "a sort of plateau in which we know what is profitable, but we don't know what's good . . . a point where the average American reads no book a year . . . and where there exists not only an ignorance of fact but an ignorance of feeling." Breen viewed the current domestic situation as a non-malignant "nervous breakdown."

When the conversation evolved into an examination of the nation's political climate, Miss Winters revealed she was "lonesome for a feeling" during the recent conventions, attributing it to the recent growth of self-interest over unselfish ideals. There was general agreement that a "vacuum in leadership" now exists in the U. S., a condition expanded into "a worldwide bankruptcy of leadership" by Baxter.

A discussion of the "state of our art and literature today" produced a largely negative reaction, particularly from noted educator Baxter, who took some telling swipes at "the clinical diagnosis in our novels" where so much time is spent "exploring psycopathics" or "over the tracks in the underworld of man" so that only "an amorphous outline of what is good merges." That no novelist, poet or dramatist "stands out and speaks for us today," Allen deemed "a reflection of our national confusion." Sole plaudits voiced were for biographies (by Baxter), musical comedy (by Breen), the efforts of Walt Disney (termed a "valid body of literature" by Breen and seconded by Miss Mason) and certain "beatnik" drama and literature (by Miss Winters, strongly opposed by Dr. Baxter, who regarded the form generally as "rebellion for rebellion's sake").

Domestic tranquility, or more accurately the lack of it, got a prolonged play from the group, with Miss Mason advocating a get-it-out-in-the-open doctrine for handling children, and Dr. Baxter attributing the contemporary "race of rather undisciplined children" to the existance of "delayed or prolonged adolescence in American youth" and to a lack of the "luxury of solitude in our society."

Flowing into a more unrestricted pattern of comment, the discussion produced these scattered observations, limited in number here owing to the non-open-end status of space allotted to this review:

"The cartoon now represents the highest achievement in American humor."—Allen.

"Newspapers have abdicated their guidance of American thought."—Baxter.

"When I was a kid (during the Battle of Anfietam) funny papers were really funny. Comic papers today are a serious business."—Baxter. *Tube.*

10

METRO NEW YORK

ALL NEW YORK WILL SEE THESE GREA

0%*

GOES CHANNEL 5!

EAT SHOWS ON WNEW-TV THIS FALL:

Channel 5 WNEW-TV Metropolitan Broadcasting Corporation

VARIETY -ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: MAY 3-9, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	KRCA	35.5	1.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	18.6	37.9	You Asked For It	KCOP	6.9
2.	Father Knows Best (Mon. 8:30-9:00)	KNXT	33.1	2.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	18.5	37.6	Rescue 8	KRCA	10.3
3.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	30.8	3.	Play Of The Week (Thurs. 9:00)	KCOP	NTA	14.5	25.3	Donna Reed	KABC	11.7
4.	Perry Mason (Sat. 7:30-8:30)	KNXT	30.1							Real McCoys	KABC	24.1
5.	Gunsmoke (Sat. 10:00-10:30)	KNXT	30.0							Bachelor Father	KRCA	16.0
6.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	29.1	4.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	12.4	21.8	Untouchables	KABC	16.3
7.	Danny Thomas (Mon. 9:00-9:30)	KNXT	29.0	5.	Four Just Men (Wed. 7:00)	KRCA	ITC	11.0	22.9	Seven League Boots	KCOP	7.0
8.	Red Skelton (Tues. 9:30-10:00)	KNXT	27.6	6.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	10.5	23.7	Expedition	KCOP	9.3
9.	Welk's Dancing Party (Sat. 6:00-7:00)	KABC	26.4	7.	Lock-Up (Sat. 7:00)	KABC	Ziv-UA	10.0	27.6	Huckleberry Hound	KTTV	16.3
10.	Perry Como (Wed. 9:00-10:00)	KRCA	26.0	8.	I Search For Adventure (Mon. 7:30)	KCOP	Banner	9.7	20.3	Early Show	KNXT	4.8
				9.	Grand Jury (Thurs. 10:30)	KRCA	NTA	9.0	23.3	Cheyenne	KABC	11.7
				9.	Trackdown (Wed. 8:30)	KTTV	CBS	9.0	14.3	Sid Caesar	KNXT	10.7
										Price Is Right	KRCA	21.4

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: MAY 3-9, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KBRM	46.0	1.	Trackdown (Sat. 9:30)	WBBM	CBS	28.5	50.0	Jubilee U.S.A.	WBKB	8.7
2.	Red Skelton (Tues. 8:30-9:00)	WBBM	39.3	2.	Mike Hammer (Thurs. 9:30)	WGN	MCA	23.9	39.9	Take A Good Look	WBKB	16.0
3.	Garry Moore (Tues. 9:00-10:00)	WBBM	37.0	3.	Sea Hunt (Sun. 9:30)	WNBQ	Ziv-UA	22.7	36.7	What's My Line	WBBM	26.7
4.	Father Knows Best (Mon. 7:30-8:00)	WBBM	36.4	4.	Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	16.3	24.9	Price Is Right	WNBQ	17.7
5.	Danny Thomas (Mon. 8:00-8:30)	WBBM	36.4	5.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	12.5	35.8	10 O'Clock Report		
6.	Untouchables (Thurs. 8:30-9:30)	WBKB	35.6							CBS News-D. Edwards	WBBM	11.7
6.	Twilight Zone (Fri. 9:00-9:30)	WBBM	32.0	6.	Jeff's Collie (Sat. 11:30)	WBBM	ITC	11.0	73.9	Outer Space Theatre	WBKB	1.7
7.	77 Sunset Strip (Fri. 8:00-9:00)	WBKB	31.1	6.	Rescue 8 (Mon. 8:30)	WGN	Screen Gems	11.0	15.4	Ann Sothern	WBBM	30.0
8.	This Is Your Life (Wed. 9:00-9:30)	WNBQ	29.9	7.	Lock-Up (Sat. 10:00)	WNBQ	Ziv-UA	9.3	16.1	Best of CBS	WBBM	31.7
9.	Loretta Young (Sun. 9:00-9:30)	WBBM	27.0	8.	Cannonball (Fri. 7:30)	WGN	ITC	8.7	20.1	Art Carney	WNBQ	16.9
10.	What's My Line (Sun. 9:30-10:00)	WBBM	26.7	8.	Tombstone Territory (Sun. 10:00)	WBKB	Ziv-UA	8.7	18.7	Standard News Roundup Late Show	WBBM	23.3

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: MAY 3-9, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WCAU	37.3	1.	Mike Hammer (Sat. 10:30)	WCAU	MCA	24.0	58.0	Tombstone Territory	WFIL	14.9
2.	77 Sunset Strip (Fri. 9:00-10:00)	WFIL	35.0	2.	Cannonball (Sun. 6:00)	WFIL	ITC	17.3	53.1	Meet The Press	WRCV	8.3
3.	Wagon Train (Wed. 7:30-8:30)	WRCV	33.0	3.	This Man Dawson (Sun. 10:30)	WRCV	Ziv-UA	14.7	29.3	What's My Line	WCAU	26.0
4.	Real McCoys (Thurs. 8:30-9:00)	WFIL	32.7	4.	Johnny Midnight (Tues. 10:30)	WRCV	MCA	14.0	26.3	Garry Moore	WCAU	31.7
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	32.7	4.	Tombstone Territory (Sat. 10:30)	WFIL	Ziv-UA	14.0	33.8	Mike Hammer	WCAU	24.0
5.	Garry Moore (Tues. 10:00-11:00)	WCAU	32.2	5.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	12.7	45.4	Newsreel Weather News-J. Daly	WFIL	8.0
6.	Adv. In Paradise (Mon. 9:30-10:30)	WFIL	30.1							Border Patrol	WFIL	5.3
7.	Danny Thomas (Mon. 9:00-9:30)	WCAU	30.0	5.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	12.7	67.9	Laramie	WRCV	17.9
8.	Red Skelton (Tues. 9:30-10:00)	WCAU	29.0	6.	Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	11.7	29.7	Newsreel Weather News-J. Daly	WFIL	6.7
9.	Price Is Right (Wed. 8:30-9:00)	WRCV	28.7	6.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	11.7	54.9			
10.	Father Knows Best (Mon. 8:30-9:00)	WCAU	27.0	7.	Grand Jury (Thurs. 10:30)	WRCV	NTA	11.3	21.9	Major League Baseball	WFIL	27.4

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: MAY 3-9, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Garry Moore (Tues. 9:00-10:00)	WCCO	40.6	1.	Border Patrol (Thurs. 9:30)	KSTP	CBS	24.7	54.9	Sid Caesar	WCCO	10.7
2.	Red Skelton (Tues. 8:30-9:00)	WCCO	38.0	2.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	24.0	56.6	Man From Interpol	KSTP	10.7
3.	Gunsmoke (Sat. 9:00-9:30)	WCCO	33.3	3.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	21.7	46.5	Laramie	KSTP	13.9
4.	What's My Line (Sun. 9:30-10:00)	WCCO	31.3	4.	Grand Jury (Tues. 7:00)	WCCO	NTA	18.0	37.3	Laramie	KSTP	15.3
5.	Danny Thomas (Mon. 8:00-8:30)	WCCO	30.1	5.	Lock-Up (Wed. 9:30)	KSTP	Ziv-UA	12.0	23.1	U.S. Steel Hour	WCCO	24.4
6.	Perry Mason (Sat. 6:30-7:30)	WCCO	30.0	6.	Woody Woodpecker (Thurs. 5:00)	WCCO	Kellogg	11.7	55.5	Susie	KMSP	4.0
7.	Wagon Train (Wed. 6:30-7:30)	KSTP	27.6	6.	This Man Dawson (Tues. 9:30)	KSTP	Ziv-UA	11.7	19.5	Garry Moore	WCCO	41.3
8.	Alfred Hitchcock (Sun. 8:30-9:00)	WCCO	27.3	7.	San Francisco Beat (Mon. 9:00)	KMSP	CBS	10.4	16.2	Honeycomb	WCCO	22.0
9.	The Millionaire (Wed. 8:00-8:30)	WCCO	27.0	8.	Popeye (Tues.-Fri. 5:30)	WCCO	UAA	9.4	45.8	Robin Hood News-Huntley-Brinkley	KSTP	5.1
10.	Tightrope (Tues. 8:00-8:30)	WCCO	26.7	8.	Bishop Sheen (Tues. 7:30)	KMSP	Bishop Sheen	9.3	13.8	Debbie Gillis	WCCO	22.0

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: MAY 3-9, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	40.7	1.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	35.3	58.3	Jubilee U.S.A.	WXYZ	15.3
2.	Untouchables (Thurs. 9:30-10:30)	WXYZ	39.8	2.	Tombstone Territory (Mon. 7:00)	WXYZ	Ziv-UA	22.7	40.0	To Tell The Truth	WJBK	12.0
3.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	32.4	3.	Shotgun Slade (Thurs. 10:30)	WWJ	MCA	17.7	45.7	Take A Good Look	WXYZ	13.6
4.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	32.0	4.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	16.4	40.6	Michigan Outdoor's	WWJ	14.0
5.	Red Skelton (Tues. 9:30-10:00)	WJBK	31.3	5.	You Asked For It (Mon. 6:30)	CKLW	Crosby-Brown	14.7	33.5	News-Sports-News-Huntley-Brinkley	WXYZ	13.9
6.	Father Knows Best (Mon. 8:30-9:00)	WJBK	29.3	6.	Brave Stallion (Tues. 7:00)	WXYZ	ITC	12.4	38.1	Divorce Court	WJBK	10.0
7.	Cheyenne (Mon. 7:30-8:30)	WXYZ	29.2	7.	Run The Clown (Sat. 9:00)	WWJ	Jayark	12.0	69.4	Sagebrush Shorty	WJBK	5.3
8.	Garry Moore (Tues. 10:00-11:00)	WJBK	28.9	8.	Border Patrol (Wed. 7:00)	WWJ	CBS	11.7	48.2	Five Star Feature	WJBK	8.0
9.	Perry Como (Wed. 9:00-10:00)	WWJ	27.5	9.	Death Valley Days (Fri. 7:00)	WXYZ	U.S. Borax	11.3	37.7	Court of Small Claims	WWJ	9.3
10.	Danny Thomas (Mon. 9:00-9:30)	WJBK	27.3	9.	Lock-Up (Thurs. 7:30)	WJBK	Ziv-UA	11.3	32.9	The Pioneeman	WWJ	13.3
				9.	Manhunt (Fri. 10:30)	WJBK	Screen Gems	11.3	29.5	Black Saddle	WXYZ	13.0
				9.	U.S. Marshal (Tues. 10:30)	WWJ	NTA	11.3	24.3	Garry Moore	WJBK	28.0

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: MAY 3-9, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Untouchables (Thurs. 9:30-10:30)	WHDH	37.5	1.	U.S. Marshal (Sat. 10:30)	WNAC	NTA	24.7	63.2	Keep Talking	WHDH	7.5
2.	Welk's Dancing Party (Sat. 9:00-10:00)	WHDH	37.4	2.	The Honeymooners (Thurs. 7:30)	WNAC	CBS	17.7	54.3	Steve Canyon	WHDH	10.0
3.	Father Knows Best (Mon. 8:30-9:00)	WNAC	32.0	3.	Lock-Up (Thurs. 10:30)	WHDH	Ziv-UA	17.0	30.9	Sid Caesar	WNAC	13.0
4.	77 Sunset Strip (Fri. 9:00-10:00)	WHDH	30.3	4.	Brave Stallion (Mon. 7:00)	WBZ	ITC	16.0	38.1	CBS News-D. Edwards News-Sports-Weather	WHDH	13.0
5.	Ed Sullivan (Sun. 8:00-9:00)	WNAC	30.1	5.	Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	14.0	40.7	News-Weather-News-Huntley-Brinkley	WBZ	16.0
6.	Cheyenne (Mon. 7:30-8:30)	WHDH	28.4	5.	Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	14.0	33.0	News-Weather-News-Huntley-Brinkley	WBZ	20.7
7.	G.E. Theatre (Sun. 9:00-9:30)	WNAC	28.3	6.	Border Patrol (Wed. 7:00)	WBZ	CBS	13.0	43.8	CBS News-D. Edwards News-Sports-Weather	WHDH	10.0
8.	Danny Thomas (Mon. 9:00-9:30)	WNAC	28.0	6.	Sea Hunt (Tues. 10:30)	WHDH	Ziv-UA	13.0	28.2	Garry Moore	WNAC	25.7
9.	Arthur Murray (Tues. 9:30-10:00)	WBZ	27.6	7.	Highway Patrol (Sat. 7:00)	WBZ	Ziv-UA	12.0	38.7	Cannonball	WHDH	10.0
10.	Royal Wedding (Fri. 7:30-8:30)	WBZ	26.0	8.	Phil Silvers (Thurs. 10:30)	WBZ	CBS	11.3	36.5	Lock-Up	WHDH	17.0
				8.	Whirlybirds (Fri. 7:00)	WNAC	CBS	11.3	40.4	CBS News-D. Edwards News-Sports-Weather	WHDH	8.0

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Right off a successful run on the CBS-TV Network, TIGHTROPE is ready to win its biggest audiences yet!

During its network run, against one of television's top-ten programs, TIGHTROPE boosted its time period share of audience 45.4%—going from a 26.4% share in September to a **first-place** 38.4% in May.*

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the most appealing new male personality in years

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* Source: Nielsen Television Index, October 1 (September 29, 1959 telecast) and June 1 (May 31, 1960 telecast)

RKO General Wants 'Warranties' Before Buying NTA's Post-'48 Bundle

RKO General wasn't quite ready to close deal for the post-'48 package of a feature film package including 27 20th Fox post-1948 features — unless distributor National Television Associates comes across with certain "warranties" to satisfy the station chain.

It is known that RKO General came quite close to finalizing arrangements with NTA, which hasn't arrangements with NTA, which only afterwards announced the package for the 27 Fox features and a group of some 33 other full-length films. RKO wanted the films for its stations in L.A., Detroit, Memphis and N.Y.

One of the items RKO is said to have desired was a guarantee that if NTA lost distribution of the 20th films the producer itself would secure delivery. For some reason, according to RKO General sources, the guarantee was not forthcoming, although there is reportedly still hope that the straight cash deal can be consummated.

Another account has it that NTA withheld the warranties because the distributor had found another potential buyer in some of the RKO market.

Meantime, word is out that WNTA, the NTA tv subsid in N.Y., might end up with the Fox pictures locally.

TV Rates: W. German-Style

Frankfurt, Aug. 23.

West Germany now has 4,250,000 television sets for its population of 50 million; has one network splitting the time between eight stations and has a second channel due on Jan. 1, 1961—so on that date, the first net is going to up its costs for commercial time.

Sponsors are now permitted to buy spot ads on most of the eight stations only for several minutes at the beginning and end of a show between 7.30 and 8 p.m., and the time is sold out completely, so that some of the stations also allow spots briefly earlier in the eve. The new second channel will also allow spots, but on both channels sponsors have no control over the programs being aired.

The rate increases include: $4,560 a minute for Cologne, $1,488 a minute for Baden-Baden and Stuttgart, $1,056 a minute at Munich, $912 a minute at Frankfurt.

Some rates will continue the same—such as $1,920 a minute at Hamburg, $340 a minute for the Saar television and $720 a minute at Munich for the earlier time between 6.45 and 7 p.m.

Poverty Amid Plenty

Continued from page 35

high and the distributors are the ones in trouble.

The reason is pretty simple. The producer doesn't have to maintain that elaborate and consistent overhead that the distributor must keep to remain a factor in the business. The producer can operate on a shoestring in terms of overhead, keeping a few key people but hiring crews, writers, directors, even producers, as he needs them and renting space only as production requires.

Distributor, on the other hand, must maintain his offices, keep his best salesmen and pay them as if everything were rosy, keep on his service departments like advertising, publicity, promotion, traffic, booking, etc., if he's to continue to function effectively. And all the time, it's inefficient because the market just won't support that kind of consistent, week in, week out expenditure.

Skelton

Continued from page 35

Brunlin, Ronald Onley, Patrick King and G. W. Scott.

Edward Hillie, former producer, will be studio manager. His assistant will be Bernard Barron, former studio manager of American-International. Skelton's business partner, Charles Luftig, will be executive veeper.

Skelton said that the Red-Eye Tape mobile units will be used by the Defense Department at Cape Canaveral and Vandenberg Air Force base. He also envisioned educational programs in the form of a complete four-year college curriculum. Among the planned tv series are "The Adventures of Marco Polo," "Society As I See It" (with columnist Cobina Wright), "20,000 Years in Sing Sing," "Flight From Justice."

Stated as motion picture features, with original stories by Skelton, are: "Kara San," "Mr. Umbrella," to be filmed in Japan next year, "The Trunk," "The Great Walkerpoon," "Right Pretty Girls" and "Cross Country Spree." Among the planned tv specs are: "Rip Van Winkle" and "The Real Christmas Story." Skelton studios will also film commercials for tv sponsors with orders from Delco, Chevrolet and Pet Milk.

Revlon

Continued from page 35

film, theoretically excellent rapport with the Columbia people.

Some of the more impressive titles in the Col catalog are "Come Waltz," "From Here to Eternity," "On the Waterfront," "All the Kings Men," "Solid Gold Cadillac," "Born Yesterday" and "Death of a Salesman." It's estimated that NBC-TV would have to pay between $550,000 and $650,000 for each pic it might buy, but that would, in all probability, include rights to one network rerun of each film.

Naturally, after any NBC runs, the majors would then re-release the features to tv via syndication.

When NBC says that "maybe" it's interested in features, what it means is that the network merely wants to insure that it won't be overpaying for product. Some of the networks' execs seem to feel otherwise that the gamble is worthwhile.

On the other hand, ABC doesn't want to fork out big money for features, especially since its sked is essentially locked in, at least for next season and, moreover, the web doesn't work on the "specials" program theory. CBS-TV has other reasons for rejecting post-'48s, one being that it doesn't want to compete with its o&o stations in the feature field.

CBS o&o's are major purchasers of feature material.

NTA

Continued from page 34

formed Program Sales, Inc., tv packaging outfit.

Above and other shifts in the biz raises this question: "Who's on vacation?"

NTA and its parent National Theatres & Television, meanwhile, are splitting. Last March, it was reported by Variety that NTA had lost about $5,000,000 in its last fiscal year, which was communicated in a loss to NT&T.

In all, NTA has 81 new-to-tv features from Fox, with 27 of them being of post-'48 vintage. NTA is supposed to pay $2,000,000 in cash on signing and the balance in long-term payment of $4,000,000 over five years to Fox. NTA is believed to have, or be getting, a 10-year licensing arrangement on distribution of the pix.

Olympics

Continued from page 35

coverage with that destined for Eurovision and taped use. It's located at the Farnesina, near the Olympic Stadium, while various "sub-centers" and 12 mobile units handle traffic in other Games areas, some of them distant from center. Cross-coverage will be possible thanks to an intricate monitor system enabling foreign commentators to cover distant events as well as ones they are viewing at the time, with guide tracks in both English and French available at all times, while a special centralized connection will inform all on request of any interruptions of circuits, international connections, etc.

Co-ax cables link the main areas, such as the Olympic Stadium and the swimming stadium, with the Radio Tv Center, while 30 mobile "bridges" will link other Olympic areas with the center; 12 mobile units are each equipped with from one to four cameras for a total of 32. In addition to these, 12-channeled phone-line connections will link center with hard-to reach "blind" areas such as the Arch of Constantine (for windup of Marathon race) and the distant bike finish. Round-the-clock phone link with all 18 capitals of the Eurovision pool with maintain fulltime connections during the Games period to insure a perfect employment of this giant and expensive setup.

As far as live Italian coverage is concerned, Olympics programs will be telecast every day from Aug. 24 to Sept. 11, starting either at 10 a.m. or 3 p.m., with major attention going to athletic events, swimming, boxing, and fencing, while other areas to be covered are bike racing, basketball, riding, gymnastics, boxing, wrestling, weight lifting, field hockey, soccer and rowing, in addition to the various official ceremonies.

'No More VHF's'

Continued from page 37

Commissioners can now be counted as against all UHF.

Maintaining the status quo is another possibility. But there probably isn't much life left in that one. Not for long, at least.

Directional antenna and shortage mileage separations is a compromise proposal for retaining the present channels and making them serve more cities. By coincidence or otherwise, comments on shorter mileage separations are due at FCC Sept. 1.

Those with long memories might reintroduce the CBS "single market plan" of some 18 years ago which involved more stations for more cities by using less power, shorter separation and directional equipment.

Or does somebody have a new idea?

Daytime Looking

Continued from page 34

Mom", too. Hermione Gingold made one of her innumerable appearances, repeating the things she'd said many times on other shows. Jim Moran, usually delightful, read from his new book and made both himself and the book seem dull. The "incomparable" Hildegarde talked at length about her new vitamin company, so now she can be compared to Gloria Swanson, who gets away with long, for-free commercials, too. I'm sure "Hi Mom" has its quota of listeners and watchers, otherwise it would never collect all those commercials, even the oldie with the boy saying to his mother, "You sound like a commercial." There's nothing actually wrong with "Hi Mom," as I'm sure you know, if you have anything to do with producing or watching it. Perhaps the watchers do not deserve any better time killer.

Schenectady — Cameraman Bill Hartigan, who helped to cover the Korean War for CBS, and went to the South Pole three times on Navy expeditions for which he shot NBC film, has resigned as a contract employee of WRGB-TV, and joined Martin Aircraft Co. in Orlando, Fla., for its Astronaut project. He reported there Monday (15).

Medics Step In, So Forsyth Stepping Out

London, Aug. 23.

Bruce Forsyth, who in two years has become a national figure as emcee of the "Sunday Night at the Palladium" series, is quitting the job on his medico's say-so. Forsyth, formerly a smalltime vaude and concert party entertainer, is now much in demand and carries the responsibility of having his own stage show built around him. Result, the seven-day week caused by the Sunday night chore has overtaxed him. He recently had to have a nose operation, has suffered from throat trouble and has been advised to take it easy.

Forsyth made his bow as regular emcee of the Palladium skein on Sept. 14, 1958. He'll come down from his Blackpool show to emcee the first of the tv shows when they make their comeback on Sept. 11. He'll also giddhand his successor, who has not yet been named and it's not yet decided whether Associated TeleVision will risk another "unknown" or play safe with an established name.

But "taking it easy" for Forsyth will only be a matter of degree. He's to have his own "Saturday Spectacular" shows, will appear in others from time to time and will continue his stage work.

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For the second straight year, The Quaker Oats Company has bought the re-runs of this outstanding series in 20 Western markets. **THE AWARD THEATRE** was originally presented on the NBC network as the Emmy Award winning "Alcoa-Goodyear Theatre."

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Television Reviews

Continued from page 31

the show before offering it for sale nationally this fall.

The story takes place a few years in the future and centers around a situation in which the Navy's newest nuclear sub, the Dragonfish, is enshroud to carry out, undoubtedly, a series of secret missions for the Government. It is felt it imparted human up on its sudden vanish, and thus its derrisonde crew is free to work unhampered at its assignment.

For the record the show has several things to recommend it, a catchy good title and story idea. Bill Edwards, Canal commercial announcer and accomplished skin diver, in the role of Commander Cullen, authentic skin - diving actions, new production techniques of putting the show directly on tape as big savings.

The show turns out to be good for the kids around the 7-12 bracket, and for adults has something of a tongue-in-cheek, old-time serial flavor. Some loose ends showed, of course, and Majestic announced it is smoothing these before release, as was implied in the "world Premier" idea.

Majestic was recently formed on the Coast to produce shows with the new tape techniques, and "Submarine" is its first effort. It has other properties in the adult category for later production.

Quin.

QUESTION OF LIFE
With Mark Evans, Dr.'s Irving S. Wright and Frederick J. Stare
Producer: Ted Yates
Director: Arnie Knox
Writer: Yates
60 Mins., Sun., Aug. 21, 9 p.m.
PARTICIPATING
WNEW-TV, N. Y. (tape & film)

Metropolitan Broadcasting's New York independent WNEW-TV had a fascinating and instructive hour with this "Question of Life" series argument on the nation's number one killer, heart disease.

Show hooked the viewer from the outset with a gripping film of an operation showing surgeons reviving a stopped heart with massage and electric shock. Opening half hour went on to interview with three patients who had lived through serious heart attacks and demonstrations of relatively new life-saving devices, including a completely mechanical heart.

Second half of the show was devoted entirely to an interview featuring moderator Mark Evans and Dr. Frederick J. Stare, chairman of Harvard's department of nutrition, and Dr. Irving S. Wright, professor of clinical medicine, Cornell Medical College.

The medicos were authoritative and articulate in a language easily understandable to the lay audience in their discussion of causes and preventative measures. They enumerated the factors which make individuals susceptible to heart attack, among them being overweight, lack of exercise, smoking, high blood pressure and heredity, and gave specific advice on prevention.

They pointed out that while coronary thrombosis is almost epidemic in the U. S. and a major problem in all urban areas of the western world, there's great hope for control of the disease based on the tremendous advances through research in the last decade.

The doctors were in agreement on everything but a single point. In answer to an Evan's query, Dr. Wright said he thought all candidates for political office should be subjected to thorough medical examination by an impartial medical board with the results made known to the public. Dr. Stare took issue, saying that he felt most men that well along in public life were alert enough to know the importance of good health.

Non-smokers themselves, both warned of the high instance of heavy smokers among heart-disease victims, but both endorsed the idea of a couple of high balls before dinner as relaxation from the day's tensions, so long as the imbibers didn't interfere with diet. Exercise, they said, was important and neglected by Americans, but shouldn't be overdone. What the country needs, said Dr. Stare, is a good three-hole golf course.

As the show pointed out, more than 900,000 Americans died of heart ailments last year, with more than 200,000 of them in the prime of life. Because of its timeliness and inherent dramatics, heart disease has been a popular pubservice subject for tv. This explicit and dramatic Ted Yates' production, presented with just the right emphasis by moderator Evans and director Arnie Knox, rates high among the programs on the subject to date.

Bill.

THIS IS WCBS-TV
With Carol Reed, other WCBS staffers
Producer: WCBS Public Affairs
Director: Robert Goodman
Writer: John Mosedale
30 Mins., Sun., 4 p.m.
WCBS-TV, N.Y. (tape)

CBS New York flagship WCBS-TV launched this behind-the-scenes series with a shallow dip into tele mechanics and a somewhat deeper plunge into soul searching about violence, mediocrity, criticism, etc. (via listener letter response).

Carol Reed, station's weather girl, trooped through the studios discussing vidtape, rear-screen projection and Winter Olympics coverage with station personnel. Her delivery was charming with an overcast of efficiency, but the tour didn't manage to turn up much of interest. Herb Gardner joined her at CBS Videotape Center for an elementary explanation of tape equipment; Hunt Rylander, chief effects director, demonstrated rear-screen projection with various backgrounds, John Pokorski of the sports department talked briefly about the Olympics coverage, using a few clips of events.

Station's veepee and general manager Frank J. Shakespeare Jr., outlined the purpose of the series (which he calls "our own people-to-people program"), then made a plea for more critical response from viewers. Illustrating viewer apathy in the matter, he cited the time the web preempted morning shows for telecasting of the UN discussions of the Lebanon crisis. Switchboards lighted up with hundreds of calls, all complaints over regular shows missed. Not one viewer, he said, congratulated the web for putting the important world event on camera.

To viewers, he said, "television is your medium. It can become what you make it." Partly so, maybe, but then again perhaps tv should bring in vital public affairs without expecting a pat on the back from viewers, and it's for sure John Q's program judgments already control a big enough share of the medium's time.

Bill.

Fred Friendly

Continued from page 37

quires additional governmental economic activity and spending, and the GOP viewpoint that this leads only to inflation without real growth. Includes a study of inflation and basic monetary principles.

A still untitled show on the conflict between the American Medical Assn. and the various health plans, including the current proposed aid-to-the-aged hassle. And another show with Walter Lippman, later in the year. These are the key entries in the first 10 "Reports" stanzas now in work. An additional five are on the boards for filming shortly.

Friendly's view on the crucial nature of the "Reports" show lies in the fact that they're the first to occupy prime time (all between 7:30 and 9:30), the first in which there's been big budgetary allocations, enough manpower and most important, enough time. "Most of these have been in work for a year or two. Some of the trouble with television news is that it's been a case of 'can you give me a show on the Congo in three weeks?' These will be more like a book—if a publisher can have six months to prepare, why can't we? And we're flexible enough to be current up to the last minute."

With all the advantages and opportunities, "Reports" has going for it, "if we don't reach more people than a western with 'Polaris,' then either the American public just doesn't care about what goes on in the world — and I refuse to believe that—or we just haven't done good shows," Friendly says. But whether "Reports" makes it in terms of audience or not, it won't necessarily be trying for the high ratings with the "easy" kind of show or, the type of subject that automatically makes "good television."

"We're doing some difficult shows, some subjects that don't make for good television," he points out. "Money and the President" or "Is the Next Election Rigged?" are damned hard shows to do. But we think television journalism has to tackle the tough ones if it's to make anything of itself and command respect. We've got to do the tough shows if we feel they are important and if we really care about these issues. That's our job."

CBS Radio

Continued from page 37

night" would continue for station sale. Four 10-minute weekend news programs would go for local sale, five five-minute and six 10-minute newscasts on weekends for network sale, and eight 10-minute weekend segs on a joint basis.

Overall, network service — at least required service—will be reduced under the new plan. Total time available for network sale—which means must-clear by stations—is lowered from 30 hours a week to 24 hours and 48 minutes. Total network news available for station sale is increased from 7:53 to 9:30 hours a week. Programming required per affiliation contract from CBS is decreased from 42:23 to 38:48. But because of increased coverage of major news stories and special events on a preemptive basis, total anticipated programming furnished by CBS will surpass the conservative estimate of 48:33 a week by the web.

Total hard news offered by the network—including that sold by the web and that available for local sale—will rise from 11 hours and 23 minutes a week to 17:08. Moreover, special events and major news coverage will likewise increase, on the basis of the trend thus far. Web aired 248 of these programs (73 commercially sponsored) for the year ending this Aug. 1, compared with 167 (19 sponsored) for the year ended last Jan. 1. There's no compensation involved in the must-clear programs, but on special events sponsorship, stations get 30% compensation.

Hayes pointed out that CPC in its first 20 months had proved highly successful, but that the new changes were found necessary in light of the continuing economic picture in radio and in the satisfying demands of affiliates. They wanted more informational programming, they wanted less overall network time, and they wanted the afternoons cleared for local programming, latter resulting in the sooner cancellation.

In support of his contention that CPC has been successful, Hayes declared that CBS had been in the red since 1951 until adoption of CPC in January of 1959. For the first nine months thereafter, it continued in the red. In the fourth quarter of '59, it turned the corner slightly into the black, and the first six months of '60 have been likewise profitable. In other words, web has been operating in the black since nine months after adoption of CPC, he said.

Beech Nut

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"Dough Re Mi," "Price Is Right," "Truth or Consequences," the Loretta Young reruns, "From These Roots" and "Here's Hollywood."

Forty participations in the late-night Jack Paar stanzas are also part of the NBC-Beech Nut deal.

Two noble men still sit on the AB-PT board. They are Earl Anderson and Alger Chapman, latter of the Edward J. Noble Foundation, who also sit on the Beech Nut Life Savers board, where presumably they were privy to the plans for shifting networks next season, if only because the board would have had to okay anything like the $3,000,000 budget increase that was part of the deal. Some eight years ago, Noble merged ABC, which he then controlled, with Paramount Theatres.

George Matson, NBC veepee, is said to have been instrumental in lining up the year-long Beech Nut part for his web. Dealing for the sponsor was Young & Rubicam.

Because H. J. Heinz, which, like Beech Nut, has a large baby food line, is a major daytime advertiser on NBC-TV, the web is understood to have promised Maxon, the Heinz agency, that the Beech Nut sponsorships would not occur on the same days as Heinz's. Actually, NBC-TV is under no contract obligation to keep the bankrollers separate, but a Heinz spokesman says the company is satisfied with the new agreement.

Moreover, Beech Nut cannot utilize the emcees of the live NBC-TV daytime programs on which Heinz is now a sponsor. While they may not be exposed on the same days, the two food sponsors are buying most of the same stanzas on NBC-TV.

WDRC Goes Indie

Hartford, Aug. 23.

Effective Thursday (18) station WDRC goes indie. For some 30 years an affiliate of CBS, local outlet six months ago gave the net notice of cancellation.

Station has recently been using a minimum of CBS matter, mostly midday and early afternoon. Replacing the net programming is some 40 hours a week of local programming with emphasis on news and music.

Atlanta WGKA Tapes On Europe Music Festivals

Atlanta, Aug. 23.

WGKA, Atlanta indie radio station which prides itself in its "Good Music Station" tag, is presenting currently a series titled "Reports From European Music Festivals," which is getting fine audience response from mill's listeners, who number thousands in the longhair category.

These shows are tape recorded by Burton Trimble, Atlantan who is studying voice in Europe this summer. Trimble, a graduate of Emory U., Atlanta, and the School of Sacred Music of Union Theological Seminary, New York, is a teacher at nearby Tucker Gax High School and soloist with the Chancel Choir of Atlanta's Trinity Presbyterian Church.

His taped programs from the Holland and Salzburg Festivals already have been aired by WGKA and in ensuing weeks Trimble's programs will deal with and comment on musical events at Cologne, Paris, Zurich, Bayreuth, Venice and Oberammergau.

Trimble has been heard with the after Dinner Opera Group and also at St. Bartholomew's Church in New York.

Kaye Suspension

Continued from page 33

powers given the Commission by Congress in 1952. "Your committee," the report said, although the group is actually a subcommittee, "is still of the opinion that this (the cease and desist avenue) can be utilized very effectively."

To the list of violations which are subject to fines which were laid down in the House version of the bill, the Senate subcommittee added two others. They are the airing of rigged quiz shows (which the bill in another section specifically outlaws) and the failure to make adequate disclosure of payola or other such gifts.

Senators added some safeguards on the new power proposed for FCC to impose fines. Specific language was added to make a court review possible on the merits of the penalty and whether it should be imposed. Sen. Pastore had complained that the bill as adopted by the House limited a court review to no more than the collection of the money. Senators also wrote in a requirement that a fine can't be assessed unless the licensee is notified in writing at the time the violation is discovered.

New Orleans—Franklin Broadcasting has named Dave Wagenwoord general manager of WWOM, company's "fine music" station here.

Foreign TV Followups

Continued from page 38

the wife collapsed on her doorstep. Gradually, the lonely lady was isolated from her housekeeper, who resigned, and from her few friends. She found herself a prisoner in her own house and the "family" was reinforced by three henchmen, who took over the domestic duties and made sure that Mary Herries couldn't convey her plight to the outside world.

The object, of course, was to get hold of her riches by forcing her to sign a will, and then to frighten her weak heart into stillness. All the conditions for mounting terror were skillfully laid but they didn't mount as high as they might, mainly because the plot was barren of incident in its middle stretches and the characters had little to do but lurk around looking dangerous. It picked up towards the end, however, when the beleaguered old lady had a couple of chances to get help, and one of them succeeded.

Despite the languid development, the situation maintained a brooding interest for most of its 90 minutes. Lionel Harris's excellent direction and Michael Weapit's sensitive sets aided the spooky atmosphere. The cast was adequate, fitted in set expressions of fear or menace. They had little chance to show brightly. But Barbara Cooper got her quota of sympathy, and Kenneth Mackintosh, Kenneth J. Warren, and Dorothea Rundle were appropriately nasty. Otta.

Saturday Playhouse

Despite the efforts of Walter Mitty, which were not always to this play's advantage, Elmer Rice's "Dream Girl" made an agreeable and highly televisual addition to BBC-TV's "Saturday Playhouse." Gross, if deft, and lightfingered, production by Eric Fawcett, the appeal of the girl who lived in a bedroom dream-world took a little while to catch hold, but, after the first half-hour, her wish-fulfilment escapades proved captivating. And the play, switching briskly from reality to daydream, was wonderfully suited to the medium.

Georgina Judith Stott, nursing a childish love for her intense brother-in-law and treating every incident in her life as an excuse for romantic embroidery, met a tough, practical and utterly earth-bound journalist, William Sylvester. Their sparring partnership was obviously due for a clinch fadeout, but, on the way, Rice embellished the journey with delightful touches. The girl, tempted to an illicit weekend in Mexico, dreamed of serenading gauchos. Then she imagined herself reduced to street-girl after her frivolity.

The destruction of this fantasy-life was the point of the piece, and it came about via an appearance of "The Merchant of Venice" in her mind's eye, and through the reporter's hard common sense showing her that life is a practical affair and has its own virtues.

The performances by Judith Stott and William Sylvester were first-rate, and excellent support came from Helen Horton, Dermot Palmer, Natalie Benesch, Alan Gifford, and William Sherwood. The whole thing may have been slight, but it was rich in felicitous charm and comic capers. It would have been strengthened if the character of the girl and the motivation for her escapism had been brought out more clearly. Otta.

NAB Sets Sessions

Washington, Aug. 23.

Four special committees of the National Assn. of Broadcasters have set Washington meetings during September.

They are: TV Music Advisory, Sept. 8; Editorializing, Sept. 14; Planning for the 61 NAB Convention, Sept. 19; and Video Tape, Sept. 26.

The subcommittee on Freedom of Information will also meet on Sept. 26, but that session is planned for New York.

WWJ's Scholarships at 40th Anni Shindig; Sarnoff Projects Future

Detroit, Aug. 23.

The awarding of eight $1,000 scholarships to four Michigan universities was the highlight of a civic luncheon observing the 40th anniversary of WWJ last Friday (19) at the Statler-Hilton.

More than 250 civic leaders applauded acceptances of the scholarships by the U. of Michigan, Michigan State U., Wayne State U. and the U. of Detroit. The grants will go to juniors and seniors studying radio or television.

Principal speaker at the luncheon was Robert W. Sarnoff, chairman of the board of NBC, of which WWJ is an affiliate. Sarnoff noted that "for the first time in many years, the NBC radio network looks pretty healthy and it is built on the key arch of 'News on the Hour,' 18 times daily, and 'Monitor' a weekend potpourri of everything happening in this fast-moving world." He promised more of the same in the coming year.

For the future, Sarnoff mentioned these possibilities: "At NBC, we have under development a specialized service for doctors that would provide them, via FM radio, with needed information on developments in their field, in a manner least disruptive of their busy schedules. This type of system might be suitable for adaption to other professional groups—lawyers, teachers, nuclear engineers, to name a few. Special reports may be broadcast for corporation stockholders. Paging and mixture mapping services are still other possibilities, which, as you may realize, we can run on almost as long as need, requires and imagination permits."

"Such is the direction of radio 40 years after the pioneering efforts of the founders of the station whose anniversary we celebrate today. With such prospects, I'm not too worried about anything the future may bring."

Sanford, N.C.—Sanford radio station WEVE has been sold for the sixth time since beginning operation in 1952. Lawrence Brandon of Henderson, who purchased the station from Dallas Markey and associates in November of last year for $73,000, said the station had been sold to Gayle Lewis who is now an engineer for station EFVO in Fuquay Springs. The sale price to Lewis has been listed at $75,000.

TV-Radio Production Centres

Continued from page 34

marking a first for station and Hub . . . **Mike Wallace** in Wednesday (24) for WBZ radio press launch confab with **Ed Pearle**, press chief, arranging . . . "Rocky And His Friends," WHDH-TV cartoon feature comes to life with the cartoon characters in the flesh at Pleasure Island in Wakefield, opening Labor Day for a week in two shows a day . . . WHNB-TV has six beauty winners, chosen from more than 100 entrants from the Conn.-Mass. area, making p.a.'s in conjunction with finals of third annual "Miss Channel 30" contest . . . **Chuck Pickering**, WBZ-TV salesman for four years, ankles shortly for Chicago office of Television Advertising Representatives, WBC subsidiary, being tendered a going away fete at Nick's . . . **Virginia Bartlett**, WHDH-TV producer of series, "Detective Boston," as confab of Mass. Media Fellows of Fund for Adult Education, from which she recently received a Fellowship . . . WNAC-TV's telecast of "Patriotism, 1960," set for Sept. 1, 8-8:30 p.m., has Dr. Kenneth Wells, press Freedoms Foundation and Mrs. Elizabeth Churchill Brown, author of "Enemy at His Back," participating.

IN SAN FRANCISCO . . .

ABC's O-and-O KGO-TV is donating an hour of prime time (10 to 11 p.m.) next Saturday (27) to help Frisco's Actors Workshop raise the $52,000 it needs by Sept. 3 to get a matching grant from the Ford Foundation . . . Station will present a variety show, pitched toward fund raising, and has cooperation of Equity, AFTRA and AFM . . . The $52,000 is the first leg on a three-year, $156,000 grant—providing the Workshop can match it . . . Moving force in clearing the time was KGO-TV's new general manager, **Dave Sacks**, a vet little-theatre man himself . . . New manager of CBS-TV spot sales in Frisco is **Robert H. Peers**, out of the Manhattan office . . . He succeeds **Richard R. Loftus**, named midwestern sales manager . . . Hodges-Blum packaged and sold to pull talk KFAX the Frisco State Football schedule—it's first time the state college gamers have been aired . . . New general assistant in KRON-TV's promotion department is **John Morris** . . . State Department awarded Bartells' KYA a certificate of commendation for the station's work in sending drugs to Osaka—station boss **Mort Wagner** accepted the kudos . . . KTVU goes to the pool Sept. 14 with its first NTA "Play of the Week"—it'll be "Medea" . . . KGO-TV added a 5:30-6 p.m. daily strip for **Pat McCormick's** "Charley Horse Show."

IN PHILADELPHIA . . .

Vet WFIL foreign correspondent **John Raleigh**, whose previous European assignments include wartime Berlin and the Nazi invasion of Poland, returns to Europe to cover the Olympics this month for radio and tv . . . WCAU-TV kicked off its preseason lineup of four Eagles football games (21), with **Jack Whitaker** calling the play-by-play and **Bob Pritchard** doing color . . . **Bill Wright**, WIBG deejay, declares the station has gotten its biggest response to date by programming the "Top 99" hits—all million-sellers—of the last two years.

Hal Moore, former WCAU d.j., exited WCBS (New York City) to set up his own radio consultant firm . . . Deejay **Joe Niagara**, former Jacobs, preparing a tape show "Hits from Hollywood," for Phillips use . . . **Andy McCann**, singer and former WTEL announcer has switched to WIP-FM.

IN DETROIT . . .

WJBK has mailed letters to 500 selected Detroit area citizens asking their opinions as to the most vital needs of the community . . . Information gathered from the survey will be utilized in helping formulate public service efforts of the station . . . WJR will honor the 42d birthday of **Leonard Bernstein** with a profile study by station's **Karl Haas** during his "Spectrum" show . . . Narrated by WWJ's **Von Marshall** and filmed on location at the Rehabilitation Institute of Metropolitan Detroit, "The Whole Man" is another WWJ-TV public information telecast showing treatments of paraplegics, hemiplegics, polio and stroke victims . . . WJBK-TV's "Summer Fun Special" is such a popular feature of **Bob Murphy's** "Morning Show" program that it will be extended another month. "Summer Fun" includes visits by groups of children, the showing of live animals and special guest appearances . . . "Trackdown" is a new WWJ-TV entry in the 6 p.m. cross-the-board entry.

IN MINNEAPOLIS . . .

Francis Van Konynenburg, WCCO radio and tv executive vice president, said his local CBS affiliate has taken no active part to have the network eliminate soap opera programs. "We're a little nostalgic about these programs," he stated. "But otherwise we wouldn't particularly regret their passing" . . . Effective WTCN Radio added 15 minutes of live news to its Sunday morning programming. Newscasting will be done by **Mike Hamlin** who joined the station after 12 years of central Michigan radio and tv broadcasting. **Matt Walsh** is an addition to the news writing staff . . . While here for a concert, pianist **Roger Williams** revealed he's inked to make three **Ed Sullivan** show appearances and also to perform on the **Perry Como** and **Tennessee Ernie Ford** network shows next fall and winter . . . **Jack Cosgrove** resigned as WTCN Radio sales manager to join a local stock brokerage concern . . . **Scott Beerh**, WCCO Radio producer, played lead role in a local little theatre production of "Guys and Dolls." **Jack Huston**, a staffer of the same CBS affiliated station, was one of the show's co-producers.

IN CLEVELAND . . .

Hal Morgan, former WGAR disk jockey who took a Florida fling a couple of years ago, is back in town as a booth announcer at KYW-TV . . . WERE is advertising both here and in New York for radio writers . . . **Ed Stevens**, its vicepresident for programming and promotion, wants at least four writers to script all shows . . . He said the station's new approach would be toward "whimsy, satire, humor" in its continuity . . . **Bill Gordon**, ex-WHK and WJW disk jockey, is back in radio, doing the WERE helicopter traffic reports in between his WEWS-TV appearances. Oddly, he broadcasts during the programs of his former chief rival, **Bill Randle**, WERE spinner.

IN PITTSBURGH . . .

KDKA is doing a big job here on the value of a high school education . . . Governor Lawrence, Mayor Barr, Senators Clark and Scott among the politicos and showbiz personalities such as **Nat Cole**, **Bobby Darin**, **Ray Peterson** and **Anita Bryant** have taped short plugs urging the kids to stay in school . . . **Harold V. Cohen**, drama editor of the Post Gazette-Sun Telegraph and host for a double feature movie over KDKA-TV on Sunday afternoons, vacationing at Provincetown . . . New **Hank Stohl** show, as yet untitled, is set for WTAE in the fall. It will also feature **Dave Crason** and **Joe Negri**. All three will be performers and scripters . . . General managers **Frank Snyder** of WTAE and **Bob Mortensen** of WIIC in a group of civilian observers now aboard the U.S.S. Antietam . . . **Pedro Martinez** of Buffalo now furnishing the wrestlers for "Studio Wrestling" on WIIC in place of **Ray Fabriani** . . . **Jean Connelly's** "Championship Bowling" show has been renewed on WTAE.

Inside Stuff—Radio-TV

Joining the effort to raise several million dollars to finance the Democratic Party's campaign for the Presidency is Harold C. Stuart, president and board chairman of Southwestern Sales Corp., licensee of KVOO-AM-TV, the NBC affiliate in Tulsa.

Stuart has been given the number two job—vicechairman of the party's finance committee—with the appointment announced after a meeting between Stuart and Sens. John F. Kennedy and Lyndon B. Johnson, the Democrats' national tickets and Sen. Henry M. Jackson, chairman of the Democratic National Committee.

Stuart, prominent Tulsa attorney, took over active control of the radio-tv property of his late father-in-law, William G. Skelley, wealthy oil man, a few years ago. Sen. Robert S. Kerr (D-Okla.) and Mrs. Kerr together own 27.9% of the KVOO-AM-TV stock, with the combined Skelley estate-Stuart ownership slightly exceeding 50%. Stuart has long been active in Democratic politics.

Keystone Broadcasting System's latest study of its farm market coverage tells that the KBS Farm Network Division, comprising 884 radio stations—reaches over 3,700,000 farmsteads, or 77% of all those in the U. S. Translated into people and combined gross annual income, it represents 16,215,800 persons and an estimated $26.6 billion. KBS sales execs are pitching these statistics to national and regional advertisers currently.

National Assn. of Broadcasters has published a new handbook listing 102 awards and citations which are given in the broadcasting field. The awards cover virtually all phases of broadcasting, announcing, acting, advertising, education, editing, engineering, programming, production, public service, scriptwriting and sportscasting.

The 42-page booklet includes the name and address of the sponsor of each award. It was compiled by R. M. Allerton, manager of NAB's research dept.

No deal has been made—not even granted of an option—with Leland Hayward for television rights to "A Touch of Carmine," according to Donald Seawell, attorney for producers Michael Davis, Helen Bonfils and Hazel Stoddard. Nor will one be made, says Seawell, until it's evident that the revue no longer has a theatrical life of any sort and that there's no possibility of a picture deal. Seawell said that Hayward has expressed interest in doing "Carmine" on tv, and there's an understanding to the effect that when and if the producers decide the time is right, he can begin negotiating for it. Tom Ewell, incidentally, was the original Broadway lead; he's since quit the show to film his own series in Hollywood. Role is currently filled by Eddie Mayehoff, now touring with the show on the road.

What life's like on an American college campus is the theme of a new Voice of America radio series this fall.

U.S. Information Agency, the body heading the Voice, notes that 48,000 foreign students will be studying in U.S. universities when classes resume. Representative members of this big group will be used in the programs.

Fifteen American universities and the Detroit Board of Education are working with USIA on the project.

Roy Atwell's "comeback" on the Jack Paar tv/er last week recalled to veteran showmen that (1) he must be well in his 80s and (2) his prowess as a vesteryear monologist, both in musicomedy and big-time vaudeville. Atwell mentioned he had been 54 years in show biz but retired for some time but now favoring the "comeback" idea. To showmen a "comeback" attempt at so advanced an age is probably a first in the annals.

Seymour N. Siegel wore three hats at the Battery Park (N.Y.) Concert yesterday (Tues.). Aired over WNYC and a regularly sponsored event of the Mayor's Committee for Living Music, the concert was in honor of the Navy Supply Corps Assn.

Siegel is boss of WNYC, chairman of the Mayor's Committee for Living Music and a captain in the Navy Supply Corps.

Last Hurrah

Continued from page 33

presidential candidates "too much" free time.

"When I was back home," said the Kansan, "I heard that there had been too much tv coverage of the National Conventions. Perhaps eight hours is all the networks will want to give (for 'Great Debates'). It might be too much. I don't want to leave the illusion that these debates aren't important. But some other things are important, too."

Generally speaking, the House didn't seem especially interested in the debate over the resolution. Rep. Harris had to stop three different times while the House Speaker rapped to order and that noisy Congressmen . . . their conversations so the . . . could be heard.

Harris said he was worried about sponsorship of the "Great Debates" and hoped all webs would donate the time as a public service instead of commercialization. He telegraphed all webs last week. CBS repeated it won't accept sponsorship, but ABC, NBC and Mutual all "hedged," Harris reported, saying they would accept advertising if the Presidential candidates were willing.

Harris also received assurances from all nets that any "substantial" Third Party Presidential candidate would be treated fairly under the Sec. 315 waiver. This was necessary to satisfy a number of Southern Congressmen wanting protection of minority political parties as a precedent.

When the voice vote was taken on the resolution, not a "no" was heard.

Political B'casts

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for the first time as a headache for broadcasters. There are several types of situations where it applies. The most common has to do with national associations and the like who send out prepared spot announcements designed to get out the vote, urge support for state constitutional amendments affecting better schools and the like. They are all "do-good" causes, but does Sec. 317 require a station to identify on the air the authorship of such public service spots? FCC hasn't said yet.

There, again, broadcasters consider it time to get the attorney on the phone.

Weil Group Purchases Meriden, Conn., Station

WMMW, Meriden, Conn., has been bought from Silver City Crystal Co. by Meriden Radio, Inc., group headed by Ralph N. Weil, yet New York broadcaster. Meriden paid $125,000 for the station which is a daytimer with 1,000 watts power.

Remaining as manager under the new owners will be Gus Kruitschmitt, who's both a stockholder in Silver City Crystal and executive veepee of the applicant corporation. Other officers are Weil, president, Arnold Hartley, veepee and secretary, and Edward J. Connelly, treasurer.

New management says no abrupt staff or programming changes are contemplated, but that staff additions will undoubtedly be necessary to fulfill plans for the future.

Richest TV Ghetto

Continued from page 1

Chet Huntley and Dave Brinkley in the wake of their NBC Nielsen sweep of the conventions. The decision of CBS to give Ed Murrow (see separate box) a greater identification with the day-to-day aspects of the news coverage and analysis (over and above his contributions to the "CBS Reports" specials) is indicative of the new "news & public affairs can be exciting" trend.

At NBC it would seem there's no stopping the Bob Kintner momentum as the shining knight of the Chi-L.A. triumphs, with the news operation never more alerted to inching their way into new coups—a momentum which is obviously spilling over into every facet of "national purpose" programming (as evidenced by the two-fold contribs on day-&-dating the "Echo" telecast and the recent Saturday night politico campaign updating). Kintner and news chieftain Bill McAndrew, having enjoyed the sweet smell of success, are bent on an upgraded, rather than diminished status. The NBC morale factor alone portends new excitements.

But a look at the CBS calendar of events suggests that NBC's got a mighty tough battle on its hands. Perhaps lost in the attendant "who-did-what-to-whom" convention hyplay and hoopla is the fact that, minute for minute, talent for talent, and sponsor for sponsor, CBS is moving into peak performance with the "richest ghetto in the world."

Take, for example, the twice-a-month "CBS Reports" each budgeted at $100,000, over a 26-week span, with Murrow doing half of them (in itself one of the most meritorious projects ever undertaken by a network), or the firm 52-week Firestone commitment on the Friday night 10:30 "Eyewitness" series (carrying a $35,000 per segment budget), or the series of Westinghouse-sponsored "Presidential Countdown" between-Labor Day-and-Election Day Monday night 10:30 shows, or the brace of "Tomorrow" shows on technology being produced in collaboration with MIT and which American Machine & Foundry is underwriting; or William Holden's "Hong Kong" (left behind by Irving Gitlin in his shiftover to NBC), or the Gitlin-inspired "Hatemonger" hour show on anti-Semitism; or yet again the $200,000-budgeted "The Right Man" song-and-dance treatment on the Kennedy-vs.-Nixon campaign and election, scheduled for Oct. 24, with Garry Moore as the "juvenile lead."

Or the unprecedented "educational spectacular" which will find General Electric preempting its own Sunday period for the hour GE special. Or Bud Benjamin's own eyewitness-to-history contemporaneous format on 18 out of 26 installments on the Prudential-sponsored "Twentieth Century." Not to mention, of course, the weekly 10:30 p.m. exposure for "Face the Nation." All told a $25,000,000 chin-up chinfest, worth bragging about.

And not to be overlooked in the competitive three-web projection are the ABC-TV contribs, highlighted by the Bell & Howell-sponsored series out of the John Daly pubaffairs camp and the ambitious series based on the Churchill memoirs.

Admiral Blast

Continued from page 39

Japanese enjoyed great business in the U. S. last year, landing 4,000,000 transistor sets here while only 835 American-made radios hit the Japanese markets. U. S. Department of Commerce figures during the first three months of 1960 show that Japanese-made components are also bullish, with receiving tubes being imported at an increase of 383% and loudspeakers upped 233% while the transistor sets themselves shot up to 1,059%. Also detrimental to U. S. trade are the American manufacturers who buy Japanese components and radios selling them under their own names (G.E., Motorola, Bulova, Emerson, others). Admiral avers.

Allegedly, these figures are the result of the difference between Japanese and U. S. import duties, the former imposing upon foreign markets an 18% duty while Uncle Sam requires only 12.5%. Significant also, according to Admiral, is America's open door policy conducive to limitless production and marketing, a cheap thing for the Japanese government when their labor wage level is a paltry 12-16c per hour.

Says Siragusa, "We recognize the need for foreign trade, but we do not believe American workers and industry should be forced to suffer because of our government's wide open door policy and lack of restrictions."

Siragusa further charges the Japanese with elusive marketing practices, calling attention, for example, to the dubious brand name, Americana, by Sanshin Jitsugyo Co. Ltd., Tokyo. He points out an ad released by the distributors of Toshiba radios showing the headline, "Acceptance Built On Integrity," which features photo of Mt. Rushmore National Monument head sculptures of Presidents Washington, Jefferson, Roosevelt and Lincoln) to make the sets seem American-made.

Siragusa foresees an extra threat to U. S. trade when the Japanese invade markets here with tv sets.

As a combative measure against the Japanese electronics importers, Admiral has initiated a campaign refusing to use Japanese components and parts; and concerned and cooperative suppliers have followed, screaming their battle cry, "Buy American," in neon every 60 seconds from Times Square spec sign in Gotham.

ARQUETTE AS TR

Cliff Arquette will echow "Charley Weaver" to portray Teddy Roosevelt in "The Right Man," the Travelers Insurance musical special which Fred Freed will produce for CBS-TV Oct. 24. Garry Moore emcees the pre-elections special, which will originate out of the CBS pubaffairs dept.

Casting of Arquette is the first of several star names to be tapped to portray past Presidents.

Radio Reviews

TODAY IN CONGRESS
With Joseph F. McCaffrey; Felix Grant, announcer
Producer-Editor: Leslie W. Higbie
10 Mins.; Mon.-Fri. 6:45 p.m.
INDEPENDENT AIRLINES ASSN.
WMAL (Washington)

Eric Smith

The issue of whether radio-tv should be permitted to cover sessions of Congress so that highlights could be broadcast at the end of the day arose again recently when Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, asked permission to bring mikes and cameras into the Senate. Goldenson got the familiar answer: "Nothing doing."

But Joseph F. McCaffrey, an able and resourceful reporter with imagination, is proving that there is a lively and informative radio program limited to Congress and nothing else which can be put together outside the sacrosanct House and Senate chambers. By an odd coincidence, McCaffrey's 10-minute daily show is on WMAL, the ABC affiliate here.

McCaffrey has established conclusively that Congress is interesting enough, even on a dull day, for a breezy 10 minutes of news dispatches, interviews and even brief snatches of debate. He has to arrange the debat outside the Senate and House, and does so by inviting those hurling words at one another inside the two chambers to come outside and repeat them before his mike. They do, and the result often makes better listening than the original. There's something about a politician in front of a tape recorder, his words invariably sound better.

The program, which is sponsored, is aired only while Congress is in session. And it's the first of its type here. Although Washington perhaps follows Congressional action closer than any other city, there is no reason to believe that such a program wouldn't have national interest as well. McCaffrey is an oldtimer on Capitol Hill, having formerly worked there for CBS and Mutual, knows his subject and has skillfully devised a format for making the operation of Congress as fascinationg to others as it obviously is to him. Corp.

SARATOGA FEATURE
With Fred Capossela, Bob Cragin
15 Mins.; Mon.-Sat., 5:30 p.m.
SCHAEFFER BREWING CO.
WGY, Schenectady

BBD&O

This show celebrated its 350th airing Aug. 16. Program is a daily racecast, from Saratoga, by Official Track Announcer Fred Capossela, and agency man ex-WGY broadcaster, Bob Cragin. This year the stanza is transcribed and played back 15 minutes later. Capossela "calls" the feature and the result, plus a before-starting warm up. Cragin handles the color and the recap.

Both know racing well. Capossela's accuracy in describing a running is unmatched and Cragin's ad libs before and after are good. A little tightening of the quarter-hour, and perhaps the addition of an occasional interview, would add impact and freshness. Commercials, singing and otherwise, leave no doubt as to sponsor's identity and product. Jero.

NBC's Coast Man As Calif. 'Radio-TV Secy.'

Sacramento, Cal., Aug. 23.

California Gov. Edmund G. Brown has appointed Lee Nichols, NBC newsman in Los Angeles, to the governor's newly-created $15,000-a-year job of associate press secretary for radio and television.

In making the appointment, Brown noted the new job was created "in recognition of the fact that tv and radio newsmen have many special and technical problems which can best be met by someone with extensive background in electronic journalism."

Jocks, Jukes and Disks

By MIKE GROSS

Mickey & Sylvia (RCA Victor) "MOMMY OUT DE LIGHT" (Nesse) has a calypso lilt and some Brazilian touches in the lyric for added interest. "SWEETER AS THE DAY GOES BY" (Bess-Ben Grant) is a lilting ballad brightened by the duo's fine harmony work.

Roger Williams (Kapp) "HOME BEFORE DAWN" (Harland) is a melodic blending of piano and orch that programmers could push into a strong position. "TEMPTATION" (Robbins) is given a vocal interpretation that will get it on the spinning circuit also.

Toni Arden (Decca) "NA VOCE 'NA CHITARRA E 'O POCO 'E LUNA (I Only Know I Love You)" (Lombo) is an effective Italian-English ballad with a dramatic vocal sweep that takes hold. "NO, NO, NEVERMORE" (Reimar) is a big ballad that suits Miss Arden's power piano attack.

Marty Evans (Coral) "SOMEONE ELSE'S BABY" (B & W Wood) has an easy and infectious beat that could attract lots of interest. "MOON ROCKETTIN'" (Pagoda) blasts a fast rocking trail for okay Jukes to follow.

Jimmy Edwards (RCA Victor) "SILVER SLIPPERS" (Tree-Bell-Cron) slides along with a forceful vocal that will pick up fair response. "WHAT DO YOU WANT FROM ME" (Tree-Starland) is a moderate country ballad with an appropriate vocal flair.

Joiner Arkansas Junior High School Band (Liberty) "HOT TIME IN THE OLD TOWN" (Rep) rolls along at a brisk instrumental pace for good juke interest. "ARKANSAS TRAVELER" (Rep) is given a peppy adaptation that turn it into an enjoyable instrumental alive.

The Genies (Warwick) "CRAZY LOVE" (Selma-Duo) is built along rocking harmony lines to pull in strong jock and juke action. "THERE GOES THAT TRAIN" (Selma) rolls along the rocking

LAWRENCE WELK

Presents a Hot Album "Special!"

"SWEET AND LOVELY"

Dot LP No. 3206 (Stereo No. 25206)

builds up a nice ballad mood with a vocal lead that draws interest.

Joel Pasley (Sar) "THAT'S WHY I CRIED" (Fore-Site-Kags) falls into a familiar rocking ballad groove but the vocal may bring it some attention. "SLIM JIM" (Fore-Site-Kags) rolls with a rocking beat that's good for hopping around the jukes.

Joni Gordon (Alton) "IN BETWEEN" (Dixson & Darlyne) is a routine ballad pegged for the young folks who'll ask for something more. "THOUGHT WAVES" (Sheldon) is an okay example of rocking genre and it has chances for teen approval.

The Two Morrows (Tri Eco) "FUN SONG" (Triple-Tone) rides along at a breezy gait with a lively vocal to get it an occasional spinning shot. "TWEEDLE BIRDIE" (Wing Ding) flies at an ineffectual pace with small chance for stopoff spins along the way.

*ASCAP †BMI

Best Bets

LLOYD PRICE ..... **WHO COULDA' TOLD YOU**
(ABC-Paramount) ..... **Just Call Me**

Lloyd Price's "Who Coulda Told You" (Lloyd Logan†) is packed with an intriguing drive that will go far on all spinning levels. "Just Call Me" (Pri-Gee†) features a wild swinging beat that could pull out for a fine payoff.

• • •

TOMMY EDWARDS **IT'S NOT THE END OF EVERYTHING**
(MGM) ..... **Blue Heartaches**

Tommy Edwards' "It's Not The End Of Everything" (Tree-Champion) is a slick ballad delivered with a swaddling that will take into the top spinning brackets. "Blue Heartaches" (Johnny*) is a pretty sentimental ballad that's heightened by a warm vocal treatment.*

• • •

THE PILTDOWN MEN ..... **BRONTOSAURUS STOMP**
(Capitol) ..... **McDonald's Cave**

The Piltdown Men's "Brontosaurus Stomp" (ACM) is an exciting instrumental full of the frenzy and drive that will stir jock and juke action. "McDonald's Cave" (ACM*) is an updating of "Old McDonald Had A Farm*" to bright instrumental tempo.*

• • •

DANTE & THE EVERGREENS ..... **TIME MACHINE**
(Madison) ..... **Dream Land**

Dante & The Evergreens' "Time Machine" (Aldon) has the sound that's just right for current market and a novel approach to make it a big one. "Dream Land" (Trout*) has a likable beat and a vocal style that will appeal to many spinners.*

• • •

CARL DOBKINS JR ..... **A DIFFERENT KIND OF LOVE**
(Decca) ..... **Genie**

Carl Dobkins Jr.'s "A Different Kind of Love" (Sheldon) is an ear-catcher with a catchy beat and a winning vocal. "Genie" (Sanford*) offers up an appealing ballad sound.*

• • •

THE CRESTS ..... **IF MY HEART COULD WRITE A LETTER**
(Coed) ..... **Journey To Love**

The Crests' "If My Heart Could Write A Letter" (Winnichart) is a potent ballad backgrounded with a rhythm phrase that gives it a winning potential. "Journey of Love" (Winnichart*) is a ballad with enough vocal angles to get it some spins.*

• • •

SARAH VAUGHAN-JOE WILLIAMS ..... **IF I WERE A BELL**
(Roulette) ..... **Teach Me Tonight**

Sarah Vaughan-Joe Williams (Count Basie) "If I Were A Bell" (Frank) is rung up as a winning swinging number in this happy vocal pairing and solid orch backing. "Teach Me Tonight" (Hub-Leslie*) is revived with minimal trappings and still drew play because of the hotly energetic arrangement.*

• • •

JILL COREY ..... **TEN GALLON HAT**
(Columbia) ..... **Stick 'Em Up, Stuck Up!**

Jill Corey's "Ten Gallon Hat" (Seaporn-Bernstein) fills up a solid double beat with a happy vocal treatment that will get it plenty of action. "Stick 'Em Up, Stuck Up" (Sequence*) is a novelty that's given a lively delivery for juke attraction.*

power at a lively beat to attract jukebox on jock and juke levels. "EVERY TIME" (Hollis*) is a fair ballad offering but looks the singer to pack it through the singles circuit.

Eddie Cochran (Liberty) "SWEETIE PIE" (Aberbach*) seems not enough rocking power to place this late singer on the turntables. "LONELY" (Edwards*) is a slow ballad with an okay vocal but without commercial impact.

Margie Singleton (Mercury) "DESTINATION LOVE" (Barton-Stone*) is an interesting ballad that shows off the girl's strong piping style. "TOSS A PEBBLE" (Earl Barton-Fairway*) has a neat ballad groove that's right for thrush's distinctive vocalizing.

Lou Vogt (Apt) "THE BROKEN LOVE" (Republic) track with an interesting blues styled vocal.

Kris Jensen Leader "SCHOOL BUS" (Scott-Rose) rides at an okay twist-singles pace to attract some play. "PERFECT LOVER" (Scott-Rose*) is an energetic ballad that has the kind of drive the jukes like.

Savannah Smith (Ind) "ANYTIME ANYPLACE ANYWHERE" (Sidebar*) features a powerhouse vocal that could stir up interest in this big ballad slice. "LET IT BE" (Sidebar*) is a big shouting ballad that will make some spinners listen.

The Fidelity's (Sir) "WISHING STAR" (Republic) gets a typical running ballad approach that will pick some listeners to its side.

Album Reviews

Enoch Light Orch: "Pertinent Percussion Cha Cha's" (Command). Enoch Light apparently has found the "sound" formula. His "Percussive" and "Provocative" sets have hit the bestseller lists and now he's "Pertinent" with a cha-cha beat. As in his previous offerings, the hi-fi and stereo buffs have plenty to delight them and the hip swinging beat gives 'em lots of rhythm to shake to. In this set Light cha-cha's around with "I Could Have Danced All Night," "Moon Over Miami," "Volare," "The Night Is Young" and enough other faves to keep both sides going at full force.

Tennessee Ernie Ford: "Sing A Spiritual With Me" (Capitol). This is a deluxe, handsomely packaged with a song book that includes words and music of the spirituals that Tennessee Ernie Ford sings with gusto. Ford has built a strong following in the hymn and spiritual field and this set is a natural for a strong commercial play. Among the familiars which can stir up the fold are "Joshua Fit The Battle," "Nobody Knows The Trouble I've Seen," "Swing Low Sweet Chariot" and "Go Down Moses." Jack Fascinato rates a nod for his arranging-conductor chores.

Doris Day: "Show Time" (Columbia). Doris Day's distinctive touch with a class tune is once again displayed in this assortment of tunes out of Broadway show scores. In an orch setting supplied by Alex Stordahl, Miss Day gets a lot of mileage out of the songs by Cole Porter, Lerner & Lowe, Irving Berlin, Rodgers & Hammerstein and others.

Jonathan Winters: "Down to Earth" (Verve). High on Verve's chick roster of comics, Jonathan Winters turns in another nifty disk session of offbeat comments and wacky impressions. Winters ranges all over the scene, with the exception of politics, in a series of sketches in which he plays all the characters and the sound effects as well. There's plenty of laughs in his takeoff on "Horror Movies," "Commercials," the western sagas and a Broadway musical.

Robert Stolz Orch: "The Great Lehar" (MGM). This is a lush lilting session of instrumentals paralleling the music of the popular Viennese operetta composer, Franz Lehar, with the maestro talents of another Viennese writer and conductor, Robert Stolz. A rich-sounding symphonic orch dish up a sparkling program of such tunes as "The Gold and Silver Waltz," "Yours Is My Heart Alone," a medley from "The Merry Widow" and others. The music is unhanded for continuous background use.

Jimmie Davis: "Someone to Care" (Decca). There aren't most state governors like Jimmie Davis who are also successful disk performers. Davis, a solid religious singer in the country groove who helped himself to the Louisiana governorship by serenading his constituents, has a simple, direct attack that gets the inspirational message across with the intended impact.

Benny Goodman Orch: "Swing, Swing, Swing" (Camden). This is a valuable historical spotlight on the early years of the Benny Goodman band when it was emerging as one of the most powerful influences on the swing era. Although the sound of some of the sides is somewhat thin, there's enough power suggested to indicate why this band made it so big. Loaded with top sidemen, the band performs numbers like "Chloe," "Curbing In the Clerk," "I Had to Do It," "Bach Goes to Town" and others. Martha Tilton and Helen Ward handle the vocal assignments.

Ray Ellis Orch & Chorus: "The Big Voices, The Big Bands, The Big Songs, The Big Sounds" (MGM). Ray Ellis, MGM's pop artists & repertoire director, has put a voice to many of the big band instrumental hits of yesteryear in an exciting fashion. Without taking away any of the song's initial instrumental flair, Ellis has included the lyric via a choral group that blends excellently with the dominant melodic strain. "Tuxedo Junction," "Skylner," "Jersey Bounce" and "It's A Wonderful World" are among the "big" more that are freshened up for a swing in the current market.

Spike Jones Orch: "60 Years of Music America Hates Best" (Liberty). You can take Spike Jones or leave him alone. For those that take him, he's his uninhibited, madcap self in takeoffs of such gems as "I Kiss Your Hands Madam," "River Stay 'Way From My Door," "Hot Hot Song," "Marry Dusty," "Melody of Love," "Three Little Fishies" and "Knokie Knokie Lend Me Your Comb" among others. It's a wild song potpourri but Jones, the songs and the listener will survive.

Jane Morgan: "The Ballads of Lady Jane" (Kapp). Jane Morgan has a fine vocal touch and she's especially effective on the round of folk songs which she tackles here. She warms over a list of familiar folk ballads, than including such delights as "Molly Malone," "Kisses Sweeter Than Wine," "Scarlet Ribbons," "The Foggy, Foggy Dew" and "Greensleeves."

Nelson Eddy-Gale Sherwood: "Kapp: For the past several years the posh nitery circuit has been featuring the Nelson Eddy-Gale Sherwood duo in a "live" album of lilting song material. Their act is recaptured here, with a melodic orch setting supplied by Harry Sosnik's orch, and develops into a highly attractive listening experience. It's old-fashioned darting but it's easy on the ear. With such charmers as "Wunderbar," "Shall We Dance," "One Alone," "If I Loved You" and "The Song Is You," the pair can't go wrong.

Joe Harnell: "I Want To Be Happy" (Epic). Augmented by a lush orch conducted by Frank Hunter, Joe Harnell's slick keyboard style gets a shining presentation in this package. He's got a wide rhythmic range and it's importantly displayed in a variety of standards that includes "Tea For Two," "Cariocca," "Time on My Hands," "Sometimes I'm Happy" and "Orchids In The Moonlight."

Ron & Nama: "Sabra" (Elektra). There seems to be a never-ending flow of folk tunes from Israel but each has an excitement of its own. Ron & Nama, a pair of Israeli songsters, know the value of their material and whip it out with the enthusiasm that comes with understanding. The set will be a happy addition to the folk buff's shelf.

Gros.

British Diskery to Bow Russki LPs in Fall

London, Aug. 23.

Recording Artist Music Corp. subsidiary of MJP Enterprises, has given the greenlight to its U.S. associate Associate Recordings, to issue Russian disks here in October. Last April, RAM set a deal in Moscow with Mezdunarodnaya Kniga which gave it exclusive rights to the import of tapes for the production of records in the U.S., Canada and Britain.

Associated Recordings aims to promote the 2,500 USSR catalog of longplays under the existing Artia and Parliament labels and also a new one, MK, which will feature original Russian pressings specially manufactured for the outfit. Latter will emanate from a newly equipped factory in the Soviet Union with Associated Recordings providing only the sleeves and will retail at $5.95 which is roughly standard price for LPs.

Additional Associated Recordings plan is to create yet another label, Eros, which will carry popular longplays.

Longplay Shorts

Prophet Jones, Negro evangelist, was recorded in an on-the-spot sermon at his Detroit church for 20th-Fox records. **Denny Davis**, comedy writer, has penned the material for **Frank D'Amore's** upcoming Warwick album. **Kapp Records** was the winner of the first award for pictorial excellence in the 1959 competition of the Flexographic Technical Assn. "exemplifying the best capabilities of flexographic printing," in foil for the "Silent Night" and "Ring the Bells On Christmas Day" albums. **Betty Johnson** preparing an album for Dot Records. Her first singles for the label, out this week, were produced by her husband **Charles Green**. **Bernard Peiffer**, who's on a Laurie LP, goes into **Max Gordon's** Village Vanguard, N. Y., for two week starting Sept. 6. Golden Records has added seven new LPs to its $1.98 children's line. A Columbia promotion LP will be offered by Studebaker for promotion of its new Lark car. Featured in the package prepared by Col's transcription division, are **Louis Armstrong, Count Basie, Duke Ellington, Gerry Mulligan** and **Jimmy Rushing**.

Vivienne della Chiesa will do a solo album for Everest on the heels of her duet LP with **Robert Merrill**. **LeRoy Holmes**, pop artists & repertoire chief for Everest, to the Coast for huddles with **Charlie MacKenzie** and **Walter Brennan** on future albums. **Jamie Horton**, who is riding with "Robot Man" on Joy Records, is preparing material for an LP which will be cut before she returns to highschool in San Diego, Calif.

Spike Jones, cued by favorable distributor reaction to sales of his Liberty album, "60 Years of Music America Hates Best," has turned out an additional album in same vein for label and will also produce two more. Initiator is "Rides, Rapes and Rescues (Music to Watch Silent Movies By)."

Ted Kellem Named Prez Of Disk Promotion Mgrs.

Philadelphia, Aug. 23.

Ted Kellem, of Marnel Distributors (Epic), was named president at the annual election of RPM (Record Promotion Managers). Other officers elected included Bruce Davidson (Capitol), vice president, Fran Murphy (MGM-20th-Fox), secretary-treasurer, and Johnny Rosta (RCA Victor), publicity chairman.

Group also initiated plans for a big bash record hop, featuring all deejays in city, to be held in December for "Toys for Tots" campaign.

IS DISK BOOM TOPPING OUT?

Country Music Breaking Down Deejay Barriers With Wide Spinning Spread

Toronto, Aug. 23.

Country music has broken down programming barriers all across the country to the point where pop disk jockeys are no longer wondering what category a particular disk fits into, according to a report made at a meeting of the Country Music Assn. here last week (18-19). Connie B. Gay, CMA proxy, noted that country artists and songs were also getting wider acceptance abroad today than ever before.

Wesley Rose, head of Acuff-Rose Music, stated that an increasing number of labels were setting up country departments. Steve Sholes, RCA Victor's pop artists & repertoire head, reported that the end of the categorizing of country music by disk jockeys was also reflected by disk consumers who are buying country artists now in all areas.

Ken Nelson, Capitol Records' country artists & repertoire chief, stated that in a two-year study undertaken by his label no major country artist with Capitol has suffered any decline of sales whereas some had actually tripled their sales.

Canada's country music heads hosted the CMA board at a lunch and dinner Thursday (18) at the Westbury Hotel here. The next meeting of the board will take place in Nashville during the WSM convention of country disk jockeys in November.

Stereo Phonos Double Sales

Washington, Aug. 23.

Stereo phonograph sales have almost doubled this year. In retail trade, 1,423,179 stereo sets were sold during the first half of this year, compared to 757,710 for the initial six months of 1959.

Reporting the statistics, the Electronic Industries Assn. said retail sales of monaural sets have dropped to 438,011 this year, compared to 772,566 during the beginning half of last year. It is a 43.7% falloff.

The stereo increase was big enough so that overall retail sales of phonograph records exceeded the first half of 1959 by 330,000 this year.

Naples Song Festival In Brooklyn Repeat

The Naples Song Festival of 1960 is being brought to N. Y. by producer Roberto Landi. Like the San Remo Festival held in N. Y. last March, it will be presented on three successive nights, Sept. 16-18 at Brooklyn's Academy of Music.

Each night unpublished Neapolitan songs will be presented and will be voted for first, second and third prize by the public. Italian singers due in from Italy to appear at the fest are Aurelio Fierro, Enrico Pieme, Daisy Lumini, Miranda Martino, Tullio Pane, Marta Paris and Emilio Pericoli. The conductor will be Carlo Esposito.

Dick Wolfe Joins Burton For Talent-Music Liaison

Dick Wolfe, who recently resigned as artists & repertoire director of Kapp Records to work as an indie producer-arranger, has joined the Trinity Music-Burton management operation. Wolfe will continue as an independent producer for Kapp and as a Kapp recording artist. His function in the Trinity setup will be talent-music coordinator in conjunction with Irwin Schuster.

Wolfe concluded his first project last week with the recording of Skip & Flip, the Burton-managed team on the Brent label. Wolfe's new post permits him to do outside independent work in addition to his Kapp and Burton ties.

Cunningham's Successor

The ASCAP board meeting tomorrow (Thurs.) has among its important agenda the appointment of a successor to Paul Cunningham.

Former Society proxy, who was retained as a paid official to direct Washington public relations, had established excellent contacts with the capital solons. The Society's image in the national capital underwent several benevolent changes, thanks to Cunningham's efforts. Admittedly such liaison is of special mold and a successor is not easily cast.

CAPAC Seeking Canadian Right To License Jukes

Toronto, Aug. 23.

Following International conference of composers representing 20 countries, revision of the Canadian Copyright Act, which deprives the Composers, Authors & Publishers Assn. of Canada of from $250,000 to $500,000 a year through unlicensed usage by jukebox operators, will be sought by CAPAC. "All we want is a fair share for the composers," said St. Clair Low, the CAPAC general manager. Canada's chief objection is the decision of the Supreme Court of Canada which exempts jukeboxes from paying for performing rights under the Canadian Copyright Act.

Low said broadcast performance fees amounted last year to $1,834,140 paid by CAPAC to composers in 31 countries, this based on a 1½% to 2% bite on the commercial revenues from broadcasting stations in Canada.

International conference was also highlighted by Klause Egge of Norway who said that, in his country, composers are even paid performing rights fees when their records are played in factories to increase the efficiency of workers or in Norwegian barns to increase the milk production of contented cows.

'Jazz Cavalcade' Series Set for Milw. Auditorium

Milwaukee, Aug. 23.

Duke Ellington, Dave Brubeck and the Dukes of Dixieland have been inked for a concert Oct. 16 at Milwaukee Auditorium, as the first in a series of "Jazz Cavalcade Concerts." Ray Mitchell is promoting.

Mitchell will present a "Rock 'n' Roll Spectacular" Oct. 2 at Milwaukee Arena, with disk artists Fabian and Brenda Lee headlining the card. Duane Eddy, Freddy Cannon, Bob Beckham, Gary Miles and Bill Black's combo will round out the bill.

Frank Ballstriert, local nitery operator, has signed vocalist Johnny Mathis for a solo appearance at Milwaukee Auditorium on Oct. 11. There will be support supplied by other disk artists on this one-nitter.

Prof. Tommy Tucker

Long Branch, N. J., Aug. 23.

Bandleader Tommy Tucker will become the extra added attraction this fall at Monmouth College, West Long Branch, N. J.

Here he will assume his new duties as director of music, taking over a large chorus, an instrumental group, and classes in music appreciation, harmony and theory. One of his first assignments will be the preparation and recording of an all-campus album.

PUB ROYALTIES TAPERING OFF

Music publishers are concerned over indications that the disk biz boom may be topping out after a steady, and sometimes spectacular growth over the past 10 years. Concern stems from the fact that mechanical royalties are showing signs of tapering off this year, and, unless a pickup takes place in the coming months, may fall below last year's royalties from the diskeries. In short, this may be a leveling-off period.

While the sharp decline in the sales of single disks has been an industry fact for over two years, sales of albums had more than taken up the slack until recently.

The major publishing firms, with their wealth of standard material, have been and will continue to be the chief beneficiaries of switchover to album sales. Not only have the top companies been getting a harvest of mechanical royalties from the diskeries, but the packaging of their catalog has given additional performance exposure to the old tunes via radio station spins of album material. This has resulted in extra velvet from the American Society of Composers, Authors & Publishers.

The accent on albums, in fact, has cued some of the major publishers to virtually forget about the single business. Launching a new single involves a whole series of headaches, starting from getting it past an artists & repertoire head and going through a series of promotional expenditures with the risk that the tune will never catch on. And if it does catch, the disk sales may not even cover the nut.

Hence, the accent on getting standards into albums has been paramount at the major publishing firms. The question of replenishing the standard catalog is a problem, but it's a remote one since the bulk of the top standards, written in the 1930s and '40s, have several decades still to go on their copyrights. In any case, one publisher asked: "How do you build new standards in this kind of market where the teenagers still determine the pop hits. Maybe some of the current hits will become standards and maybe we'll find out that many of today's ballad flops may be revived in years to come and thus become the standards of tomorrow."

Mex Tooters, AFM Meet In Oct. to Set Up Terms Of Band Barter Program

Mexico City, Aug. 23.

Mexican and U.S. music union officials have set a meeting in New York to sign the long talked about reciprocal pact involving an early exchange of orchestras and soloists. Francisco Montes, Mexican Musician's Union labor relations exec, said meet will take place in October and possibly before if the American Federation of Musicians sets an earlier date.

At least 10 Mexican orchestras are awaiting signing of pact to fulfill U.S. engagements. It is learned that Carlos Campos, the Salinas Bros., Ismael Diaz, Pablo Beltran Ruiz and the Augustin Lara Soloists have signed advance contracts for engagements in Los Angeles, Phoenix, Las Vegas, San Antonio, Miami, New York, etc.

On the other side of the fence, the U.S. "invasion," begun with Stan Kenton's orchestra, is picking up momentum. Harry James is currently appearing at the Senorial Restaurant and reportedly getting $20,000 a week, for a two week engagement. Xavier Cugat is expected to arrive on Sept. 14 for an eight-day stand.

New MGM Salesman

Leon Shachere has joined the sales staff at MGM Records. Prior to joining MGM, he was with the Magnavox Co.

Rank's U.S. Disk Operation to Continue Though EMI Takes Over Brit. Label

The Top Rank label in the U.S. will continue to roll. That's the position affirmed last week by Bernard Ness, president of the Rank Organization's record division, who was in N.Y. to clarify the muddle created by the takeover of Rank Records in England by EMI (Electric & Musical Industries).

According to Ness the move concerns only Rank's operation in England. He pointed out that some of the English artists contracts will be absorbed by EMI and that EMI artists & repertoire men will handle the disk dates for the Rank personnel but, he said, all the Top Rank artists who will now record for EMI will continue to be released in the States on the Top Rank label.

Ness also pointed out that the American record companies who formerly released in England on the Top Rank label will continue to do so. Only difference now is that they will be distributed by EMI and receive the added promotional facilities of the Rank Organization's holdings in theatres, ballrooms and tv.

There'll also be no crossover between the production of Top Rank and Capitol Records. EMI owns Capitol Records.

Ness returned to his London base last Friday (19).

Eddie Cantor's LP

Audio Fidelity proxy Sidney Frey heard a recorded version of Eddie Cantor's one man show at New York's Carnegie Hall, which he had taped on the scene in 1951, and plans issuing it as an LP.

The comedian cut a new stereo tape, in digest form, on the Coast recently for AF.

ASCAP, BMI Sue Coast Background Outfit for Fees

Los Angeles, Aug. 23.

Suits and countersuits are again being hurled in Los Angeles courts over the background music situation with Planned Music Inc. in the center.

PM filed suit against the American Society of Composers, Authors & Publishers, Harms Inc. and Buxton Hill Music Corp. asking that the L. A. Superior Court award $3,000 in actual damages and $6,000 in punitive damages for defendants' alleged violation of state anti-trust laws.

The PM suit, filed by attorney William Horwich is an outgrowth of ASCAP's suit against PM and a background music customer for alleged copyright infringement. PM contends the suit is part of an effort to further interests of a combination in restraint of trade.

Broadcast Music Inc. filed two more suits in U.S. District Court against clients of PM, Wetherby-Kayser Shoe Co. and Mutual Savings and Loan Inc., alleging copyright infringement, asking for injunctive relief and asking court to set damages.

The new suits, filed by Robert Myers of Lillick, Geary, McHose, Roethke & Myers, bring to five the number of BMI cases against clients of PM, the other three being Yorway Markets, F. C. Nash & Co., Hinshaw Department Store.

Also pending is suit filed two months ago by PM against BMI alleging anti-trust violation.

PM, which operates out of KBMS-FM of Glendale, pays fees to BMI and ASCAP for commercial radio use of music, the fees being based on amount of advertising revenue. The Performance Rights Societies contend that users of background music, which top KBMS for music but have ads cut out by an electronic device, aren't paying composers for use of the music and should pay background music fees.

Big 3 Picks Up Rights To Tiomkin's 'Alamo' Score

Hollywood, Aug. 23.

The Big Three (Robbins-Feist-Miller), Metro's music publishing subsid, has closed a deal with Rellac Productions to globally market Dimitri Tiomkin's score, with lyrics by Paul Francis Webster, for John Wayne's "The Alamo," a United Artists release. Mickey Stupp, label's general manager, flew in from N.Y. to finalize arrangements.

Soundtrack album rights still pend. Stupp's deal may give MGM Records the inside track on a follow deal.

Saul Cohen's Laurie Spot

Saul Cohen has joined Laurie Records as sales manager. He was formerly promotion man for Music Suppliers of New England and salesman for RCA Victor in the New England territory.

In addition to sales, Cohen will be in charge of Laurie's national promotion.

Cadence To Bow New Jazz Label

Archie Bleyer, head of the Cadence label, is planning a move into the jazz field. Bleyer will launch the new label in September with Bob Altshuler as general manager. Name for the new label has not yet been cleared legally, but Bleyer indicated that the jazz line will go out under a tag other than Cadence.

Altshuler takes over the new spot immediately. He wound up his chores at United Artists Records, where he had been director of advertising and publicity for the past two years, last Friday (19). Prior to the UA hitch, Altshuler had handled promotion and publicity for Riverside Records and Prestige Records.

Nat Hentoff, freelance writer on jazz and other subjects, will act as consultant to Bleyer in the company's artists & repertoire department. Distribution of the new company's product will be handled by Cadence's present distributors in the U.S. and Canada.

Negotiations with a number of artists in the jazz field for the new line are now being concluded.

Decca's So Glad For Brenda's 'Sorry' Sales

Brenda Lee finally wrapped up her "gold disk" for passing the 1,000,000 marker with "I'm Sorry" on the Decca label. Milton R. Rackmil, Decca proxy, made the presentation to the 15-year-old songstress last week when she came to New York for special promotional tie-ins. Her disk passed into the golden sales circle several weeks ago.

She's one of the youngest artists ever to earn a "gold disk." The only other youngster to get a gold disk in recent years was Jimmy Boyd for his Columbia Records' disk, "I Saw Mommy Kissing Santa Claus Last Night." He was about 11 when that disk was a smash.

Mendell Orch Kicks Off Edgewater Inn, Mpls.

Minneapolis, Aug. 16.

Jack Mendell's orch will be first attraction for customer keeping when new Edgewater Inn, Minneapolis, debuts Aug. 22. Patti Sherwood is band chirp.

Riverfront spot is an $800,000 installation.

Bad Year for Jazz Fetes; N.Y. Blowout At Randall's Island Slogged by Rain

By HERM SCHOENFELD

This is the year that Jazz ran out on the jazz festivals. At New port, after six straight sold out annual bashes, which set the pattern for the rest of the nation, this year's fete in July was toppled by some local rain. At Randall's Island, N.Y., after four years of ideal weather, this year's well, behaved almost like some rain and thundering storm.

The scheduled Randall's opening on Friday night (19) was complete washed out and the re-scheduled concert on Saturday afternoon pulled an anemic gate of under 6,000 in a park that can seat about 20,000. Saturday night (20), with climatic conditions back to normal, 14,000 were on hand.

The following night a brief early evening shower decimated the beneficiary dance to about 7,000 customers, for a total take of about $7,000 for better the expected drop of $15,000. Top tickets sealed from $2 for the bleachers and up to $5 for the gold seats, the total gross added up to about $90,000, which is considered not to have met the nut.

Frank Gellman, New York realtor who promotions the Randall's Island series as a sideline, apparently has some very divided tastes in jazz. This year's programming ranged from the modern to the ultra-modern. The only concession made to an older jazz tradition were by the Count Basie orch on Saturday afternoon and the Duke Ellington organization, the same night both in the swing idioms of the 1930s. By this festival's standards, Dixieland is dead, or as the hipsters would put it, has left town.

Maybe a little bit of down-home jazz would have lessened the procession of hard cool-contemporary combos at the stadium. After 14 or 15 hours of this type of music even the coolest cats were likely at some point to become punch-drunk and every tenor sax honk sounded like a bell to ring on fighting. But cauliflower ears are one of the occupational hazards of digging the scene so intensely.

Best Sounds

Some of the best sounds of the Brooklyn event were heard on the empty seats under the hot sun of the Saturday matinee. Opening with a jumping version of "Everyday" by the Count Basie orch, the afternoon layout was marked by standout performances by combos headed by Dizzy Gillespie, Art Blakey, Horace Silver and the Benny Golson-Art Farmer Jazztet. Chris Connor, accompanied by the Ronnie Ball trio, helped change pace with a brace of intricately styled songs while the Herbie Mann Afro-Jazz combo scored strongly with its variety of jungle sounds.

Saturday evening's layout was highlighted by the Duke Ellington orch which wrapped up the crowd with a relatively long stay on stage. Ellington covered nothing new for this date, running down a medley of own standard compositions with vocals sampled by Milton Grayson and Lil Greenwood. Dakota Staton, with her quasi-blues delivery, also registered with numbers like "Cherokee" and "Misty."

The Modern Jazz Quartet dished up some of their jewel-like selections and finished on dueling an encore after an attempt was made to break them off stage due to the show's long running time. Chico Hamilton, who was carefully unhappy over being spotted as the evening's opener, led his combo through several pleasant-sounding numbers, while the John Coltrane Turbinator Mann and Compatibility Addicts, various sax and flute combinations of the sing out modernistic variety, closed out N.Y. group. The Gap Hampton Sextet provided the longest jazz stanzas for the regular proceedings.

Latin Jazz Sounds

Sandwiched in among these four an attractive variety of jazz sounds. Miles Davis, with Sonny Stitt on sax, blew some brilliant trumpet notes while the Dave Brubeck Quartet, with Paul Desmond on sax, generated a solid momentum, leading to an encore number.

The Lambert-Hendricks & Ross trio, with their special brand of Gleeks vocals, were a solid addition while Dinah Washington again proved to be one of this festival's faves with her blend of blues and standards. A new combo from the Cecil the Lee McCann Trio spotlighted the leader as a swinging pianist with a showmanship projection.

Maynard Ferguson, leading his new band, hit with his punch-to-the-gut trumpet display. The Perry Lee organ trio opened with show music while the Bob Dorough Quartet provided the prelim music.

Although a jazz layout of this type can be too much of a good thing, this presentation was marked by a serious attitude and an overall smooth result by executive producer Peter Long. Except for a couple of instances of microphone feedback, the acoustics in this outdoor arena were at top, which relied with a full fidelity sound projected to the furthest reaches of the bleachers.

One of the necessary evils of these festivals are time disk jockey rotas of each combo. Mort Fega, WEVD, N.Y. jockey, handled the major chatter assignments with some occasional jive spiel that didn't always come off. Among the guest jocks, Al Jazzbo Collins struck the only real hip note with his brougham of the Art Blakey combo.

RAY CHARLES GROSSES ROCKING 21G IN L.A.

Hollywood, Aug. 23

Ray Charles orch and unit of entertainers glimmed a walloping $21,288 Thursday (18) at Palladium here at $2.80 top. Total of 7,542 customers were clocked on promotion staged by Hal Zeiger.

Charles, in on percentage, wound up with $9,109. Zeiger paid a flat $1,000 rental for ballroom and spent $2,000 on radio spots promoting gig.

Last Jan. 19, on similar promotion by Zeiger, Charles and crew drew 4,900 payees into the Palladium. Zeiger currently is talking deal with Willard Alexander, manager of Benny Goodman, for latter's band to do two-nighter at Palladium, Baltimore, Bethea, 50 miles from L. A., after Goodman plays Hollywood Bowl Saturday (27).

Munich Blacks Out Blue Disk Material

Munich, Aug. 23

Gisela, the queen of Munich's art section Schwabing, where she rules over a nightclub called Bo Gisela, was banned from the record business.

The singing nightclub hostess was banned recently from selling her platter "Bei Gisela" after she had sold about 2,500 copies, because the numbers "Der Nowak," "Spanische Reise" "Tate Sorry" and "Morgenglanzen" "Morning Grass" were allegedly a bit too blue. She had not an wholesale license and had been selling about 20 copies of the disk, which she produced herself, every night at her intimate club.

She is still permitted to sing the numbers, and those three are the most popular in her repertoire. Now the Film-Cut from Bella Mimosa has signed Gisela to produce six titles in the next year. First two are by a songwriter named Hildebrand who was the parachutist Alexander Gisela.

FTC Raps Dolores

Washington, Aug. 23

The Federal Trade Commission has ordered Dolores Enterprises Inc., New York manufacturers, to stop distributing payola to radio and television deejays. The company's president and secretary, Dolores Fuller and Irving Spice were named in the order.

FTC adopted the findings of its hearing examiner, J. Earl Fox. The company and the two officers failed to answer FTC's complaint of last March 18 and didn't appear at the FTC hearing June 2.

DON COSTA

Writing Hugh Wise the music "NEVER ON SUNDAY" ON UNITED ARTISTS RECORDS

AFM Turns Down MGA Challenge To Debate Issues

Hollywood, Aug. 23

Musicians Guild of America has challenged the American Federation of Musicians to a public debate on all issues vital to footers prior to the National Labor Relations Board election Sept. 7-8.

AFM replied stating that musicians "have had enough—and more than enough—of 'Debates,' arguments and propaganda in the wasteful, unnecessary civil war created and nourished by the Guild these past two years."

In its challenge, latest move in the bitter rivalry between the two factions to win bargaining rights for the musicians, MGA invited the AFM to choose the time and place and to name its own spokesman. Guild even offered to pick up the tab for the "question-and-answer" period.

Vital issues on the public debate according to Guild board chairman Cecil Read, would include:

1. AFM Trust Fund agreements and policies, now in effect and currently diverting $6,000,000 annually to the trust funds.

2. Guild vs film policies and contracts vs. AFM contracts and policies.

3. The future of studio musicians under Guild or AFM jurisdiction.

4. Representation for professional musicians and protection of their wages by union construction, not promises in press releases.

AFM in its published reply pointed out that issues in the forthcoming election are simple, its stand on them crystal-clear, and that it wasn't debating the various points.

UP EMMETT DUNN TO RCA CORPORATE POST

Emmett B. Dunn, formerly manager of the RCA Victor custom record division, has been upped to director of budgets and planning for the RCA parent company. He'll work under Howard L. Letts, RCA v.p. and controller and himself an administrative exec with the dickers a few years ago.

Ralph Williams has taken over the managership of the Victor custom operation.

Merc Preps Launching Of Int'l Package Series

Chicago, Aug. 23

Mercury Records execs now in multinational regional huddles are prepping a new international album series.

It's expected the new series will have its own label, probably Mercury-hyphenated. On it will ride the firm's hope for a larger slice of the album market—both domestic and foreign—than it has heretofore enjoyed.

Inside Stuff—Music

CBS musicologist Julius Mattfeld's idea of "retirement," since he retired from 485 Madison Ave., N.Y., is working on what he calls (and rightly) "a herculean project of more than 35 years standing. I am working on a dictionary of opera, musical comedy and ballet in the United States as a new edition of an earlier book published by the N.Y. Public Library in 1927."

In addition he has completed a 2,300-word article on the history of music in radio and television for a new German encyclopedia, "Musik in Geschichte und Gegenwart" "Music in History and the Present." He is to do a similar piece on opera in the U.S. from 1800-1960 for the same publication (nine volumes have already appeared). These contributions are translated into German. In addition Dr. Mattfeld continues to play organ in church on Sundays.

Dr. Mattfeld is the author of the "Variety Music Cavalcade" (Prentice-Hall, $10), first serialized in Variety, which covers the American music scene from pre-Revolutionary period through 1950. P-H has repeatedly been in touch with the musicologist to update it through 1960 at least. He says he "may get to it," which should be an answer to sundry queries about an updated edition.

Pat Stine, actor Arthur Whitelaw, 29, who put time unbeating at the Roxy Theatre three years ago, was impressed by the Roxy orchestra's elaborate musical presentations and, with the closing of that Times Sq. theatre, once the much vaunted "cathedral of the cinema," wondered what was happening to the music library. He and Preston Fischer, 18, also of Roslyn Heights, L.I., soon found out—they walked away with two truckloads of contents from 150 music file cabinets, just for the asking. They were about to be thrown out. Scores include Irving Berlin's "This Is The Army," Handel's "The Messiah," Victor Herbert's "The Princess Pat" and Gilbert & Sullivan's "HMS Pinafore." Both are producing concerts at Radio's opening bandstand this summer.

Massachusetts has a state anthem at last in a "Marching Song of the Commonwealth." George A. Wells, assistant commissioner in the state department of commerce, who toted at the national conventions that some states had official songs and Mass. had none, wrote the words. J. Earl Bley of the Worcester band composed the music. It will be heard for the first time officially at the Disabled American Veterans' convention at Seattle, starting Aug. 21.

A concert of music by Emmerich Kalman and Charles will be held at Bad Reichenhall, a spa near Munich, Germany, Sept. 3. Charles Kalman and his wife called in Europe Monday (22) to be on hand at the concert. Charles Kalman will be guest soloist in a performance of his "Times Square Fantasy."

Connie Francis' new MGM disk, "Malaguena," is the 54th separate recording version of the standard Tino, which was composed by Ernesto Lecuona who also did the Spanish lyric. Brel appeared 29 years ago. Miss Francis' version is in Spanish, but there's also an English lyric by Marian Banks. F. B. Marks Music has the copyright.

Coral Latches On to Cab Calloway; Marco Valente to RCA; Other Deals

Dahlstrand Marks 25th Year at Milw. AFM Head

Milwaukee, Aug. 23

Volmer Dahlstrand, prexy of Local 8, American Federation of Musicians, racks up 25 years this year as head of that organization.

Dahlstrand has been a life-long advocate and prime mover for a permanent local symphony orchestra. Today, The Milwaukee Symphony Orchestra, directed by Harry John Brown, has 20 concerts scheduled. However, most members of the "Symphony" will have to continue with other forms of employment to supplement the pay for playing with the Symphony.

Picketing, Mexican Style, Forces Harry James KO Of Date In Union Hassle

Mexico City, Aug. 23

The Harry James tour through Mexico, a tremendous box office hit, was marred by inter-union strife when the bandleader was forced to cancel a date at the Riviera dance hall.

A group of 300 members of the Mexican Musicians Union, those still comporting trombonist and bandleader Vernon Rey in his stubborn attempt to gain leadership of the union, formed a solid picketline before the doors of the dance hall. Spokesmen of this force said they were ready to take any steps necessary, including violence, to prevent entry of paying public and entertainers. Apart from James the dance hall had also contracted services of the popular Lucio Sonora Matancera group.

James had been warned by spokesmen of the Vernon Rey adherents that they would not look kindly on his attempt to break the picket line. There were no ordinary pickets, either. They were armed with pistols, knives, some machetes and broken bottles.

Partybirds looking for an evening of pleasant entertainment, had entered the hall earlier. But after the union pickets arrived.

(Continued on page 60)

Vet performer Cab Calloway has joined the Coral label in a deal inked with Henry Jerome, artists & repertoire producer. Calloway recently marked his 25th year in show biz during his stand at the Golden Slipper Supper Club in Glen Cove, L.I.

A big hit in the 1930s with his "Minnie the Moocher" vocal, Calloway has been a bandleader, legit actor, singer and film performer. His last major legit stint was as Sportin Life in the international tour of "Porgy and Bess."

RCA Victor: Marco Valente

Marco Valente, 22 year-old tenor from Pittsburgh, has been signed by RCA Victor. Steve Sholes, Victor's artists & repertoire chief, signed the singer after catching his performance at a recent date at the Town Casino in Buffalo. He'll do pop and light classical offerings.

Roulette: Jules Farmer

Jules Farmer has switched to Roulette Records from the Imperial label. He'll record albums as well as singles for Roulette. His first single side is "Out of Sight, Out of Mind."

Everest: Jud Conlon Rhythmaires

LeRoy Holmes, pop artists & repertoire chief at Everest Records, has tapped the Jud Conlon Rhythmaires for an album shot. Billy May will arrange and accompany the group. Holmes also set jazz tenor sax player King Curtis for an LP.

Capitol: Bill Holman

Bill Holman has been signed to an exclusive recording pact by Capitol Records. Initial album will be a collection of his own compositions slated for release this fall. Ed Yelin will skip session.

Gillespie Bows Pa. Spot

Lancaster, Pa., Aug. 23

Coronet downtown room operated by George Hampton, kicks off fall season with Dizzy Gillespie, opening next Tuesday (30) for four nights. Gillespie and his crew move on from here to the Quaker City Jazz Festival in Philly.

Hampton has lined up return dates for the Salt City Six and Robin Hackett. During summer months, room featured area talent.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	6	IT'S NOW OR NEVER Elvis Presley	Victor
2	2	8	ITSY BITSY BIKINI Bryan Hyland	Kapp
3	3	6	WALK, DON'T RUN Ventures	Dolton
4	6	5	VOLARE Bobby Rydell	Cameo
5	7	5	THE TWIST Chubby Checker	Parkway
6	4	12	ONLY THE LONELY Roy Orbison	Monument
7	5	12	I'M SORRY Brenda Lee	Decca
8	8	9	FINGER POPPIN' TIME Hank Ballard	King
9	12	6	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
10	11	11	IMAGE OF A GIRL Safaris	Eldo
11	15	11	MISSION BELL Donnie Brooks	Era
12	13	9	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
13	9	10	TELL LAURA I LOVE HER Ray Peterson	Victor
14	14	5	DREAMIN' Johnny Burnette	Liberty
15	10	9	FEEL SO FINE Johnny Preston	Mercury
16	17	7	ALL MY LOVE Jackie Wilson	Brunswick
17	16	13	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
18	27	5	THEME FROM THE APARTMENT Ferrante/Teicher	UA
19	38	4	TA TA Clyde McPhatter	Mercury
20	18	12	MULE SKINNER BLUES Fendermen	Soma
21	22	6	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
22	23	16	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
23	25	10	JOSEPHINE Bill Black's Combo	Hi
24	32	4	OVER THE RAINBOW Dimensions	Mohawk
25	21	9	TROUBLE IN PARADISE Crests	Coed
26	20	14	ALLEY OOP Hollywood Argyles	Lute
27	19	10	LOOK FOR A STAR Garry Miles	Liberty
28	30	9	DON'T COME KNOCKIN' Fats Domino	Imperial
29	63	3	KIDDO Brook Benton	Mercury
30	24	15	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
31	26	9	QUESTION Lloyd Price	ABC-Par
32	36	8	BIG BOY PETE Olympics	Arvee
33	37	5	WRECK OF JOHN B. Jimmie Rodgers	Roulette
34	59	3	YOGI Ivy 3	Shell
35	44	4	IT ONLY HAPPENED YESTERDAY Jack Scott	Top Rank
36	39	4	MY LOVE Nat King Cole	Capitol
37	74	3	HOT ROD LINCOLN Johnny Bond	Republic
38	42	7	LOOK FOR A STAR Billy Vaughn	Dot
39	51	3	HELLO YOUNG LOVERS Paul Anka	ABC-Par
40	46	8	I SHOT MR. LEE Bobettes	Triple X
41	66	2	MY HEART HAS MIND OF ITS OWN Connie Francis	MGM
42	49	15	CLAP YOUR HANDS Beau Marks	Shad
43	56	3	NEVER ON SUNDAY Don Costa	UA
44	60	3	YOU MEAN EVERYTHING TO ME Neil Sedaka	Victor
45	33	12	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
46	61	2	I LOVE YOU THE SAME OLD WAY Paul Anka	ABC-Par
47	35	5	A MESS OF BLUES Elvis Presley	Victor
48	45	4	LISA Joanne Black	Capitol
49	83	2	CHAIN GANG Sam Cooke	Victor
50	48	5	RED SAILS IN THE SUNSET Platters	Mercury
51	54	6	HOT ROD LINCOLN Charlie Ryan	4 Star
52	29	5	IN THE STILL OF THE NIGHT Dion & Belmonts	Laurie
53	64	11	BONGO BONGO BONGO Preston Eps	Original
54	80	2	ANY MORE Teresa Brewer	Coral
55	40	12	ONE OF US Patti Page	Mercury
56	28	12	WHEN WILL I BE LOVED Everly Bros.	Cadence
57	76	2	BRIGADE OF BROKEN HEARTS Paul Evans	Guaranteed
58	100	2	DEVIL OR ANGEL Bobby Vee	Liberty
59	67	8	NO Dodie Stevens	Dot
60	—	1	LOOK FOR A STAR Garry Mills	Imperial
61	65	4	NIGHT TRAIN Viscounts	Madison
62	43	5	THAT'S WHEN I CRIED Jimmy Jones	Cub
63	81	2	THE SAME ONE Brook Benton	Mercury
64	31	10	THIS BITTER EARTH Dinah Washington	Mercury
65	41	10	WAKE ME, SHAKE ME Coasters	Atco
66	—	1	OLD OAKEN BUCKET Tommy Sands	Capitol
67	55	9	ONE BOY Joanie Sommers	WB
68	71	8	LOOK FOR A STAR Deane Hawley	Dore
69	34	9	WHERE ARE YOU Frankie Avalon	Chancellor
70	47	9	IS THERE ANY CHANCE Marty Robbins	Columbia
71	57	4	COOL WATER Jack Scott	Top Rank
72	54	3	LITTLE BITTY PRETTY ONE Frankie Lymon	Roulette
73	72	4	HAPPY SHADES OF BLUE Freddy Cannon	Swan
74	—	1	WE GO TOGETHER Jan & Dean	Dore
75	94	3	HONEST I DO Innocents	Indigo
76	93	2	MY SHOES KEEP WALKING BACK Guy Mitchell	Columbia
77	68	12	ALLEY OOP Dante & Evergreens	Madison
78	77	10	BAD MAN BLUNDER Kingston Trio	Capitol
79	—	1	I'M FALLING TOO Skeeter Davis	Victor
80	98	6	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
81	70	10	IS A BLUEBIRD BLUE Conway Twitty	MGM
82	91	3	BLUE VELVET Statues	Liberty
83	—	1	CANDY SWEET Pat Boone	Dot
84	84	2	MIO AMORE Flamingos	End
85	92	5	OVER THE RAINBOW Boysiders	Everest
86	—	2	PINEAPPLE PRINCESS Annette	Vista
87	82	4	GEE BUT I'M LONESOME Ron Holden	Donna
88	78	2	A BROKEN VOW Chordettes	Cadence
89	—	1	DELIA GONE Pat Boone	Dot
90	—	1	KOOKIE LITTLE PARADISE Tree-Swingers	Guyden
91	99	10	HEY LITTLE ONE Dorsey Burnette	Era
92	—	1	THE LOVING TOUCH Mark Dinning	MGM
93	75	2	LET'S HAVE A PARTY Wanda Jackson	Capitol
94	88	4	LONG VACATION Ricky Nelson	Imperial
95	—	1	COME BACK Jimmy Clanton	Ace
96	—	1	SINCE I MET YOU BABY Bobby Vee	Liberty
97	86	2	I'D DO IT AGAIN Bobby Rydell	Cameo
98	—	1	SERGEANT PRESTON OF YUKON Ray Stevens	N.R.C.
99	—	1	YOU TALK TOO MUCH Joe Jones	Ric
100	—	1	VAQUERO Fireballs	Top Rank

On The Upbeat

New York

Gil Rezinos, drummer, landed spot with the upcoming Broadway Lyric "Carnival." He's the brother of Mel Rezinos, night foreman of Rogowski Co., Variety's Printers.

Editorial Mills Music Espanola copped the first prize in the Second Festival of Spanish Songs for its "Communicando" . . . The Audio Engineering Society will hold its Twelfth Annual Convention and professional Exhibit Oct. 11-14 at the Hotel New Yorker . . . **Erroll Garner** begins his Basin Street East gig Sept. 15 . . . Rank Audio Plastics has taken over production of all sound material incorporated in Echo mag . . . **Charles Baskerville** has been upped to post as production assistant at the Jingle Mill . . . **Jeannie Thomas** currently at the Hotel Lafayette, Washington . . . Liberty Records has taken over the national distribution of the **Ben Harper** single, "Driveway Blues" and "Here Comes My Girl" on the Talent label.

Clyde McPhatter into the Apollo Theatre Friday (26) . . . **Teddy Randazzo** guests on the **Ed Sullivan** TV show from Madison Square Garden Sept. 4 . . . **Lita Rosa**, English singer, set a management deal with **Leo Magid** . . . **Tony Mitchell**, 20th Fox disker, signed with GAC . . . **Conway Twitty**, MGM disker, completes his U. S.-Canadian tour until Sept. 10 . . . Laurie Records has taken over distribution of Calico Records . . . **Jimmy Jones** is set for a four-week tour of England, Scotland and Wales beginning Sept. 25.

Hollywood

Peggy Lee will cut her Capitol smash "Fever" in both monaural and stereo . . . Songwriter **Baker Knight** has been disk pacted as a singer by RCA Victor . . . **Harold Lee** has joined the **Jimmy McHugh** publicity as Coast manager . . . **Mark David** and **Jerry Livingston** have clicked themes for two Warner movie series: "The Roaring 20's" and "Surfside 6." Tunes will probably be released via Warner disk. . . . **Ray Anthony** will cut his next album during current Harrah's Lake Tahoe engagement . . . Gold Coast Records will release **Carol Brent's** live waxing of "C. B. at the hungry i" . . . **Dick Shawn's** first album for RCA is tentatively tagged "Mamah Is Comin'" pegged after part of his nitery turn.

Chicago

Old Chandler Afling the booking gaps after switch to jazz format has set **Terry Gibbs** for Sept. 19 and **Cannonball Adderley** for Oct. 31 . . . **Gene Krupa** combo plays Curtiss, Milwaukee, Sept. 20-25 . . . **Barney Kessel** foursome set for Herb's Lounge, Minneapolis, Nov. 7-19 . . . **Sue-Dees**, vocal trio, down for Freddie's, Mpls., Oct. 31 . . . **Hi-Lois** into Casa Grande, Kokomo, Ind., Nov. 28 for two frames . . . **Leo Wiley's Smart Set** duo opens at House of O'Sullivan, Flint, Mich., Aug. 29 for three . . . **Don Davis** Trio is at the Tree Room, Belden-Stratford Hotel here.

San Francisco

Jazz Workshop signed **James Moody** for a fortnight starting Oct. 25 . . . **Virgil Gonsalves Sextet** holding forth at the 2Cs . . . **Limeliters**, and **Mort Sahl** booked for Pittsburgh area concerts Nov. 11-12 . . . **The Cellar**, closed at least a month by fire, will remodel and enlarge the room to seat 200, according to owner **Bill Weisjohns**, who's planning to devote one night a week to a big band . . . **Bev Kelly** and **Pony Poindexter** at the Coffee Gallery . . . **Red Norvo Quintet** at **Mike duPont's** Outside at the Inside Palo Alto . . . **Johnny Mathis** booked to open his own show at the Geary Theatre Sept. 18 . . . Good chance the **Benny Goodman** orch will play the Monterey Jazz Fest next month.

Cerami Joins Kapp As Midwest Divisional Mgr.

Joe Cerami has moved into Kapp Records as new divisional manager. He'll handle the midwest territory out of Cleveland for the label.

Cerami had been with Capitol Records Distributing Corp., Forest Music, and has had some record retail store management under his belt. Kapp's overall sales setup is under the supervision of Jay Lasker.

Harry James In Mexico

(Continued from page 44)

around 11:30 p.m., the public milled around outside, with police forces strategically dispersed to maintain order. Over a score of agents of the Federal Security Police (Mexican F.B.I.) were on hand to protect the foreign musicians and entertainers if they showed. But both James and the Cuban group also avoided trouble by staying away. Refunds were made on all tickets.

As situation in union continues chaotic, it imperils a further musical exchange with the U. S. Further disgusted musicians here are deciding to take a holiday from their profession until peace is restored.

Spokesmen for the Harry James orch and the Somera Latinoers group said that both will lodge protests with their respective unions for the "disgraceful" conduct of Venus Rey contingents and the "terrorist" tactics they employed to scuttle the engagement.

RETAIL ALBUM BEST SELLERS

(4 National Survey of Key Outlets)

This wk	Last wk	No. wks on chart	
1	1	19	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
2	4	2	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
3	2	19	**KINGSTON TRIO** (Capitol) **Sold Out** (T 1332)
4	8	18	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
5	17	3	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
6	5	19	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
7	3	19	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
8	12	10	**PAUL ANKA** (ABC Par) **Paul Anka Sings His Big 15** (ABC 323)
9	14	6	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV 15013)
10	6	19	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 800 SD)
11	13	16	**BEN-HUR** (MGM) **Soundtrack** (LD)
12	10	19	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
13	18	19	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
14	9	19	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
15	16	2	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4078)
16	7	17	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
17	15	12	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
18	11	19	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2198)
19	19	19	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
20	30	8	**BILL DANA** (Signature) **My Name Jose Jimenez** (SM 1013)
21	23	8	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
22	37	3	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
23	20	9	**RAY CHARLES** (Atlantic) **In Person** (8020)
24	—	1	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1320)
25	26	19	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
26	31	13	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
27	—	1	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
28	21	17	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
29	22	14	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
30	—	1	**ELLA FITZGERALD** (Verve) **Ella in Berlin** (MGV 4041)
31	27	14	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
32	—	1	**TERRY SNYDER** (Command) **Percussive Percussion Vo. II** (RS 33808)
33	25	10	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
34	—	1	**JONATHAN WINTERS** (Verve) **Wonderful World of Winters** (MGV 15009)
35	—	1	**JONATHAN WINTERS** (Verve) **Down to Earth** (MGV 15011)
36	35	2	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
37	24	18	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM LSC 2393)
38	39	2	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM LSP 2230)
39	36	15	**PEGGY LEE** (Capitol) **Latin A La Lee** (T 1290)
40	—	15	**40 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6076)

MAY SINGHI BREEN, THE UKULELE LADY, AUTHOR OF SONG "FOREVER & EVER," IS VACATIONING AT ROYAL HAWAIIAN HOTEL IN HONOLULU WITH DAUGHTER RITA. BREEN BANDWAGON IS WIDOW OF PETER DE ROSE, COMPOSER OF DEEP PURPLE & WAGON WHEELS, AS SWEET HEARTS OF THE AIR THEY WERE RADIO PIONEERS. SHE ORIGINATED LIKE DIAGRAMS ON POP MUSIC AND WROTE MANY METHODS. PURPLETONE RECORDS JUST RELEASED FOUR OF HER HAWAIIAN SONGS MADE BY SAM MARIA AND HIS MALA NIU BOYS. LENNIE HERMAN'S ORCHESTRA WILL INTRODUCE THEM FROM THE ROOSEVELT HOTEL, AUG. 29 ON CBS.

WORLD'S PLEASURE CAPITAL

TV Kiddie Shows Making Headliners And Hay in Theatre & Outdoor Field

Television's kiddie shows have become an important source of headliners particularly in the theatre and outdoor field. The manufacture of topliners is now an important byproduct of exploitation of the kidvid layouts and is rapidly becoming a main rog for publicity. The only difference in this respect is that the personal appearance field has become extremely profitable.

Latest to realize that there's a lot of coin in making headliners is the "Huckleberry Hound" show. Screen Gems, which distributes the program, used to get a lot of requests for personal appearances of actors to depict the characters in the show.

When the Brockton (Mass.) Fair wanted something on that order for the kids, SG got together a more complete act and charged them $1,000 daily. Since then the characters created by Hanna-Barbera Productions have been getting that sum from a variety of other dates. The field is becoming so wide open that a new show from the same team depicting a family in caveman suburbia is having an act built for presentation around the circuits which will also sell for $1,000 daily.

Cite Other Acts

Another example of attractions built through the kid viewers is The Three Stooges. They became so popular that they rebuilt their act a little more than a year ago and have since been doing well in theatres, outdoor shows and fairs. The world of juves also brought a measure of prosperity to the Martin Stone office which produced "Howdy Doody." At one time there were several acts with that name and that of the clown Clarabelle around.

This newest exploitation stunt is extremely profitable. There is no such thing as having the personality of the individual actor portraying the characters built up. They are given lines and situations and a stipulated salary. The personnel is easily replaceable so that there is no battling with artistic temperament. An actor couldn't take over the property and go into business for himself.

Budgetary Factors

Ed Justin, the merchandising manager of Screen Gems, stitched the "Huckleberry Hound" act together. The most expensive items are the costuming, and of course, the salaries for the actors.

For a while the kid shows produced most headliners. There was also William "Hopalong Cassidy" Boyd who suddenly found himself a hot property after many years of virtual retirement. His individual glory, however, was short-lived inasmuch as he had no durable act.

Slightly ahead of the strictly kid shows are the western players on video, who command terrific coin on the outdoor circuits. Among them are James Arness, Hugh O'Brian, Gene Barry and others. O'Brian and Barry, among others, are trying their hand in other fields such as legit while they are hot. But when they want heavy coin, they play the outdoor events.

Hope-Lamour-Herman's 55G in Conn. One-Niter

Bridgeport, Aug. 23.

Bob Hope - Dorothy Lamour - Woody Herman one-niter at Fairfield U. field under community relations sponsorship of King Cole supermarkets for Thurs. (18) packed in almost 20,000 to gross about $55,000. Event, a benefit for heavily defristed Connecticut symphony, was sealed from $4 top to special cut-rate tickets tied in with purchases at the King Cole stores.

It's reckoned that Sam Mayhen, the supermarket owner, undertook a nut of over $25,000. This was his second such venture, Jerry Lewis pulling slightly less — 50.

Hope worked for a little more than 20 minutes when rain cut the show short.

Shirley Vs. Eartha In London Nitery 'Battle'

London, Aug. 18.

The West End cabaret "battle" warms up this fall, with the two biggest solo bookings since Sammy Davis Jr. packed the Pigalle. Shirley Bassey has been booked at the Pigalle for a four weeks' stand starting Sept. 5, while Eartha Kitt opens at the Hippodrome's "Talk of the Town" for eight weeks on Sept. 7.

Miss Bassey will do two shows nightly, following a gala opening. Miss Kitt will appear nightly in a new show tagged "The Ten O'Clock Follies."

Both performers, whose acts have often been closely compared, are reputed to be getting around $2,800 a week for their stints. But it will cost Eartha Kitt followers 70c more to hear her than the price for Miss Bassey with dinner at the "Talk of the Town" set at $6.65.

Only Club Using Names in Pitt City Limits Bows

Pittsburgh, Aug. 23.

The Fallen Angel, a richly remodeled neighborhood room, bowed yesterday (Mon.) in Pitt as the only club operating within the city limits using name talent. The New Arena, which will reopen shortly as a private club, was the last room in the city. The Ankara, the Holiday House, the Town House and the Twin Coaches are in suburbs outside the city.

The owner is 26-year-old John Dreibholz who has had the room for over a year. He had been playing local jazz successfully and decided to frame a room that would embody every good facet of the small rooms now operating successfully throughout the country. He cased the Blue Angel, Mr. Kelly's, the Trade Winds and the hungry I and his room is a composite of all those with emphasis placed on smart decor and acts that appeal to the more intellectual of present day nitterygoers.

He has a strong lineup that will carry him to Nov. 1. Already signed are Mel Torme, Lenny Bruce, John LaSalle Quartet, Nancy Wilson, Marge Dodson, Peter Appleyard Quartet, the Cumberland Three and Chris Connor who opened the room yesterday (22) and is in for one week. Most of the others are set for two frames. Dreibholz has shopped the talent agencies just as he did the smaller-fee and has bought from MCA, GAC, and ITA. He is also negotiating with Shaw and Associated.

The room seats 150 and will have an eye toward the lush dinner trade. Shows will be at 9:30, 11:30 and 1:30 with the minimum fluctuating with the cost of the star act. There will be no cover.

Diamond B'ch, Wildwood, Shutters as Op Ankles

Wildwood, N.J., Aug. 23.

The Diamond Beach Club shuttered last week following a series of operational difficulties. Operator Ben Martin, who had leased the spot, shifted his talent operations to the Manor Hotel. Headlining at the time of the shuttering were the Crosby Bros., who attracted passable business. They were getting $12,500.

Martin had asked the owner for repairs to equipment, but was refused. Martin subsequently took his show to his other operation.

JETS TO BOOM VEGAS ANEW

By FORREST DUKE

Las Vegas, Aug. 23.

What will the jet age, which officially swooshes in on this gambling mecca Sept. 5, mean to the entertainment industry on the Vegas Strip?

Consensus is that the increased revenue coming from the additional amount of tourists will hype Vegas show biz to an all-time high.

Six airlines use the local McCarran Field—American, Bonanza, Pacific, TWA, United and Western—with United being the first to offer jet service which starts Sept. 5. On that date, non-stop service from Chicago, and one-stop service from New York will mean that you can leave Manhattan in time to catch a 5 p.m. DC-8, change in Chicago to the 7:30 p.m. Boeing 720, and be at the gaming tables shortly after the 9 p.m. landing. This is approximately the time it takes to drive a car from Los Angeles to Las Vegas.

Other airlines indicate that they will also inaugurate jet service soon.

More Passengers

Apparently many airline passengers from the east who have in the past been discouraged by the multi-stop flights to Vegas, complaining "you can't get there from here" because of the transfers and delays, will now be happy with the direct service. Airline officials predict that from 50 to 100 additional passengers will land in Las Vegas every day after Sept. 5, increasing by $2 to $3 million the amount spent here annually by tourists—and this does not include money spent at the gambling tables. As each airline adds jet service, the figure will increase proportionately.

Eddie Fox, producer of the Silver Slipper shows, sums up the thought along the Strip about how the jet age will affect the entertainment picture here. "More money spent in the casinos and hotels will obviously mean more profit," he said, "and more profit will mean bigger budgets for the shows which already have made Las Vegas famous.

"Although there will be no more

(Continued on page 52)

Central Canada Exhibition To Open With 40,000 Gate; Expect 500,000 to Show

Ottawa, Aug. 23.

Central Canada Exhibition for 1960 premiered in Ottawa Friday (19) with 40,000 in attendance, almost equal the one-day record. Officials expect the gate will draw beyond 500,000 before CCE shutters Aug. 27.

World of Mirth midway is back with 52 rides, including a standout Kiddyland separate from the rest of the rides and shows. Show moved into Ottawa's Lansdowne Park on a 60-car train, reputedly biggest show train to enter Canada. Coming here from Presque Ile, Maine, midway goes on to Rutland, Vt. for Aug. 29 opening.

Midway owner Frank Bergen also brought 22 shows. Feature along the show alley this year is a general slant to teeners. The grandstand show (19) hilltopped a string of rock 'n' roll artists, including Johnny & The Hurricanes, Santo & Johnny, Lenny Welch, Gerry Granahan, Chubby Checker, Morgan McReynolds and The Hi Tones, with local deejays Ray Lawrence of CKOY and Gord Atkinson of CFRA splitting emcee chores. There was general admission at $1.

Dorothy Lamour was topbilled yesterday (Mon.) with The Mariners featured. Backed up a string of revue acts, the stanza, called "Show of Shows," got $1 general admission, $2 reserved seats. Other CCE attractions include the U. S. Air Force band on the shell, for free; a nightly horseshow in the Coliseum, a Ladies' Day (23), fashion shows nightly, exhibits, etc.

General Artists Corp. in $2-Mil. Sale To Herbert Siegel; Same Exec Team

By ABEL GREEN

In a deal reportedly "around $2,000,000" ownership of General Artists Corp. has been sold to Centlivre Brewing Corp. of Fort Wayne, Ind., a corporate umbrella for multiple diversified industries and a name which, incidentally, will soon undergo change. Herbert J. Siegel, 32-year-old Philadelphia financier, who was the subject not long ago of a Time mag profile on the "new younger millionaires," is chairman of the board of Centlivre which is actually controls Baldwin Rubber, American Stock Exchange, a water soluble plastic film packaging firm, the Centlivre Beer & Ale Parent company, incidentally, is listed on the Midwest Stock Exchange.

The GAC sale is a cash and stock deal, more in stock (currently quoted at $14) and furthers prexy Lawrence W. Kanaga's plan to expand the business. Same management team will continue, including the prez; exec veepee Milton W. Krasny; Buddy Howe, v.p. and g.m., who remains in New York; Martin Baum, prez of GAC Associates Inc., Beverly Hills; Abe Newborn, exec veep of GAC Assoc., who remains in N.Y. (the Baum-Newborn Agency was the last GAC acquisition); Joe Higgins, president of General Artists Bureau Inc., wholly-owned subsidiary, N.Y.; Henry Miller, v.p. of same, Beverly Hills; Pat Lombard, v.p., N.Y.; Cy Donner, operating v.p. and treasured, N.Y.; Harry Anger, v.p., N.Y.; Jack Sobel, v.p., sales, GAC-TV, N.Y.; Lester Gottlieb, v.p. GAC-TV, creative, N.Y.; Bill Weems, v.p. GAC-TV, Coast; Phil Brown, v.p., Dallas; Robert Weems, Chicago; Irvin Feld and Tim Gale, who continue to head GAC-Super Productions Inc., N.Y.

Accent on the continuation of key manpower includes, also, stock options and stock incentive plan for other rank-and-file personnel, as part of the new parent corporation's expansion program.

Siegel stresses that this does not include "going into production." Kanaga reiterates that the major thing that "appealed to me is that, for once, somebody didn't come along and (1) told us how rich they were going to make us, and (2), that they were going to put us into production."

This is stressed in relation to (a) the Lou Chesler deal and (b) GAC's committed policy to help finance and underwrite any individual production enterprises that their artists may undertake, but that GAC will remain essentially in the talent agenting business.

Chesler is the Canadian-American industrialist who has been in a number of amusement industry ventures, from Miami Beach nitery operations to financing Eliot Hyman's recent $10,000,000 deal for 122 Warner Bros. post-1948 films on a seven-year lease for the U. S. and Canadian television markets.

Part Capital Gains

While there is a part-capital gains consideration for the key GAC partners, of which Kanaga and Krasny as the two top executives have the larger holdings, the part-cash and greater-stock considerations enhances the capital gains potential, as and where the

(Continued on page 50)

Johnnie Ray's Nov. 2 Basin St. East, N.Y., Date

Johnnie Ray will play his first New York date since his illness at the Basin St. East starting Nov. 2. He will be on the bill with George Shearing and the Quincy Jones Orch. Ray, however, may play a break-in engagement prior to his Manhattan stand. He is currently visiting his family in Oregon.

Ray has been laying off since April because of illness and was forbidden by his medicos to do any singing. He has been recuperating since a siege in a hospital and has since been greenlighted by his physician.

More Night Life With D.C. Boom As Confab City

Washington, Aug. 23.

Washington is boosting as a convention town, which has meant (and has resulted in) stretching the local banquet tables.

Latest stretch was the opening last week of the new Cotillion Room in the city's Sheraton-Park Hotel, where 1,000 can be served dinner or 1,200 can attend a meeting. The Sheraton has been the pacesetting company here in the postwar era, building the two biggest ballrooms in the city in 1955 for the Sheraton-Park (nee the Wardman Park). The largest, Sheraton Hall, can accomodate 2,000 for dinner or 3,000 without tables. Opened simultaneously was the hotel's Exhibit Hall, where 1,400 can dine or 2,200 can sit. Further, the Sheraton-Park has two other rooms which will hold 400 each and several smaller.

The number of delegates pouring into Washington for conventions has more than doubled in a decade. The Board of Trade here estimates that Washington in 1960 will have 450 conventions with 365,000 delegates (last year there were more than 350,000).

Ten years before, the city had 212 conventions with 175,000 delegates.

Clarence Arata of the Board of Trade's conventions bureau gives a big share of the credit in Washington nabbing more and more business to the huge new meeting rooms built by the Sheraton-Park. Even though the city already had rooms in four other hotels which would seat 1,000 or more for a meal. But there had been nothing larger than the Statler-Hilton's 1,200 capacity for the combined Presidential and Congressional Rooms.

The hotel situation is, of course, only one factor. Of obvious greater importance is the fact that the

Continued on page 50)

Sheraton Prexy to Eye Royal Hawaiian Lease

Honolulu, Aug. 23.

Stalemate on extension of lease of land occupied by the Royal Hawaiian hotel may be a key reason why Ernest Henderson, Sheraton president, is planning a trip here. Land lease expires in 1975.

Sheraton contends it needs a long-term lease on mutually agreeable terms before going ahead with major additions deemed necessary to assure a profitable operation. Negotiations with the land-rich and powerful Bishop Estate collapsed 18 months ago.

Bishop Estate also owns the past-Waikiki site where City Councilmen last week voted to rezone so a local developer can build a $14,000,000 hotel for Hilton chain.

Theatre, Arena Junket Set for Johnny Mathis

A theatre and arena tour has been set for Johnny Mathis. Singer will start at the Rosh Auditorium, San Diego, Sept. 2 and 3, continue with the Greek Theatre, Hollywood, Sept. 5, the Cow, San Francisco, Sept. 13, Elizabeth, Vancouver, Sept. 20, Fairmont, Portland, Sept. 23, and the Orpheum, Seattle, Sept. 26. Also booked are two auditorium dates in Calgary and Edmonton, Sept. 29 and Oct. 1.

Mathis is rehearsing with a group of boys and girls. He will also carry a retinue of outside acts on this jaunt.

N.Y. Hotels Booking Native Thrushes After Longtime Foreign Talent Kick

It appears that the New York hotels, for finally going to use the homegrown talent variety of art [illegible] to fill the [illegible] of the warm talent [illegible] in the N.Y. [illegible] with our GI's singer [illegible] Americana [illegible].

The Waldorf-Astoria [illegible] its Cocktail Lounge [illegible] Pat Page for an [illegible] date. The room opens with Bernstein's [illegible] Tony Sarg's [illegible] and design [illegible] the King Sisters but that will be on a [illegible] basis [illegible] will be set.

The Plaza will open with the arty Gaby [illegible] based this year. Jacqueline Francois and will follow with Guy Lombo. The St. Regis' latest bookings are Marty Stevens [illegible] on Feb. 2 and Filaria Sanders, March 2. Dorothy Loudon, Gloria [illegible] and Diana Trask were previously set. Fernando Montes, on an old contract, reopens the room Sept. 8.

One of the deciding factors in the greater use of the native talent is the fact that the new managements of the hotels have concluded that the French style has run its course. This has been one of the longest cycles in N.Y. entertainment, lasting (with) almost a decade. Last season was not particularly brilliant for the hotels, and thus they have been searching around for a different type of talent.

Interiteriors a Source

The interiors such as the Blue Angel and the Living Room provided the source of the newer incoming. These spots were doing fine business with nonstyle vets. Most of the regular talent in these rooms seemed okay for the hotels.

However, the mgrs are still to get a foothold in the six Of course, rooms such as Maurice Chevalier, Eve Bridget and a few others can come in virtually at will and at lowly prices, but new mastiff-side singers aren't generally considered for these spots.

Another consideration causing the sweeping change is the shift of managements in all three hotels. Clyde Harris is the new buyer for the Waldorf. Neal Lang is the new manager of the Plaza, having come in when Hotel Corp. of America took over the lease from the Hilton chain, and the Zeckendorf chain is now operating the St. Regis.

None is frowning upon French singers or those from other countries, but the chanteuses will either have had to have had a terrific track record during a previous stay at the inn, or be a fresh face with a tremendous reputation ready for discovery in the U.S.

GEORGE BURNS DEAL COOKING AT N.Y. COPA

Deal is in the works for George Burns to play his first cafe date in New York in many years. MCA is negotiating for the comedian to work at the Copacabana shortly after Jan. 1. Understood deal being talked about is around $15,000. However, that will include surrounding acts.

Burns will do a show in which he will introduce young talent such as he has been doing at the Sahara, Las Vegas, in which he worked with Bobby Darin and others.

Inside Stuff—Vaude

Stanley Holloway, currently in "My Fair Lady," who will do a one-man show at the Barrymore Theatre, N. Y., starting Oct. 10, under auspices of Martin Tahse, is having the show capitalized at $70,000 with each of the limited partners subject to 10% overcall.

Largest shareholder is Morton L. Leavy with $17,500 invested. Those who put in $700 are Harvey Glatt, Robert W. Thompson, and Andrew P. Siff. Holders of 2% ($1,400) of the show are Howard S. Cullman, Harold A. Parker and Michael Dewell. An investment of $1,750 was made by William H. Ottley. Investments of $2,800 are from Bedford S. Wynne and Alexander J. Gillespie. There will be an out-of-town break-in of the show prior to its Broadway premiere.

The fire that destroyed El Rancho Vegas, Las Vegas, has been instrumental in opening up new avenues of employment for Joe E. Lewis. At El Rancho, operator Beldon Katleman would use the comedian a minimum of 20 weeks a year. In some years he seemed a constant fixture in that spot. Since the fire, Lewis seems to be widening his employment horizons from Las Vegas, New York, Miami and Chicago. For the first time in years, he will play Washington. He goes into the Shoreham Hotel, which, like many podunks, has been on a chanteuse policy. He starts that stand after his date at the Copacabana on Oct. 25.

New Tall Story for Sands, Vegas; Entratter to Build 7-Floor 200 Rm. Bldg.

Expansion in Las Vegas is continuing among the top hotels with the Sands Hotel, the latest to continue on an enlarged building program. According to Jack Entratter, the hotel's prexy and show producer, the foundations around the building housing the casino, eatery, dining rooms and executive offices have been strengthened to accommodate seven additional stories. Entratter will start work on that portion of the building as soon as an additional wing with 50 rooms is completed. Under current plans, the Sands will have 750 rooms when the phase of the building program is completed.

Entratter stated that there has been no abatement in the spending in the resort. Otherwise, he declared, the building programs would not be feasible. The city, he said, must prepare for mass customers, inasmuch as with the new jet service to start next month from Chicago, it will be possible to go to Las Vegas for a weekend from New York. With the jet service tapping additional markets, the number and calibre of the vacationists will be on the upbeat.

Entratter, who was in New York the early part of the week to attend the wedding of his daughter Carol to Michael Palin, a realtor and builder, to further pushing the vacation market with the establishment of more reservation offices. He'll be opening in Dallas and Houston next month, which brings up the total of eight reservation offices around the U.S.

Entratter says he's in good shape regarding headliners. He has Sammy Davis Jr. for two engagements this year, first of which will be Sept. 1 and the other Nov. 23 for three weeks. He has Jerry Lewis, Sept. 28, Lena Horne, Oct. 12, Frank Sinatra, Dec. 14, until after Christmas Day, and Red Skelton comes in for New Year's Eve.

Stripper Suicide

Atlanta, Aug. 23.

After telling two fellow performers that she had nothing to live for, Mrs. Marguerette Suzanne Galento, 30-year-old exotic dancer whose professional name was Chilli Evans, apparently committed suicide early Saturday (20) morning by slamming her car into an underpass at a speed exceeding 100 miles per hour, police said.

Her husband is a professional wrestler named Albert (Spider) Galento.

"The greatest interpreter of the Northamerican song."
— *Correio Paulista — Sao Paulo.*

"He is our new public idol." — *Trocadero* —

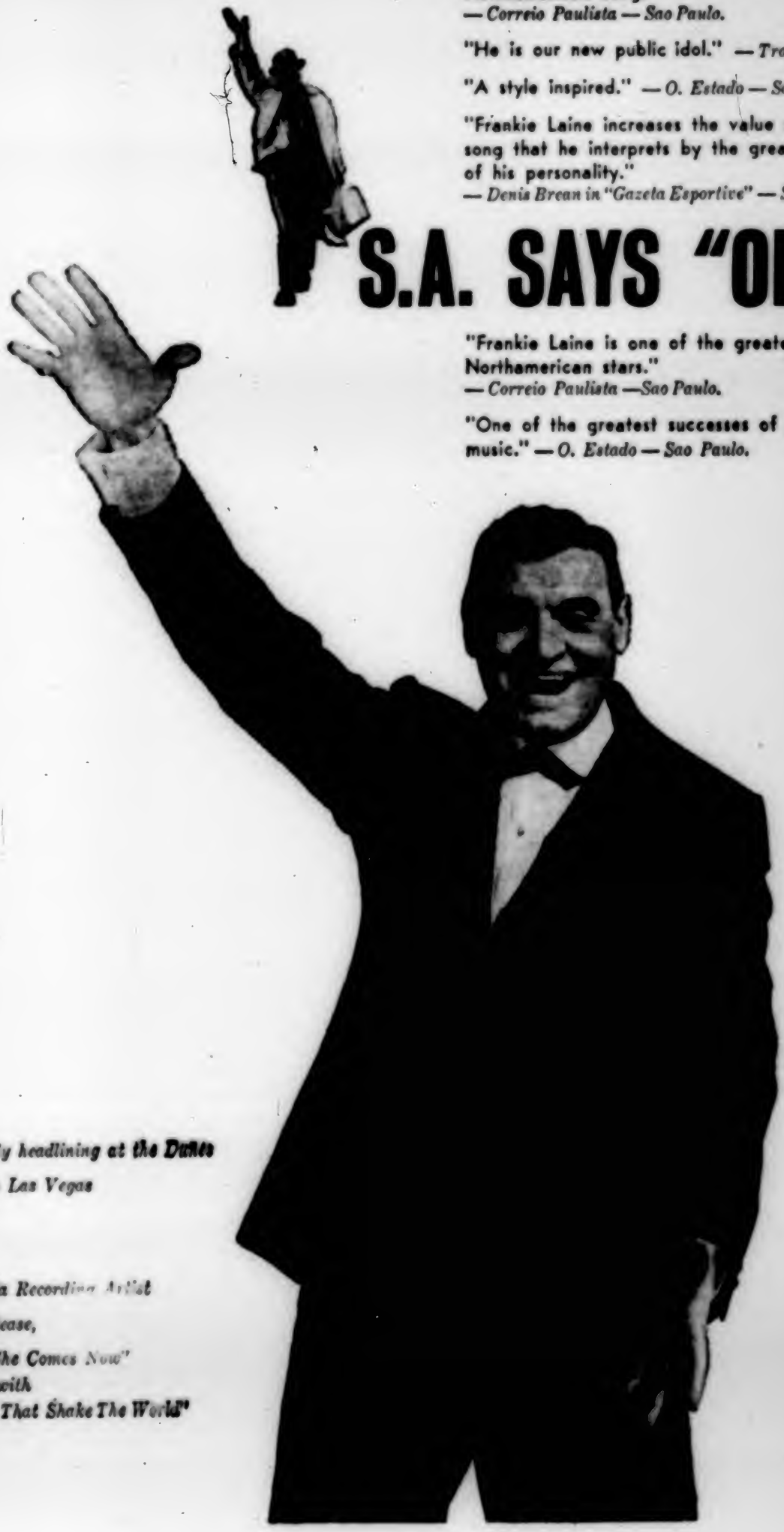
"A style inspired." — *O. Estado — Sao Paulo.*

"Frankie Laine increases the value of every song that he interprets by the great force of his personality."
— *Denis Brean in "Gazeta Esportive" — Sao Paulo.*

S.A. SAYS "OLÉ!"

"Frankie Laine is one of the greatest Northamerican stars."
— *Correio Paulista —Sao Paulo.*

"One of the greatest successes of American music." — *O. Estado — Sao Paulo.*



Currently headlining at the Dunes Hotel in Las Vegas

Columbia Recording Artist

New release,

"Here She Comes Now"
backed with
"Kisses That Shake The World"

Vaude, Cafe Dates

New York

Ray Bolger with **Dorothy Loudon** booked for the Dennis Day Show, Feb. 19 ... **Sophie Tucker** goes into the Talk of the Town, London, in May ... **Will Jordan** booked for Chez Hollywood, Sept. 6 ... **Eartha Kitt** tapped for the Revue, Sharkskin Div. N. **Wanderers** go into the Living Room, Oct. 24 for three weeks ... **Stan Loman** returned as emcee at the Elegance, Brooklyn ... **Conway Twitty** winds up a ballroom and arena tour in the South Oct. 1 for Decca Records, Sept. 16 he started this gig in early July ... **Hanna Ahrens** starts at the Cha from Radical tomorrow. Thurs. ... **Donna Dunn** is the first U.S. performer to work the Oriental Hotel Melbourne, on an act policy that started Aug. 19 ... **Karen Chandler** starts a stint at the Living Room, Monday (29) ... **Mike J. Musto** promoting a show at the Long Island arena on a bill which opened Monday (22) with **Henny Youngman**, **Connee Boswell** and **The Smoothies**.

Hollywood

Cathi Hayes set to play the Blue Angel in Gotham this October ... **Vic Damone** opens a four-weeker at the new Cimarron room, N.Y., Sept. 3 ... **The Aragon Ballroom** at Pacific Ocean Park has resumed its policy of Sunday evening dancing. Current is **Art Kassel's** orch ... **George Shearing Quintet** present two concerts in the Waikiki Shell in Honolulu Oct. 7-8 following 11-day tour of Australia and concerts at the Hollywood Bowl Sept. 16-17 ... **Buddy Greco** set to join **Sarah Vaughan** at the Chuster opening Sept. 8 ... Songstress **Rita Costanzo** opens at the Ye Little Club Aug. 30.

London

Soupy Cardeau off for a South African season ... The **Andrews Sisters** shoehorn to follow **Eartha Kitt** at the "Talk of the Town." They start an eight-week stand on Oct. 31 ... Songstress-actress **Vera Day** readying a cabaret act for the Astor in November ... **Davy Kaye** back at the Embassy Club as resident emcee-comedian, after a vacation.

Chicago

Phyllis Diller playback at Mister Kelly's inked in for Oct. 31 ... **Jane Morgan** opens at the Radisson Hotel, Minneapolis, Oct. 24, with **Betty Johnson** booked in Nov. 10-23 ... **Dennis Morgan** is at the Vapors, Hot Springs ... A new plushery, Auberge des Quatre, in Quebec City, tops off Sept. 5 with **Lou Churumbeles de Espana** ... **Linda Darnell** opens for the Drake Hotel Cocktail House Nov. 21 for three with **Jimmie Rodgers** into same spot Mar. 17 ... **Julius La Rosa** opens at the Eddie Woods Dec. 8 for two weeks ... **Duke Marvin** and **Carolyn Gray** into Gasher Club Houston Sept. 19 for four. Also on there are the Turnabouts, Oct. 17 ... **Sir Judson Smith**, calypso artist, to the Fiddler Hotel, Lafayette, Ind., for current four-week.

Olympic Rush

Continued from page 2

stan dishes and decor are featured at the Samovar, while the Chez Nous features a French-styled entertainment pattern and show and the New Rancho Grande backs its show with vaguely Mexican fare. In a different area is Piero Gabrielli's giant Brigadoon, newest of the dine-and-dance spots with the biggest dance floor in the vicinity and good food and musical backing.

Another new spot this one in town, is the Sing-Sang, fashionable and boasting a prison decor. Out along the Appian Way, the Villa del Cesari has reinforced its Roman-togaed staff of waiters and waitresses for the influx, while another new spot calls itself the Quo Vadis? Nostalgic German visitors as well as others can quench their thirst at a just-opened Bavarian Beer Hall, complete with imported wursti, beer, and waitresses.

All of the other established traditional Roman night spots and eateries have likewise opened early to catch the tourist trade. Le night music and or show spots as the Kit Kat, Piplistrello, Jolly, Belvedere dolce Rose and Giardino della Rose, the Bolte Pigalle, Sheherazade, Old Hungaria, Shaker, and many others. Or such out-and-out food stops as Gregorio, Giggi Fazzi with top places open now, both good, Passetto, Palanti's, the Apuleius, Casina Valadier, Nino's, the Alfredos (at least two), Jim & Jerry's Luna, Trastevere's Meo Patacca, which is a show in itself, and the Hostaria dall' Orso, a two or three-in-one item via its top floor Cabala nitery, the second stage dining area, as well as wind-up bar and the fairly recent showcase, the Borgia Room with most exclusive prices in town.

Rome is even dressing up an old "cafe chantant," the Salone Margherita, which recently housed second-run pictures, to resemble its ancient splendor as one of the Eternal City's top vaudeviles. Old decor will be refurbished, and clients will be able to sip drinks while watching stage turns, as in the old days.

As for the official guests of Rome, the athletes, city fathers and Olympics organizers have seen to it that few if any training-breaking temptations are set in their paths. Yet night life in their no-man's-land, the Olympic Village, will exist to a degree: plans call for an open-air movie with original language features and sports documentaries. A dance spot project was vetoed, and only one jukebox remains—but no tossing will be allowed, it's said. Other attractions in the village: a bar, but no hard liquor; 25 tv sets, and plenty of pingpong tables.

D.C. Confabs

Continued from page 47

Government, including Congress, is here and most trade associations and other groups planning conventions realize their delegates like the opportunity to put a finger on some key Federal officials between convention sessions. Among everybody these days has some kind of problem to look into in Washington.

Whatever the cause or causes, local businessmen are making merry over the huge volume of spending the upsurge in conventions is bringing.

"We're in a peculiar position as far as conventions are concerned," observed Arata. "Not being a state, we don't get the large volume of state conventions available to other cities. We can't figure for anything except national or international meetings."

But when the count on delegates broke the 200,000 mark in 1951, the 300,000 mark in 1956 and is headed past 400,000, there aren't any complaints.

GAC in $2,000,000 Sale

Continued from page 47

continue or whatever the new corporate name appropriates.

It is also clarified that the widow of founder-president Thomas G. Mrs. Vivian Rockwell, and Mrs. Art Weems, he was Coast head, had sold their stock back to the corporation under GAC bylaws when their husbands died.

This makes the second talent agency to go public. MCA's bull market started it and since then Wall Streeters have been eyeing GAC music publishing and other show biz enterprises, separate and apart from the conventional motion picture, theatre and television outfits. MCA's 400,000 shares were offered at $17.50 last year and have more than doubled.

In like manner, the Ceniliere corporation will expand its stock offering for public participation in the diversifying corporation.

Siegel got his show biz training many years ago when with Official Films under the late Billy Goodheart Jr. At one time he was married to Philly industrialist-tv showman Ike Levy's daughter, but latterly has been independently foraging into other industries. He resigned last year as chairman of the board of Seeburg Corp., the coin machine outfit, which, incidentally, was misnomered as being under the umbrella of Fort Pitt Brewing Corp., which is analogous to the Ceniliere Brewing Corp., Fort Wayne, Ind.

Siegel's hands-off GAC operations will limit itself only to administration and finance. If through Ceniliere, it can expand its talent stable's activities, that will be part of the plan.

Siegel sees increasing leisure-hours for the American populace enhancing talent values, and frankly looks to that aspect for enhancement and growth. Continuously, GAC is eyeing its own global expansion, from the current tv syndication residuals of its clients' shows to possible pay-see television.

Until Securities & Exchange Commission approval, money details are not specific. However, per usual, stock options will go to the traders at 85% of whatever the market value.

Krasny and Siegel left for the Coast Monday (22) evening where they briefed the Bevhills office personnel on the new expansion program. It is intended that Kanaga, Krasny & Co. will retain unrestricted management control of talent, manpower, etc., Kanaga continuing as president, Krasny as executive veepee, etc.

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WEEK OF AUGUST 24

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[illegible]

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Royal

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SYDNEY
Tivoli

[illegible]

BRITAIN

BLACKPOOL
Opera House

[illegible]

Winter Garden

[illegible]

Palace

[illegible]

BRIGHTON
Hippodrome

[illegible]

LAS VEGAS

Desert Inn

[illegible]

Riviera

[illegible]

Dunes

[illegible]

Sahara

[illegible]

El Cortez

[illegible]

Sands

[illegible]

Flamingo

[illegible]

Showboat

[illegible]

Fremont Hotel

[illegible]

Silver Slipper

[illegible]

Golden Nugget

[illegible]

Nevada Club

[illegible]

New Frontier

[illegible]

Tropicana

[illegible]

Cabaret Bills

NEW YORK CITY

Birdland

[illegible]

Latin Quarter

[illegible]

Blue Angel

[illegible]

Living Room

[illegible]

No. 1 Fifth Ave.

[illegible]

Chardas

[illegible]

Chateau Madrid

[illegible]

Savoy Hilton

[illegible]

Copacabana

[illegible]

Viennese Lantern

[illegible]
Tania Velia
[illegible]

Embers

[illegible]

Hotel Astor

[illegible]

Village Barn

[illegible]

Hotel Taft

[illegible]

Village Gate

[illegible]

Hotel St. Regis

[illegible]

International

[illegible]

Village Vanguard

[illegible]

Waldorf-Astoria

[illegible]

CHICAGO

Blue Angel

[illegible]

London House

[illegible]

Palmer House

[illegible]

LOS ANGELES

[illegible]

MIAMI - MIAMI BEACH

Americana

[illegible]

Bar of Music

[illegible]

Carillon

[illegible]

Deauville

[illegible]

Eden Roc

[illegible]

Fontainebleau

[illegible]

Miami Springs Villas

[illegible]

Murray Franklin's

[illegible]

Red Carpet

[illegible]

Singapore

[illegible]

RENO-TAHOE

Cal-Neva Lodge

[illegible]

Harolds Club

[illegible]

Harrah's Tahoe

[illegible]

Mapes

[illegible]

Riverside

[illegible]

SAN FRANCISCO

[illegible]

'Ice Capades' to Houston

Houston, Aug. 23.

The 20th edition of John H. Harris' "Ice Capades" will open Houston's fall season on Sept. 13, with a six-day engagement at the Coliseum. It again will be sponsored by the Houston Police Burial and Pension Fund.

Aja Zanova will head the list of female stars, and newcomer Jimmy Grogan is the featured male skater.

30 Mexican Acts Defy Venezuelan Plea to Shun Trujillo Radio Celebration

Mexico City, Aug. 23.

Despite Venezuelan appeals to shun Trujillo's Dominican Republic, a contingent of 30 Mexican entertainers has headed for the island to take part in the anniversary celebration of "La Voz Dominicana," a radio station there.

This is the biggest Mexican group contracted by the Dominican station. List includes entertainers from fields of radio, television, motion pictures, theatre, etc., and such names as Norma Herrera, Carmela Rey, Jose Jasso, Tin Tan and La Prieta Linda.

The National Assn. of Actors here warned players that they faced boycott by Venezuela for accepting the Dominican engagement. Last year Venezuela took reprisals against other Mexican entertainers who went to the Dominican Republic to fill dates.

Venezuela's charges that the Dominican Republic was behind an assassination attempt on the life of Venezuelan President Dr. Romulo Betancourt was a major factor in the conference of American foreign ministers' step last week in voting sanctions against the Trujillo government.

Unit Reviews

Barnes & Carruthers (AK-SAR-BEN, OMAHA)

Omaha, Aug. 18.

Betty Powe, the Gutis (7), Virginia Sellers, Joe Sadja, Ashtons & Shirley (4), Piet van Breetz, Furrea Baggage (2), Ernie McLaine, Fred Kressmann Dancers (28), Carl Killinger Orch (10); at Ak-Sar-Ben, Aug. 13-17.

Final free show of the season for Ak-Sar-Ben's 23,000 dues ($10) paying members and their families was probably the best of the lot of five. It was the Barnes & Carruthers Agency's fair-dates unit with Thearle-Duffield Fireworks as a blowoff.

Framed around three production numbers featuring a 16-gal line, show ran only an hour and 35 minutes with a 15-minute intermission. However, topflight acts made up for the lack of quantity.

Opener was a George M. Cohan affair, while second half kicked off with a minstrel melange and finale "Rhapsody in Blue" served as a backdrop for Betty Powe's excellent trap act. Latter employed a novel rigging in which her trap and rings were suspended from an elaborate chandelier.

Minstrel number featured Joe Sadja, who impressed as a top-drawer banjoist. Crowd wouldn't let him off, and he did better than 25 minutes of each of the three shows.

Other excellent acts included Furrea Baggage, a dog act with few if any peers; Piet van Breetz, contortionist clicking strongly atop a pool cue; Ashtons & Shirley, cute risley with two small boys doing the loops; and the Gutis, hits of the show, who are under New Acts.

Ernie McLaine's emcee job was slick, as was his work with singer Virginia Sellers in the production numbers. Diminutive Miss Sellers also was okay in her own lengthy, evoking enthusiastic response. Carl Killinger's Orch was meritorious.

Trump.

Drake Sets Jimmie Rodgers

Chicago, Aug. 23.

Drake Hotel's tony Camellia House, continuing its yen for male names after a lengthy skein of distaff chirpers, has set balladeer Jimmie Rodgers for a three-weeker next spring.

Ben Marshall, v.p. and room booker, broke the mold last season with Peter Palmer. He's since pacted Myron Cohen to open new season Sept. 8, with young Rodgers down for May 12.

Set Tommy Sands' Tour

Tommy Sands, who will complete a six-month hitch in the Army in November, is having a Far Eastern tour set for him by MCA.

Route calls for stops in Japan, Manila, Honolulu and elsewhere.

New Acts

THE GUTIS (7)
Comedy
6 Mins.
Ak-Sar-Ben, Omaha

The Gutis, European comedy troupe, have been in this country for better than 10 years and has been mentioned in Ringling Circus and fair unit reviews. However, it's chronicled under New Acts because the act has been revamped and enlarged.

Called a jungle parody, it's undoubtedly the strongest presentation of its kind. Man and son come out first for some comedy acrobatics, then are chased aside by a man and girl in caveman costumes for some whirlwind somersaults. A kangaroo-costumed man then appears, and puts the boy in his pouch before a couple in gorilla costumes bounce on stage for the usual gyrations.

Before it's over, men in Mexican bull and zebra costumes dash on and off to harass the acrobats. In addition, a clever rigging of two palm trees attached to a camouflaged trampoline give the "gorillas" a nifty spot to work from, tossing "coconuts" at the acrobats, etc.

For a closer, the kids' mother comes onstage from the aud with a flash camera to take pix of act. "Gorillas" snatch her pocketbook and when she attempts to retrieve same, she's practically deshirted.

All this comes in nine minutes. To say it's a speedy affair is an understatement. It's almost like watching three rings in a circus at the same time.

Trump.

HI-LADS (5)
Songs, Instrumentals
35 Mins.
Tidelands, Houston

Hi-Lads (5) appear headed for the heights. With a Sullivan TV appearance behind them and more on tap, they have freshness and energy of youth with showmanship that belies 21-25 age range.

All are solid musicians, and if there's no outstanding set of pipes in group, at least their vocal blending is more than OK. Instrumentally, boys are Pat Gale on trumpet, Frank Lep on sax, Joey Dee on electric bass guitar, Jerry Richards, a standup filler, and Johnny Alberts on the skins. Fivesome throw in a few vaudeville steps with canes and hats, lean on medleys and specifics and a variety of impressions.

Carbons include proper sounds of 4 Aces, Al Hibbler, Brando, Chevalier, Armstrong and Alberts' impression of Krupa at skins. Boys are all likable and should build before closing, insuring quick return here.

Skip.

ANDRE RAYMOND
Novelty Terp
11 Mins.
Chaudiere, Ottawa

Andre Raymond hasn't a new idea but he has some refreshingly new angles on the old one of one man on all four doing the dancing for a pair of dummies on his back. Raymond uses lifesize dummies, femme draped in a white evening gown, male in tropical formals, and the effect, via Raymond's ability, is startlingly real.

He puts the face-to-face big dolls through ballroom, cha-cha, jive, Charleston, etc., managing to keep them graceful in spite of the now-and-then attempt at comedy such as having the femme doll's legs (Raymond's arms) fly over her head. Stint, while brief, is nicely staged and newcomers to the gimmick get a wham out of seeing Raymond appear from under the white evening gown when he stands up for bows.

It's solid fare filler for niteries and television.

Gorm.

TANIA VELIA
Songs
12 Mins.
Viennese Lantern, N. Y.

Tania Velia is a striking blonde from Yugoslavia who has a flair for languages and a striking wardrobe. Her tunes are well-arranged, and her catalog seems to have a something-for-everybody character, although her single attempt at special material was handicapped by the writing.

At this stage, Miss Velia seems to lack the necessary power to project. It may be that her voice is pitched too low, which limits her range. There are times when it is difficult to hear her even with the mike. She needs a lot of hours before she can realize much potential as a singer.

Jess.

House Review

Apollo, N. Y.

Coasters (5), Little Anthony & Imperials (4), Bo Diddley (3), Big Maybelle, Billy Bland, Willie Lewis, Jean Dushon, Reuben Phillips band (13); "Desert Hell" (20th-Fox).

Harlem vaudery is open again after three-week shuttering for annual summer renovation ("painted the door knobs again," as one customer put it) and the whole world should know it by now, because Bo Diddley's string shots on his full-throttle electric guitar would have bounced off the U.S. space balloon if Eisenhower's peace message had a twang blame Diddley.

There are any number of great sepia talents that have come out of this vaude holdout and gone on to national and international fame. There are other great talents who never emerge, but become institutions on the uptown boards, because their bit is too hip, weak and inside for the public at large. Diddley is one of the latter. He manages effects on his guitar that are absolutely unearthly. His vocals have heart and authenticity, and the timbre of the East Texas Piney Woods blues singers.

But the basic talent is hard to catch because he prefers to lean on everything he does with a comic irreverence, which in itself makes for a fine turn. Backed by drums and maracas, Diddley busts the sound barrier and then some.

Rest of the show is mainly Apollo regulars doing their stand and stuff. Coasters quartet and Little Anthony and the Imperials quartet, both with guitar accomp, give with the disk faves the kids came to hear, including "Along Came Jones" (Coasters) and that ode to the love art "I'm All Right" (Imperials). Hefty Big Maybelle does the blues groans and grinds, and r&r singers Jean Dushon and Billy Bland are the openers.

Emcee Willie Lewis, a happy comic with material as blue as Marcus Aurelius, gets as big a kick out of his jokes as the audience, which makes for a lot of laughter on both sides of the stage. Reuben Phillips house band backs all with the usual competence.

Bill.

Pleasure Capital

Continued from page 47

reckless bidding for talent—the average top salary for a powerhouse star will remain around the $25,000 weekly mark—more money will be put into the lounge entertainment, and more name stars will be lured to the lounges," Fox predicted. "This will mean, more than ever before, Las Vegas can accurately be called the Entertainment Capital of the World."

Expansion Programs

Nearly every hotel on the Strip has announced expansion programs—new rooms, convention halls, golf courses, dining rooms, and even television sets in every room. Up until now, television has been frowned on by casino bosses as a "gadget" that might keep players out of the casino.

Gambling gross revenue in Las Vegas, which jumped from $86,-307,083 in 1958 to $103,906,644 in 1959, is expected to take an even bigger jump in 1960—because jet passengers usually have more money to drop at the gaming tables. Gambling activity in the Las Vegas area in 1959 accounted for 55.2 per cent of the state total.

The airline industry had the most significant year in its history here in 1959, increasing traffic to and from the area by a whopping 39.83 per cent and missing the one-million mark by only a small margin. At the close of the year there were 99 daily flights serving the area at McCarran Field.

Obviously, jet service will give this figure another hefty boost in 1960.

Copacabana, N. Y.

Della Reese, Al Bernie, Dean De Vino, Patty Burns, Paul Shelley Orch, Frank Marti Band; staged by Douglas Coudy; costumes, Billy Livingston, executed by Mme Bertha; $5.50 minimum.

The Copacabana's summer disk pattern, which has spotlighted such young male singers as Bobby Darin and Paul Anka, switches to the distaff side for the next three weeks via potent RCA Victor thrush, Della Reese. Although she hasn't stimulated the platter excitement of a Darin or an Anka, she's a close singer in its stall who knows how to win over jukers who are unfamiliar with a disk jockey's "Top 40" turntabling.

Miss Reese packs a lot of vocal punch in her repertoire and she's especially effective when she takes over a spiritual like "Nobody Knows The Trouble I've Seen" or a swinger like "Bill Bailey." She has an infectious growl and a passion for the lyric that's quite moving. Although she's at her best with the spiritual and swing mood, she manages to develop a solid response from such standards as "Then Swell" and "The Lady Is A Tramp."

And as with most disk singers, she includes some personal disclicks. They are "Don't You Know," "Someday" and the current "And Now." They're all especially meaningful to the fake fans in the audience, but are all importantly built for all-around appreciation.

Her set opening night (Thursday) ran for 40 minutes and could stand a little cutting. But through it all Miss Reese shows that she could be more than just a summer fill-in. Mercer Ellington takes a nod for his expert work backing through her performance.

The comedy end of the Copa bill is in Al Bernie's hands this week. He's weaved with stories about sports cars, psychiatrists, drive-in movies, etc., and the tableers react to him comfortably. There are no big yorks but his routine is easygoing and serves as an okay warmer-upper. His closing takeoff of U.N. delegates in action gets him off to a strong response.

The Copa cutters are a nice summer event in production numbers that are led by Dean De Vino and Patty Burns. The orchs conducted by Paul Shelley and Frank Marti supply the downbeat that draws the rip-minded lick onto the floor. *Gros.*

Flamingo, Las Vegas

(FOLLOW-UP)

Las Vegas, Aug. 19.

Andy Williams has joined Joe E. Lewis as costar in the Flamingo Room, and will hold the singing pole for three weeks. Previous vocalists with Lewis were Gary Crosby and Carla Alberghetti.

This is Williams' second setting at the Flamingo, and though his contract calls for top billing, he's agreed to open the show and get 100% billing on the marquee with Lewis.

Williams is type-cast as the Iowa boy who made good, and with his charming boyishness, offers such numbers as "Just In Time," "Last Summer," "I Get a Kick Out of You," "I Wish You Love," "Change Partners and Dance With Me," "Danny Boy," "Time After Time," and "I Love All of You."

When he does a medley of his disclicks, "Hawaiian Wedding Song," "Lonely Street," "Do You Mind?" and "Canadian Sunset," he gets a yock with "For lack of a better title we call this medley simply, 'Money.'"

Williams underplays his showmanship, and in his case it's very good showmanship. Jack Cathcart orch (17) gives strong assistance. *Dale.*

Mapes, Reno

Reno, Aug. 18.

Gary Crosby, Lili St. Cyr, Stan Fisher, Noel Sherman Dancers with Gil Johnson (9), Jack Mellick Orch (10); $4 minimum.

With only one club date behind him as a single (at the Flamingo in Las Vegas), Gary Crosby still has a few rough spots to eliminate and some show biz sway to acquire—but it's obvious the potential is there. And the smartly-scripted material and superb musical backing prove a definite strong asset. Albeit he's not always in full control of the chords on some of the more subtle passages, he comes across personality-wise and on between-title chatter.

With latea reference to the Crosby name (his brothers missing from the act, and Bing doing a bit with him in the Vegas show), Gary still manages to play it alone without direct trade on the moniker. On for better than 30 minutes (second show, opening night), he opens with special lyrics to "From This Moment On" to explain the solo, then follows with other cleverly authored things including "You Can't Love 'Em All" and "It's All Right With Me."

Best response from tablers comes with a medley of the titles Bing waxed best with throughout the years, and the selections offer less problems in execution and effectiveness. Exit is a strong "Start of Something Big." Gary can credit much of his indicated early success to his material written by Harry Crane, Sammy Cahn and Jimmy Van Heusen, and to a trio of musicians he carries with him. Stan Levy on drums, Max Bennett on bass and Dick Hazard on piano. Latter also arranges and conducts.

Lili St. Cyr, perennial fave in this intimate Sky Room, goes through the tried and true tested routine of undressing and bathing, and rates full attention from both sexes. She's apparently found the secret of keeping a forever body beautiful. On this playback on-stage time is much briefer, but in the 10 minutes plus she effectively gets across her message. Setting, including full-sized tub, provides strong mood.

Stan Fisher, a real talent in the humorous, offers both standby's and a classic or two. His "Shoulder on 10th Ave." rules the super-latives, and his "Rumanian Rhapsody No. 1" is in a class alone. Other selections include "Gigi" and "Tiger Rag." Fisher shows much stage presence as well as the musical talent. Rocking entire show in expert fashion is the Jack Mellick Orch with Mellick at the piano. Bracketing the triple bill are the Noel Sherman Dancers with Gil Johnson featured.

New show due in Sept. 1. *Lang.*

Viennese Lantern, N. Y.

Monica Boyer, Tania Tylin, Harold Sandler Orch with Ernest Schoen; $3.50 minimum.

Miss Lowe's Viennese Lantern has developed a set of faces who are presentable for a healthy slice of business. Among them are Vicky Autier who also works at the downtown podiery, the St. Regis; Del Monica Boyer, who seems to bring in customers in their entourage. Lowe also prefers for headliners by porting another singer on the bill. With this show, he has Tania Velia, a Yugoslav singer (either discovered under New Arts).

Miss Boyer has regrowned the emphasis on her turn. With each succeeding visit here, she seems to place a heavier accent on comedy. After a serious opening, she gets on intimate terms with the ringsiders and does bring up the entertainment to the fun level. This Dumbleton chanteuse winds up with a medley of multi-language songs and her half-hour stint is completely successful.

Contributing as much to the entertainment are the mustrians behind by Harold Sandler. They weave around the room with schmaltzy continental selections and Ernest Schoen tenors out a lot of the international faves. *Jose.*

Gatineau, Ottawa

Ottawa, Aug. 19.

Ricky Lane & Velvet, Jerry Cooper, Lynn Day Dancers (5), Russ Thomas Orch (8); $1.50 admission.

With big exposure via tv as well as previous bookings locally, Ricky Lane's material is fairly w.k. here but it seems to make no difference to the mob in the Gatineau Club. They love everything he does and show it with constant mitting.

Lane, with his Yiddish-accented Velvet doll, works slickly on the tablesitters and gets them from top-off. Stint includes some chant with ventriloquist darting with Velvet neatly for big reception.

After a six-day hiatus while the Billy Williams Revue took over the Gatineau's hour shows, Jerry Cooper is back in a solid stanza of oldies, Irish medleys and some Jolson items. His pipes are clicko and he goes big with the customers. He also emcees and chants with the Craig Day Dancers who return with three classy new routines, all based on blues. Russ Thomas house band showbacks and plays for dancing. *Gorm.*

Basin St. East, N. Y.

Platters (6), Slide Hampton Octet, Ray Bryant Trio, Dody Green; $2.50 music charge.

There are occasional miracles in the nitery biz. One of them is the night of a room suddenly getting hot to the point of cooking no matter who the headliner is. Basin St. East has achieved that distinction.

Peggy Lee started the fire and since then a shrewd management has booked with a view of enticing those who give the impression of being way out, but actually are well contained within this world. Maybe it's more interplanetary than that to which the regulars have become accustomed, but still it requires only a little more application to comprehend completely.

Since Miss Lee ignited the room they have had luminaries such as Benny Goodman, Gene Krupa, Dizzy Gillespie as well as Mort Sahl, Johnny Nash and a few others. The veterans in the field mixed with newcomers apparently supply the steam which helps evade the heat.

Currently, there are alterations while doing business as usual. There are gaping holes in the ceiling where a new bank of lights has been installed. There will be a light bamth and a new decor, all of this without losing a day's business.

The new show has some value, primarily the Platters, plus the Slide Hampton Octet, the Ray Bryant Trio and Dody Green, which provides a full evening's musical digestion. The diet is varied and entertaining.

The Platters, who used a succession of hits on Mercury records, are potent entertainers. With a makeup of four men and a girl plus a pianist-conductor, this group seems to make a specialty of corn in a modernized blend.

The group's tenor (the warbler, "The Great Pretender") is quite admirable. There are others in that album but they do not up the catalog with pianist sustaining considerably less charm. The rhythms and harmonies are sometimes inventive. They are originally interesting and hit a high degree of appreciation.

The Slide Hampton group contrasted with the backing of the song groups, having its own crew, shows a superior trend of musical thinking.

They show savvy in the cool selections, have how to use dissonances and unusual musical patterns. One of their top efforts is a rendition of Thelonious Monk's "Around Midnight." Hampton on the trombone keeps the music interesting and moving.

Singer Dody Green does best as a shouter. She's okay on the rhythm tunes but erode from an impression of Louis Armstrong comes no particular distinction in this room.

The Ray Bryant Trio, with Bryant at the piano accompanied by a bass and drum, similarly purveys a thoughtful hand of music. Bryant leads with imaginative piano fingerings, and gets good rhythmic backing from his colleagues. *Jose.*

Eddy's, K. C.

Kansas City, Aug. 19.

Paul Gilbert, Rita Flynn, Billy Williams Orch (6); $1.50 cover.

The date here for Paul Gilbert is his sixth, and an indication that he is always welcome. This time singer Evie Erari is teamed with him, and the pair bring off a 55-minute show that clicks as solid entertainment, aided of course by Billy Williams as emcee and head man of the orchestra.

Miss Erari is tiny of stature but comes up with a big voice singing in light operatic style from pops operas and standards. She varies the proceedings by taking to the piano to accompany herself for a couple of numbers midway, she cut one number atop the piano. This is "Estrellita" which she does soft and sweetly for perhaps her best hand of the evening. But also well liked are "Do-Re-Mi," an Italian lullaby and "I'm Glad There Is You."

Gilbert by now is well enough known here that he can scarcely get away without doing his established bits. First, however, he has a fling at standup chatter working over a string of gags with "The Simple Life" as the basis. He moves into his "Know Your Doctor" bit, which he has nicely updated, and gets a solid round of laughs. A spot or two is a bit off-color, but no more than could be expected of club material. He winds playing a trumpet higher and higher, all very pleasurable to the customers.

Guy Marks and Joann Bal follow in Sept. 2. *Quin.*

Barclay Hotel, Toronto

Toronto, Aug. 15.

The Petticoats (3), Hamilton Sisters (2), The Virginians (2), Paul Grosney Orch (6); $1.50 admission.

The Virginians, vigorous team of a redhead and a male, open the layout with swift juggling of the clubs, balls and cigar boxes. For fast pass-overs, plus speedy somersault catches, pair never fluff and go over big.

Ditto the Hamilton Sisters, a British dance team who have just finished a tour with the Hilton Hotel chain in North and South America. Both identical blond twins, the Hamilton Sisters prove a lively pair in their high kicks and cross-stage spins a gay Paris routine which includes a dilated can-can, a fast finish complete with splits and acrobatics.

The Petticoats, two blonds and a brunet, are a harmony trio who open with a bouncy "Everywhere You Go," do "Mutual Admiration Society" number and "Then Can't Take That Away," and exit with a fast singing finish of "Bugle Rag" in Dixieland style. They encore with a medley with Kaplan and strawhats of "Waiting for the Robert E. Lee," "Bill Bailey" and a rousing "Bye Bye Blues."

Entire bill gets fine backing from Paul Grosney's orch, who also plays for the dinner dance sessions. *Shelley.*

Cabana Motel, Atlanta

Atlanta, Aug. 12.

Loves Brandon, Charlie Tree, Marty Scherr & Jackie Raye, Johnny Carson, Kings Strings (4); no cover, no minimum.

This 40-minute clinker, built around accordionist Marty Scherr and femme guitarist Jacki Raye in a tailor-made show put together by comedian-emcee Charlie Leb for his Grand Kings Inn Lounge in the Atlanta Cabana Motel.

Kings Strings normally strings Jennifer Leb's Kings Inn, a class eatery that adjoins lounge. At show time they join pianist Lenny Brandon to back Scherr-Raye act which consists of tunes from "South Pacific" and various pop numbers. Gal a blond looker does a husky-voiced delivery of "Talk to Me" for a good hand, while Scherr rales on gman box, with Kings strings collecting from violins to mandolins in backgrounding act.

Gloria Tree, tallish fiddler, is featured with four men who round out strings. Tenor Johnny Carson contributes. Begin the Beguine to round out the show.

In addition to Kings Inn and Lounge, Leb operates Leb's Restaurant in downtown Atlanta and a night spot called Pigalley in the heart of city's theatre district, closed for the summer and scheduled for fall opening. *Love.*

Angelo's, Omaha

Omaha, Aug. 20.

Johnny Puleo and his Harmonica Rascals (6); Angelo's Trio (3); no cover or minimum.

Although Angelo's has proved a tough room for many vendors, it apparently is right down the alley of Johnny Puleo and his Harmonica Rascals. Crowds have been huge—and, what's also important, they leave happy.

Format of Puleo's set hasn't changed for umpteen years and there's no reason it should. Kicking around of the little guy and his attempted retaliations constitute, in this reviewer's opinion, at least one of the funniest bits in show biz. Even the intermittent swish gags which get pretty tiresome with some comics are hoots in Puleo's deft hands.

Boys still do excellent harmonica work at times but and is laughing so heavy by then that it's practically lost. Angelo's Trio, lavish showback capably. Especially impressive is the drummer.

Tommy Leonetti and Professor Backwards open Thursday (25) with Nelson Eddy and Gale Sherwood, Johnny Desmond and Teddy Wilson's combo following in that order. *Trump.*

Latin Quarter, N. Y.

E. M. Loew & Ed Rieman presentation of Steve Parker production starring Izumi Yukimura, with Nagata Kings, Haru Tsumaya, Rio Tamachi, Smoky Rangers (3), James Burgess settings, costumes, Hachiro Yakajima, modern costumes, sets, Nuhry Nadeau, director-choreographer, Paul Godkin, Jo Lombardi and Buddy Harlowe orchs, minimum $6.50.

The Latin Quarter has broken precedent with this show. For the first time in its history, the spot has gone on the outside for a complete revue. There is also another first inasmuch as it's the only all-foreign show that has been booked here. "Holiday in Japan," produced by Steve Parker, was a long-termer at the New Frontier Hotel, Las Vegas. Having proven itself a curiosit of note can taken to the road.

The Latin Quarter, now that it has imported a foreign show, finds it more American than anything they have ever had.

There is no doubt that "Holiday in Japan" is running entertainment as it has stands. After a slow start, it achieves pace and zip, builds in interest and winds up a solid hit. For all purposes, it has achieved commercial success here.

It is not the same show that boxed in Vegas and wowed the population there. As presented in the green baize country, it was more traditional.

The opening is pretty much as it was originally presented with the Nippponese mainly predominating. Haru Tsumaya plays a string instrument. The procession of the courtesans make a beautiful, longsumma picture. Coming on top of the traditional and picturesque parades, the Nagata Kings, which was the hit of the original presentation, lose much of their force. The baseball antics of this foursome family act draw laughs but not as profusion.

It is not until the sword-fang fight between a pair of Samurai over a Nippponese tube that the show finds its pace. The duel over the doll is artistical and rousing, and the flashes of nudity provide a peak of interest.

From that point on American themes dominate. The Smoky Rangers, three Jap boys with geetars, are dressed like outborn refugees from a Nashville opry. The incongruity of the situation gets the act off to a head start and they keep up that pace with the strumming traditions. A minor set with Chico Nagata performing a quickdraw gets further laughs with his gun twirling and twirling down of assorted revolvers. A description of beatnikr further adds to the headscratching in the audience.

All these sequences are imaginatively staged with a view toward pacing and humor, and they achieve their end. The Kuni Kabuki sequence in which eliding American medley is sung to movement of the ancient Japanese art further adds to the general delight of the scene.

In all this there are several acts of outstanding calibre. The primary turn is Nippponese filmster Izumi Yukimura, a lithe looker who sings excellently and moves with grace. Miss Yukimura does well with many types of tunes, from those in her native tongue to the several standard numbers popular years ago. Vocal's, she could make it in several entertainment fields.

Rio Tamachi, also a looker, terps out the beatnik themes with the fervor of a Villagenik. She's a sensuous dancer and seems quite hep to the way out brand of jive terps. James Burgess is the new male singer. He has a pleasant voice and projection and does well. However, he seems to have missed cues on the "My Baby Don't Care for Clothes" number. Some of the gimmicks weren't worked and the number lost some of its force.

But, as far as opulence, movement and production is concerned, the Latin Quarter has a winner for the next eight weeks. Paul Godkin has rearranged the Las Vegas show for road consumption with an emphasis on acceptance by American audiences and had done it well. Although it has become an American show with Japanese personnel, it's still solid entertainment.

Per usual, Jo Lombardi's band has followed the long and intricate score without a hitch. The Buddy Harlowe band relieves. *Jose.*

Wilder Reads His 'Childhood'

Playwright-Novelist Reminisces in Accepting First Edward MacDowell Award at 'Our Town' Locale

By GEORGE ALAN SMITH

Peterborough, N. H., Aug. 20.

Playwright-novelist Thornton Wilder has been awarded the first Edward MacDowell medal for outstanding contributions to letters. The presentation was made last week by Junior Salmon Sweeney, president of the Edward MacDowell Assn., and of the Guggenheim Museum, N. Y., in exercises at the MacDowell Colony, where Wilder wrote much of his Pulitzer Prize-winning play, "Our Town."

Judges selecting Wilder for the award, which recognizes his eminence in the arts, were critics Van Wyck Brooks, poet Archibald MacLeish and novelist Robert Penn Warren. The presentation address was made by Edward Weeks, editor of the Atlantic Monthly, who noted that Wilder had written a great deal of "The Bridge of San Luis Rey," as well as of "Our Town," during periods as a "fellow" at the colony. Weeks wryly recalled that his magazine had turned down pre-publication serial rights to "Bridge."

The Peterborough Players, local amateur group, are currently reviving "Our Town." Peterborough is commonly considered to be the prototype for Grover's Corners, the play's locale.

In accepting the award, Wilder commented that while he didn't feel he deserved the accolade "I believe I represent what was intended." Emphasizing the Colony's value to artists, he said that periodic residence there had been vital to his labors. "I needed to hear myself think."

As part of his acceptance, Wilder gave a solo reading of "Childhood," the second play in a new series of cycle, "Seven Ages of Man," in which he is working. Planned for seven plays, the sequence Wilder evolves (with gentle humor) reveals through children's games the fearful strife that frequently pervades adult-child relationships. The play's theme is in one of the youngster's lines, "Don't make friends with adults. They'll attack you down."

Among literature-oriented residents of the MacDowell Colony this year have been actress Blanche Yurka, who is working on autobiographical material; playwrights Jack Greenfield and Adele Wagner, the former a Ford Foundation grant winner; experimental novelist James Ramon Ullman, whose novel, Banner in the Sky," became the latter film, Third Man On the Mountain.

Two musical works completed at the Colony this spring are being premiered this year. Stanley Hollingsworth's "Dante Suite" was performed at Dartington Oaks in June, while Robert Starer's "Ballet" commissioned by the N. Y. Philharmonic, will be played by that orchestra at the Berlin Festival in September.

The Edward MacDowell Award, which will mark the composer's centennial, will be given for outstanding contribution to music.

LONDON SHOWS

(Figures denote opening dates)

[illegible]

Storrowton Music Tent Accepts Trading Stamps

Hartford, Aug. 23.

The Storrowton Music Theatre in nearby West Springfield, Mass., is now accepting Prudential trading stamps in payment for tickets. One book of stamps covers a $3.25 admission.

Grocery Market, a grocery chain of Springfield, Mass., is making the offer, which involves a 25c charge at the boxoffice.

Julie Harris, Costigan Get 10% Each on 'Alban'

Julie Harris and James Costigan, respective star and author of the upcoming Broadway production of "Little Moon of Alban" will each get 10% of the gross. The drama, which Mildred Freed Alberg is producing for a late November opening at the Longacre Theatre, N. Y., is capitalized at $425,000 with provision for 10% overcall.

The author has been advanced $2,500 and scenic designer Jo Mielziner has also been advanced $2,000. The play, adapted by Costigan from his television original presented in 1958 with Miss Harris in the role she'll play on Broadway, is scheduled to begin an out-of-town tryout Oct. 26 at the Forrest Theatre, Philadelphia. Herman Shumlin will direct the presentation, with Herman Bernstein as general manager.

The estimated production budget includes: scenery, $22,000; costumes, $6,500; lighting and electrical equipment, $7,700; properties, $1,500; sound, $750; direction [illegible] $5,000; rehearsal expenses, $15,000; promotion, $9,750; hanging and setting up, $9,500; New York opening expense, $7,750; production staff expenses, $3,300; administrative expenses, $4,150; advance royalties, $2,500; bonds, $15,500; early reserve, $13,050, and legal fees and expenses in connection with the formation of the partnership, $2,500.

London Bits

London, Aug. 23.

Anne Rogers has started her second year as Eliza Doolittle in "My Fair Lady" at the Drury Lane. She previously played the role 721 performances in the touring edition in the U. S.

Beverley Cross, author of "One More River," "The Singing Dolphin" and "Strip the Willow," has been awarded an Arts Council grant.

Jack Hulbert and his wife **Cicely Courtneidge**, are to appear with **Robertson Hare** and **Angela Browne** in **Robin Miller's** "The Bride Comes Back." It'll be the Hulberts' first West End appearance together in a straight play.

Maurice Kaufmann has stepped into **James Booth's** role in "Flings Ain't Wot They Used T'Be," while Booth fulfills a film start.

Anne Francine, who appeared in the Bagatelle, "Innocent As Hell," plans to return Sept. 15 to New York, but may do a Rome cabaret show first.

Max Wall will play the Jester in the West End edition of "Once Upon a Mattress."

Princess Margaret and her husband **Anthony Armstrong-Jones** attended "Boeing" at the Haymarket and afterwards went backstage to visit **Alec Guinness**.

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

POPKIN'S DRAMA CHORE FOR THE LONDON TIMES

London, Aug. 16.

Henry Popkin, English prof at Brandeis University, has been named New York drama correspondent for the London Times.

Popkin is currently here on a Fulbright fellowship studying British and European theatre, returning to New York about the end of September.

Atlanta's Amphitheatre Holds 'Redhead' for 'Echo'

Atlanta, Aug. 23.

There are many reasons for late curtains, but Municipal Theatre Under-the-Stars had a new one last Tuesday night (16), when it delayed the performance of "Redhead" seven minutes to let 4,100 patrons in Chastain Park Amphitheatre watch satellite Echo I pass overhead at 8:32 p.m. It was a starry night and Echo put on a brilliant performance, which put the audience in a fine mood for "Redhead," the first time it has been presented in Atlanta. Wendy Martin and Ray Hyman headed the cast. "Oklahoma," finale in the showbiz season opens tonight (Tues.) with the same principals trained in starring roles.

For the first time in a number years the outdoor theatre has had a break on the weather. The first four weeks racked up close to 75,000 admissions, before the rains came to blunt the boxoffice for "Tom Sawyer." Patrons flocked back for "Redhead," however, and "Oklahoma" should draw close to 30,000 with a break from the weather man.

If so, this nonprofit organization, which plays in city-owned Amphitheatre on a gratis basis, should show a profit for the 1960 season.

Stock Items

Playwright **Joseph Carole**, who recently returned with his actress-wife, **Carol O'Keith**, from six weeks in Europe, is spending the summer as resident stage manager at the Lakes Region Playhouse, Laconia-Gilford, N. Y.

Vera Lockwood, who runs the Friendship Clubs with her husband, **Lester**, is touring the straw-hat circuit in "Sunrise at Campobello" with her two sons, **Lester Jr.**, and **Guy Lee**.

Keith Berrington is appearing as **Howard Cavanaugh** in the musical test tour of "Redhead," in which **Gordon** and **Sheila MacRae** are co-starred.

Edward Albee's "Tam and Yam," **Harry Tierney Jr.'s** "Nekros and **Samuel Beckett's** "Embers" will comprise the triple bill to be presented Aug. 27-28 at **Lucille Lortel's White Barn Theatre**, Westport, Conn.

Alan St. Mark is back in New York after 11 weeks as actor-stage manager at the Hinsdale (Ill.) Summer Theatre.

Legit Followup

A Majority of One

(PHOENIX THEATRE, LONDON)

London, Aug. 12.

Though by no means a smash hit, Leonard Spigelgass' comedy has developed into a steady attraction in the West End since its opening last March, and remains a perfect vehicle for Molly Picon. Her performance as the Jewish widow who charms a Japanese in the acting highlight, though Robert Morley's performance retains unusual dignity.

There has been one major casting change since the original presentation. Clarissa Stola, daughter of Viennese composer Robert Stola, has taken over as the daughter and shows authority and a nice touch of warmth. She provides the right emotional depth and avoids the pitfalls of becoming over-sentimental.

One other casting change is the replacement of Judy Yeap by Joan Cheah as a member of the Japanese household. She looks attractive in a non-English speaking role. For the rest, the production continues to tick over smoothly and can be favorably compared to the original Broadway presentation.

Myro.

So They Say

"I'm a guy with enormous pride in the acting profession. In a small, subtle way, we actors do for people what doctors do. People are 'The Music Man' and when they leave they're 10 pounds lighter in problems. Do you know the footbridge scene? Well, I can look out in the first few rows and I see old couples and they're holding hands. That's where I thank Meredith Willson for writing this beautiful show and for entrusting it to me for two-and-a-half hours. I'd like to keep on playing Harold Hill until I'm 100 years old."—**Forrest Tucker**, featured lead in the touring "Music Man," as quoted by **Donald Freeman** in the San Diego Union.

"Miss Ikes me thin. I think he really prefers women who are transparent."—Actress-singer **Kitty Carlisle**, referring to her husband, author-director **Moss Hart**, as quoted by **Ward Morehouse** in the Long Island Daily Press.

"I guess you should become more cautious as you grow older, but you don't, you get bolder, and so it's fun to be doing something different."—Legit star **Helen Hayes**, as quoted by **David Lyle** in the N. Y. Herald Tribune.

"The French consider living in sin charming. There is nothing wrong with having a mistress, and it has not only been accepted in France for a long time, but celebrated in all of French literature."—French legit-film actor **Claude Dauphin** as quoted by **Art Buchwald** in the N. Y. Herald Tribune.

"I've never known the stage to be so divorced from existence. I've never known a time when it was so beside the point. To tell you the truth, it bores me most of the time just to think about it."—Playwright **Arthur Miller**, as quoted by **Don Ross** in the N. Y. Herald Tribune.

"I write only in the mornings. At home in Key West, I'm up at daybreak and I seldom work more than three-and-a-half hours. It's a good day if my output is four or possibly five pages. I'm constantly rewriting—as much as five drafts of a play. I used to write eight hours a day, but at my age I don't have the energy and I demand less of myself than when I started writing as a kid of 14."—**Tennessee Williams**, as quoted by **Donald Freeman** in the San Diego Union.

"Man is not a piece of tissue to be observed through a microscope; he is a creature capable of the vilest depravity and of spiritual heights which he has won time and again. And if he, in the person of those writers who set down his present travail of spirit, cannot help him regain those heights, he might as well abdicate the role he has assumed as the lord of creation, and make way for a less blundering species—the ants, or what have you."—**J. Donald Adams**, in an article about the "Snake Pit" genre of plays and novels, in the "Speaking of Books" column in the N. Y. Times Book Review section of the Sunday edition.

"There was a kind of sustaining producer who entertained actors, directors, and stars. I decided a long time ago that was a waste of time. What they really wanted was a good production and royalties. If I got that for them, the word of mouth would pass. I hoped they would send me things, and it turned out that way. The point is I want most to make good for, outside of my backers, are authors and then directors. I do the best I can with actors, but that's a hit or miss thing, they're so wrapped up with their egos."—Broadway producer **David Merrick**, as quoted by **Gilbert Millstein** in the N. Y. Times Magazine.

Stock Reviews

Duet

Westport, Conn., Aug. 8.

Lortel Lortel presentation of two one-act dramas by Anne Marie Barlow. Staged by Marcella Cisney, setting and lighting, Richard Rossner. At the White Barn Theatre, Westport, Conn., beg 6/7, '60.

PERFORMANCE

[illegible]

Handicapped by the last-minute indisposition of Loretta Leverone, who was pinchhitting for Lenka Peterson, playwright Annie Marie Barlow was forced to take over the principal role of her one-act play "The Frisky Hen" at the break-in here. Reading from script, Miss Barlow was seemingly unable to group her own message about fertility, and the stanza meandered with little meaning, despite yeoman support from veteran Evelyn Davis.

But Miss Barlow's ideas in "Ferryboat," the curtain raiser in this double-bill, were movingly projected. The ship in this instance plies the Mississippi at New Orleans, and the story involves two strays, engagingly performed, and directed with much feeling by Marcella Cisney. *Dinl.*

A Whisper in God's Ear

Hollywood, Aug. 7.

George Burrell presentation of three act comedy by Samuel Birnkrant. Staged by Burrell; settings and lighting, Ray C. Lockhart; music, Melinda Burrell; associate producer, Rita Morrison. At Circle Theatre, Hollywood, Aug. 5, '60, $3.50 top.

[illegible]

"A Whisper in God's Ear" is a fairly amusing Jewish family comedy, economically mounted, ably acted and directed, and distinctive as the first professional work of a new playwright.

Samuel Birnkrant, unique among writers of Los Angeles "original plays," has a good sense of structure and idiomatic dialog. The locale is Brooklyn and the plot deals with mother-son relationships and the frantic schemes of broker-arranged marriages. The title apparently refers to the universal longing for love and companionship.

Kay Linkhider's somewhat seedy sets seem incongruous for a supposedly prosperous hotel. There are five scene changes. George Burrell, who also produces, has kept the pace brisk. Lillian Adams and Herman Rudin play the elder love interest with tact and humor. Shimen Ruskin is a standout as the matchmaker. Fiancine York and John Shaner are attractive as the young love interest. Gene Benton and Raynor Robyns add broad comedy as the squabbling in-laws.

In its present form, the comedy offers little to Broadway but with only a little doctoring it would be a welcome addition to ethnic theatre. Moreover, since it doesn't rely on in-group jokes and eschews the use of Yiddish, it has an appeal for community theatre audiences on the general market. There may be a screenplay in it and it's certainly a candidate for television. *Glen.*

Signed

BROADWAY

"Critic's Choice": Mildred Natwick.

"Do Re Mi": Nancy Dussault.

"Face of a Hero": Mary Farrell, Carlton Colyer, Conrad Bain, Lynn Hamilton, George Grizzard, Edwin Sherin.

"Farewell, Farewell, Eugene": Herbert Voland, John Call, Nina Clair, Stringer Davis.

"Gypsy": Patty Brownell.

"Hostage": Avis Bunnage, Glynn Edwards, Michael Forrest, Leila Greenwood, Eileen Kennally, Alfred Lynch, Aubrey Morris, Celia Salked, Maxwell Shaw, Victor Spinetti, Dudley Sutton.

"I'm With You": Barbara McNair.

"Period of Adjustment": Barbara Bosley.

"Rope of the Bell": John Emery, Peggy Wood.

"Tenderloin": Ron Husman.

"The Wall": George C. Scott, Joseph Buloff.

"Wildcat": Don Tomkins.

Election's In the Bag for Legit

Both Nixon and Kennedy Are Theatre Fans—Ike Prefers Television (Westerns)

By LEE CARPENTER

Washington, Aug. 23.

The next President of the U. S. will be a theatregoer. That will be a switch.

Now in the homestretch of his eight years in the White House, President Eisenhower hasn't attended a legitimate theatre since he took over, and may not do so before he relinquishes the job. In that case, it's believed he'll be the first President in 100 years not to attend the National Theatre while in office.

Both the Democratic and Republican Presidential candidates are old customers of the National, the only local legit house. The GOP's Richard M. Nixon and his wife met, in fact, through legit. Each was assigned a part in the Whittier, Calif., Little Theatre productions of "The Night of January 16." The meeting led to marriage, and their interest in the performing arts has remained lively. They often spend an evening at the theatre out east in Washington, but also in New York.

The Democratic John F. Kennedy for a number of years had a standing order for four tickets to all opening nights at the National. The other two were almost always used by his campaign manager brother, Robert F. Kennedy and wife. The Democratic Presidential candidate's wife is an enthusiastic theatre buff.

President Eisenhower attended the National occasionally as an

Continued on page 58

Oldsmobile's 'You're Top' Offers Sock Sales Pitch, Has B'way-Size Budget

The industrial show technique of combining business with pleasure is again being demonstrated by Oldsmobile. The latest of the auto firm's annual dealer-targeted productions played a one-performance stand last week at the Broadway Theatre, N. Y., prior to touring to Atlanta, Detroit, Dallas and San Francisco.

The presentation, an elaborate 90-minute musical, is designed to introduce new Olds models to those who'll be selling the cars throughout the country. The production, of major league caliber, is figured to have cost around $400,000-$500,000, which is equal to the present-day outlay for a full-scale Broadway musical.

Besides wooing on the entertainment level, the production is a tentative source of employment for the 30 members of Actors Equity. It is providing them with 10 weeks of work and although the required minimum for industrial show employment running 14 days or longer is $185 weekly, no performer is getting less than $200 a week. That's in addition to $15 per each day a performer is away from his residence.

Although $200 is the lowest salary paid some of the principals get considerably more than that. Thus, the total weekly wage for the Equity members is figured to be substantially more than $6,000. That's exclusive of per diem, which amounts to $3,150 on weeks when the entire Equity contingent gets the extra away-from-home payoff. The Equity group includes performers, stage manager and assistant stage managers.

As for the production, its principal weakness as an entertainment level involves some of the corny angles connected with getting across the sales message to the dealers. But even that isn't too hard to take. The frequent spotting of songs and dances and the generally fine performances come off as well that they compensate for shortcomings in the book. The linking of an indoctrination session with lively tunes and terpsichorean appears to be a more effective way of stimulating product interest than a straight sales pitch.

Providing the show with top entertainment values are energetic dance numbers, a flock of rock Cole Porter standards of which "You're The Top" is also used as the title of the presentation, and the personable performance of

(Continued on page 57)

Map 13,000 Seat Civic Centre for Baltimore

A 13,000 seat auditorium and civic centre is being blueprinted for Baltimore. Civic Centre will be built for theatrical, sports events, meetings and conventions. It will have 10,000 permanent seats, 3,000 temporary seats on the main floor, dressing rooms and 30 meeting rooms seating 100 to 700 through the use of moveable partitions.

Structure will be divided into an exhibition and an auditorium area. Staging areas will have built-in fixing and scene storage facilities. The auditorium is being built under the direction of the Civic Center Commission. Benjamin C. Manos is executive director of the project.

Vidal Admires Tennessee—But

Schenectady, Aug. 23.

"Tennessee Williams is the best of American playwrights, but he has gone overboard." So asserted Gore Vidal, playwright, screen adaptor and Democratic candidate for Congress in the 29th New York district, in an appearance last Sunday (14) over WRGB-TV. He was interviewed by Sonnie Jackson and Ernie Tetrault of the station staff.

The author said that he admires Williams greatly, but "unfortunately" of the latter's most recent plays, "Sweet Bird of Youth," Vidal recalled that he had said as much to Williams, who got very angry. Vidal explained that one of the drama's principal characters was acting like a lunatic and this would not be permitted in the case of a high state official. When Gov. Earl Long of Louisiana had a mental upset the incidents related, Williams planned to say "I was right all along."

Vidal said that his television drama, "The Indomitable Mr. Gore," this year on the late U. S. Senator from Oklahoma, was "pretty bad." He expressed much private enthusiasm for last week's trial, at the Hyde Park Playhouse, of his play, "On the March to the Sea," with Alfred Drake starred. "I live near Hyde Park," he declared, explaining his reason for the production there.

Referring to summer stock conditions, he remarked: "We have 40 hours to rehearse a play and work over the dialog with actors and appearances. It's wonderful that they know their lines." He added wryly:

"When it's well handled, you see everything you did wrong. When it's badly handled, you see what they are doing wrong."

The playwright rejected the suggestion that a parallel exists between a sponsored television program and a play. "In the theatre, you can hold the audience. You are not trying to sell them a product. You have a dramatic work which the people will like or will not like. There is no control of the audience."

Philly Will Get Another Off-Bway Type Theatre

Philadelphia, Aug. 23.

Philly is promised another experiment in "off-Broadway" type legit this fall. It will be known as the Society Hill Playhouse and will be in the heart of a section that has been a pet project of Mayor Richardson Dilworth, adjoining the new Mall development and including several new apartment houses. It will occupy the former Garrick Hall, once a prominent mid-city meeting place. The theatre will seat 299.

Plans call for a 33-week season starting in October.

The production firm is called Theatre 3 Productions, Inc. It has been locally financed. Heading the organization are Jay Hogan, Igor Belinkoff and Chuck Romm. The new project is in addition to the recently announced off-Broadway-type venture of H. B. "Whitey" Lutz, apparently still in the formative stage.

Here We Go Again

By Tom Weatherly

The summer season's on the wane,
And that indeed's a pity,
Cause soon the little neophytes
Will flock into the city.

From local triumphs in the barns,
Or tents and meeting halls,
The annual crop of bugeyed brats
Will rush to casting calls.

A lucky few will make the grade,
The others, not so humble,
Will play a floorshow every week—
For Macy, Saks or Gimbel.

Philly Will Try Early Matinees

Philadelphia, Aug. 23.

Midweek and Saturday matinees will ring up a half hour earlier here this season. The 2 p.m. starting time will prevail in all five local legit houses, the Locust, Walnut, Shubert, Forrest and Erlanger.

The curtain advance was made at the repeated request of season matinee patrons who wanted to catch suburban trains and avoid the usual 5 o'clock traffic jams. It's figured the early schedule will enable them to get home in time to prepare dinner.

Wednesdays on Broadway

The 2 o'clock matinee curtain was tried on Broadway last season, but only for the midweek performances, not Saturdays. It was generally agreed to be a popular policy and is being continued this season.

As another step in the direction of early stagings, the Wednesday evening performances will start at 7:30 on Broadway this season. The idea is to enable commuter playgoers to get home from the theatre at a more reasonable hour.

HELEN HAYES TO STAR IN FOREIGN REP TOUR

Helen Hayes will head the repertory company which Lawrence Langner, director of the Theatre Guild Foundation, is forming for an international tour next spring as part of the President's Special International Program for Cultural Presentations. The troupe will travel under the combined auspices of the State Dept. and the American National Theatre & Academy playing Europe and Latin America for about 20 weeks.

The repertory will consist of three American classics, with Miss Hayes appearing in two of the productions. The State Dept. has allocated $150,000 for the non-profit venture.

London 'Treasure Island' Due in Toronto at Xmas

Toronto, Aug. 23.

The Bernard Miles production of "Treasure Island," in which he appeared last winter at his Mermaid Theatre, London, is to be imported for a two-week Christmas run at the new O'Keefe Centre here, beginning next Dec. 26. Broadway producer Alexander H. Cohen, who represents the O'Keefe, negotiated the deal, involving a substantial cash outlay.

Hugh P. Walker, managing director of the O'Keefe, figures that with extra matinees the production can play to a potential 50,000 attendances during its two-week run at the house. The offering is being re-designed by Sean Kenny to fit the larger O'Keefe stage and the British company, headed by Miles, will be flown from London a week in advance of the opening.

Cohen is seeking another booking for the presentation to follow its Toronto stand.

Same Difference

London, Aug. 23.

Leonard Samson, London publicity chief for Warner Pathe, has written a play, which will open a tryout Sept. 12 at the Theatre Royal, Windsor. It's titled naturally "The Big Noise."

However, the piece doesn't deal with film baithouse, but is about the annoying roar of jet planes at an airfield in a residential suburb.

Author and Mgt. to Share Royalties And Profits on '2d Class' 'Tussaud'; Deal Could Be Precedent-Setting

By JESSE GROSS

A deal for the author and management to share royalties and profits has been worked out for the upcoming road production of "A Night at Madame Tussaud's." The arrangement, which also involves the film rights, was made possible by the management's undertapping of a Dramatists Guild contract by signing an agreement with the author to present the play initially as a "second class" production.

The Guild contract covers "first class" productions only. Thus, the "Tussaud's" situation could conceivably set a pattern for other "second class" ventures. However, there's some confusion as to what actually constitutes such a presentation, since the Guild has no clear definition of the "second class" designation. The presentation, which attorneys Jonas Silverstone and Mort Rosenthal are co-producing with Manning Gurian for the road, this season is budgeted at $100,000 and will star Peter Lorre.

It'll be the play's first presentation since 1952, when it was tried out in summer stock with Lorre in the lead. The script has since been revised by its author, Edwin Justus Mayer, a member of the Guild. The management, which has the right to present the play as a "second class" road production in the U. S. and Canada, has an option on the "first class" rights.

The author's royalty will be half of the minimum required under a Dramatists Guild contract. Thus, instead of getting 5% of the first $2,000 gross, 7½% of the next $2,000 and 10% of the balance, Mayer will get 2½% of the first

Continued on page 58

Book Ballets Africains For Wash. Next January; National's Heavy Sked

Washington, Aug. 23.

The cautious State Dept. is due to have a brassiere problem back on its hands again, which could touch off another argument with Washington's police. Les Ballet Africaines is returning Jan. 23-28, according to the bookings for the National Theatre.

When the dancers were at the National before the police urged them to wear brassieres. But the State Dept. sent over some of its most diplomatic diplomats to explain it would be an insult to suggest to the U. S. capital city that the way Africans dance in Africa is indecent. Africa is far too sensitive an area in world politics for the U. S. to insult cultural performers, the State Dept. contended.

As a result, the local gendarmes, who have hauled many an American stripper into court, covered themselves and said the Africans could dance nude hootchies. The troupe had similar trouble with committees in other cities and the management made publicity hay with it.

The National season opens Sept. 8 and except for five dark weeks, is solidly booked through next April 22. "Allegro and Company" the Robert Fryer-Lawrence Carr presentation of Allen Drury's best-seller Left in the U. S. Senate will be here Oct. 27-29. That is the hottest period of the 1960 political campaigns and probably few politicians will be in town to see it.

Other National bookings: Irma La Douce," Sept. 8-24; "Bell of Angels," Oct. 2-15; "West Side Story," Oct. 31-Nov. 12; "Little Moon of Alban," Nov. 14-26; "Hail the Conquering Hero," Nov. 28-Dec. 10; "Andersonville Trial," Dec. 26-Jan. 7; "Under the Yum Yum Tree," Jan. 30-Feb. 11; Shakespeare Festival Company, Feb. 13-25; "Once Upon a Mattress," Feb. 27-March 11; ANTA Plays Series March 13-25; "Thurber Carnival," March 27-April 8; "Raisin in the Sun," April 10-22. "Music Man" will open in early June next year for an indefinite summer run. The current summer National offering, "My Fair Lady" will gross over $700,000 in its 11 weeks.

Joe E. Brown Fractures Shoulder in 'Show Boat'

Los Angeles, Aug. 23.

Joe E. Brown, who withdrew from cast of the Los Angeles Civic Light Opera revival of "Show Boat" after being hospitalized for a fractured shoulder sustained during opening performance last Monday (15), will be out indefinitely.

Meanwhile, Andy Devine is subbing for him in role of "Cap'n Andy," which he has played in various productions of the musical in recent seasons. He was recruited for the assignment the day after Brown's injury.

TV Names Score At Strawhat B.O.

The booking of television personalities paid off big last week for at least four summer theatres. The performers involved were Hugh Downs, Shelley Berman, Joey Bishop and the team of Mike Nichols and Elaine May. All but Downs, who's with the Jack Paar television show, are sitery comedians, who make frequent tv appearances.

Nichols and May, breaking in their upcoming Broadway show "An Evening With Mike Nichols and Elaine May," set a house record of $15,000 at the 600-seat Falmouth Playhouse, Cotuit, Mass. They played eight performances at a $3.95 top. Prior to opening under Alexander H. Cohen's production banner next Oct. 8 at the Golden Theatre, N. Y., the team will play the Westport (Conn.) Country Playhouse the week of Sept. 12 and the Paper Mill Playhouse, Millburn, N. J., for two weeks starting Sept. 19. The Westport engagement is already sold out.

Berman ended a fortnight's stand in "Damn Yankees" at the Melody Top, Chicago, with the two-week gross hitting a record $76,000 for the 2,113-seater. The previous two-week high was $66,400 registered by Dennis Day in "Brigadoon," immediately preceding Berman. The gross for the second week of the "Yankees" stand was $40,000, the highest single week's take at the spot.

Joey Bishop in the second week of a fortnight's stand in "Who Was That Lady I Saw You With" at the Music Theatre, Highland Park, Ill., grossed a record $27,570 for eight performances at the 1,368-seater. The show was scaled to a $3.95 top weeknights and a $4.50 top Saturday nights. The first week's take was a record $24,844 for seven performances. The comedian was in on a $5,000 guarantee, plus 25% of the gross over $20,000.

Downs, who appeared in the Kenley Players production of "Anniversary Waltz" at the 2,418-seat Packard Music Hall, Warren, O., grossed a record $32,000, with his share of the take totaling around $10,000. The house is scaled to a $2.20 top evenings.

MacLiammoir Readying Solo of Wilde Readings

London, Aug. 23.

This is an Oscar Wilde year. Following the two current feature films about the life of the poet-playwright, Michael MacLiammoir portrayed the character in one of Granada's "On Trial" tv series.

Now MacLiammoir, one of Eire's standout thesps, is readying a one-man show of the writer's works. Titled "The Importance of Being Oscar," the evening will cover three periods of Wilde's life, respectively his early, aesthetic poetic phase, the interlude when he became a wit and fashionable playwright, and finally after his trial, when he became a broken man and outcast.

Impressive Track Record

Oscar Hammerstein 2d, who died early yesterday (Tues.), had an impressive career as a librettist, lyricist and producer during a period of almost 40 years.

His first professional show writing attempt was a straight play, "The Light," which folded in New Haven during the spring of 1919. Others were "Always You" (book and lyrics, music by Herbert Stothart), 1919-20; "Tickle Me" (book and lyrics with Otto Harbach, Frank Mandel, music by Stothart), 1920-21; "Jimmie" (book and lyrics with Harbach and Mandel, music Stothart), 1920-21; "Pop" (straight play with Mandel, folded out of town), 1921-22; "Daffy Dill" (book with Guy Bolton, lyrics Hammerstein, music Stothart), 1922-23; "Queen o' Hearts" (book and lyrics with Mandel, music Lewis Gensler, Dudley Wilkinson), 1922-23.

"Wildflower" (book and lyrics with Harbach, music Stothart, Vincent Youmans), 1922-23; "Mary Jane McKane" (book and lyrics with William Cary Duncan, music Youmans, Stothart), 1923-24; "Gypsy Jim" (play with Milton Herbert Gropper), 1923-24; "New Toys" (play with Gropper), 1923-24; "Rose Marie" (book and lyrics with Harbach, music Rudolf Friml, Stothart), 1924-25; "Sunny" (book and lyrics with Harbach, music, Jerome Kern), 1925-26.

"A Song of the Flame" (book and lyrics with Harbach, music Stothart, George Gershwin), 1925-26; "The Wild Rose" (book and lyrics with Harbach, music Friml), 1926-27; "The Desert Song" (book and lyrics with Harbach, Mandel, music Sigmund Romberg), 1926-27; "Golden Dawn" (book and lyrics with Harbach, music Emmerich Kalman, Stothart), 1927-28; "Show Boat" (book and lyrics from Edna Ferber's novel, music Kern), 1927-28.

Still More

"Good Boy" (book with Harbach, Henry Myers, music and lyrics Stothart, Bert Kalmar, Harry Ruby), 1928-29; "New Moon" (book and lyrics with Mandel and Schwab, music Romberg), 1928-29; "Rainbow" (lyrics, book with Laurence Stallings, music Youmans), 1928-29; "Sweet Adeline" (book and lyrics, music Kern), 1929-30; "The Free for All" (book and lyrics with Schwab, music Richard A. Whiting), 1931-32; "East Wind" (book and lyrics with Mandel, music Romberg), 1931-32.

Also "Music in the Air" (book and lyrics, music Kern), 1932-33; "May Wine" (lyrics, book, Mandel, music Romberg, based on story by Wallace Smith and Eric von Stroheim), 1933-34; "Very Warm for May" (book and lyrics, music Kern), 1939-40; "Sunny River" (book and lyrics, music Romberg), 1941-42; "Carmen Jones" (based on the Meilhac Halevy Mertmee and Bizet opera), 1943-44.

"Oklahoma" (book and lyrics, music Richard Rodgers based on the Lynn Riggs play "Green Grow the Lilacs"), 1942-43; "Carousel" (book and lyrics, music Rodgers, based on Ferenc Molnar's "Liliom," as adapted by Benjamin F. Glazer), 1944-45; "Allegro" (book and lyrics, music Rodgers), 1947-48; "South Pacific" (lyrics, book with Joshua Logan, music Rodgers), 1949-50; "The King and I" (book and lyrics, music Rodgers, based on Margaret Landon's novel "Anna and the King of Siam"), 1950-51.

Also, "Me and Juliet" (book and lyrics, music Rodgers), 1952-53; "Pipe Dream" (book and lyrics, music Rodgers, based on John Steinbeck's novel, "Sweet Thursday"), 1955-56; "Flower Drum Song" (lyrics, book with Joseph Fields, music Rodgers, based on the C. Y. Lee book), 1958-59; "The Sound of Music" (lyrics, music Rodgers, book Howard Lindsay and Russel Crouse, based on the Maria Augusta Trapp book, "The Trapp Family Singers"), 1959-60.

Besides working on the film versions of many of his stage hits, Hammerstein wrote the books and lyrics for numerous original screen musicals starting with "New Toys" (First National) in 1925 and including "Viennese Nights" (WB), "Children of Dreams" (WB), "The Night Is Young" (MGM), "Give Us This Night" (Par), "High, Wide and Handsome" (Par), "The Story of Vernon Castle" (RKO), "Broadway Rhythm" (MGM), "One Night in the Tropics" (U), "State Fair" with music by Rodgers (20th). With Rodgers he also wrote a television musical version of "Cinderella."

Starts Producing

Hammerstein and Rodgers became Broadway producers during the 1948-49 season with "South Pacific," in partnership with Leland Hayward and Logan, subsequently presenting their own "King and I," "Me and Juliet," "Pipe Dream," "Flower Drum Song" (with Joseph Fields) and the current "Sound of Music" (with Hayward and Richard Halliday). They also presented a number of shows not of their own authorship, including "I Remember Mama," "Annie Get Your Gun," "Happy Birthday," "John Loves Mary," "The Happy Time" and "Burning Bright."

Among the hit songs for which Hammerstein wrote the lyrics before forming his association with Rodgers were "All the Things You Are" (from "Very Warm for May"), "Bambalina" ("Wildflower"), "Can't Help Lovin' Dat Man" ("Show Boat"), "I Wanna Be Loved By You" ("Good Boy"), "Indian Love Call" ("Rose Marie"), "I've Told Every Little Star" ("Music in the Air"), "The Lady in Red" ("Very Warm for May"), "The Last Time I Saw Paris" (music Jerome Kern, one of Hammerstein's few songs not written for a show or film), "Lover, Come Back to Me" ("New Moon").

Also, "Ol' Man River" ("Show Boat"), "One Alone" ("Desert Song"), "Only Make Believe" ("Show Boat"), "Soliloquy" ("Carousel"), "The Song Is You" ("Music in the Air"), "The Song of the Flame" (title song), "Stouthearted Men" ("New Moon"), "Wanting You" ("New Moon"), "When I Grow Too Old to Dream" (film, "The Night Is Young"), "Why" ("Sunny"), "Why Do I Love You?" ("Show Boat") and "Why Was I Born?" ("Sweet Adeline").

Nothing But Hits

Among the most outstanding hits turned out by prolific Rodgers-Hammerstein collaboration were "Oh, What a Beautiful Morning," "The Surrey with the Fringe on Top," "I Can't Say No," "People Will Say," "Oklahoma" ("Oklahoma"), "If I Loved You," "June Is Bustin' Out All Over," "Soliloquy," "What's the Use of Wondrin'," "You'll Never Walk Alone" ("Carousel"), "It Might As Well Be Spring" (film, "State Fair"), "A Fellow Needs a Girl," "The Gentleman Is a Dope" ("Allegro").

Also, "A Cockeyed Optimist," "Some Enchanted Evening," "There Is Nothing Like a Dame," "Bali Ha'i," "I'm Gonna Wash That Man Right Out of My Hair," "I'm in Love with a Wonderful Guy," "Younger Than Springtime," "You've Got to Be Taught" ("South Pacific"), "I Whistle a Happy Tune," "Hello, Young Lovers," "The Royal Siamese Children," "Getting to Know You," "A Puzzlement," "Shall We Dance?" ("The King and I").

Also, "The Big Black Giant," "Me and Juliet," "Everybody's Got a Home But Me," "Pipe Dream," "You Are Beautiful," "A Hundred Million Miracles," "I Enjoy Being a Girl," "Don't Marry Me," "Grant Avenue," "Sunday," "Flower Drum Song," "My Favorite Things," "Do Re Mi," "So Long, Farewell," "Climb Every Mountain" and "Edelweiss" ("Sound of Music").

Future Shows

BROADWAY

"Angel, Angel, Down We Go," by Robert Thom (music and dancing to be added). Leland Hayward, producer. Thom, director. Janice Rule, star. Planned for next December.

"Big Fish, Little Fish," by Hugh Wheeler. Lewis Allen and Ben Edwards, producers. Planned for next season.

"My Six Loves," by Peter Funk (book and lyrics and Bruce Prince-Joseph Moore), Franchot Productions (Maude Franchot, Scott Snead, Martin Kline and Lisa Fillman), producer. Planned for next January.

"A Time to Laugh," by Robert J. Crean. Lewis Allen, Oliver Rea and Peter Zinsler, producers. Tyrone Guthrie, director, Ruth Gordon and Robert Morleys, stars. Planned for next season.

Cancel R&H Dinner

Because of Oscar Hammerstein's death early yesterday (Tues.), the testimonial dinner for Richard Rodgers and him to have been held Sept. 18 at the Waldorf-Astoria Hotel, N.Y., has been cancelled. However, plans are going ahead for the establishment of a $250,000 Rodgers & Hammerstein Fellowship Fund for medical research scientists at the Eleanor Roosevelt Cancer Foundation.

Rodgers and producer Leland Hayward head the fund.

'Tossed'

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$5,000, 3½% of the next $2,000 and 5% of the balance. The management will also share in the gross at the same staggered percentage rate as the author.

To compensate for the reduced royalty for Mayer, the management will cut him in for half of its 50% share of any profits. That gives Mayer a 25% interest in the production.

Besides the option to produce a "first class" production of the play, the producers have the right to produce or co-produce a British and other companies and to invest the partnership funds of the "second class" touring presentation in any such ventures.

'Sd Class' Distinction

If there is no coin available from the "second class" touring production for investment in a "first class" production and such a presentation is mounted with new backing, investors in the road venture will share in one-fifth of the management's profits, if any, from the "first class" production.

The management, which has advanced Mayer $800 against his author's royalties, has an option to produce the play by next Nov. 17. The option, however, can be extended six months upon payment of an additional $800 to Mayer.

The producers have also paid Mayer $500 for an option on the film rights during the period that their rights to produce the "second class" production continues, or until six months after the opening of the "second class" production, which ever is later.

The producers may extend their option on the film rights for one and or two six-month periods, by payment of $500 to Mayer for each. If the film rights are purchased by the producers, the rights will be owned by them independent of the partnership formed for the "second class" tour production. The backers, however, will be cut in for a share of the net profits, if any, earned by the producers from a film version of the play.

The deal with the author regarding the film rights provides that if the producers purchase the rights, the author is to get 5% of the first $1,000,000 of negative cost, 3% of the next $200,000 of negative cost, 2% of the next $300,000 of negative cost and 1% of the negative cost in excess of $1,500,000. Earnings from the film will first go to repaying the producers all costs and expenses in connection with the purchase and the making of the film, including all advances and payments made to the author.

Any net profits earned by the producers from the film are to be allocated as follows: (1) If the backers of the second class production have not recovered their investment in that presentation then 50% of net profits earned by the producers from the film are to be paid the backers until they've recouped their investment.

(2) Providing the backers have recovered their investment in the second class production, the producers shall retain any net profits to a sum equal to the amount paid to the author for the film rights. The investors in the second class production shall not receive any part or share of such net profits.

(3) The producers will then retain 75% of any additional net profits from the film, with the remaining 25% going to the backers of the second class production.

If the producers exercise their option to produce a first class company but do not purchase the film rights under the terms of their deal with the author, then the backers of that presentation will share in the production's standard 40% cut of any income from a film sale.

Oscar Hammerstein, Legit Prodigy

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House (subsequently a film house, Loew's Lexington, until its recent demolition), the Manhattan Opera House, Hammerstein's Victoria and, in Philadelphia, the old Metropolitan Opera House. Of Oscar I's seven children, Arthur (who died in 1935) became a musical comedy and operetta producer and William (died, 1914) was the director of Hammerstein's Victoria, long the legitimate vaudeville flagship until Keith Albee's Palace displaced it.

Oscar 2d, William's son, was born July 12, 1895, and after attending Hamilton Institute in New York and Columbia Univ. (where he received a B.A. degree and remained for two more years of law school), besides appearing in comedy roles in college shows and collaborating on the book and lyrics for the Varsity show, "Home, James"). He tried working in a law office. After two years he quit to take a job as stage manager for his uncle Arthur.

Probably more than anyone else and certainly in his collaboration with Rodgers, Hammerstein was responsible for the development of the "integrated" legit musical, with story and musical numbers as part of and helping to advance the story and establish character. That was especially notable in "Show Boat" and, of course, in "Oklahoma," "Carousel," "Allegro," "South Pacific" and "Sound of Music."

Typical of Hammerstein's modesty and realistic sense of humor about himself was an ad he took in the Anniversary issue of Variety, in January, 1944, when "Oklahoma" was an unprecedented boxoffice smash on Broadway. Without mentioning the new hit, the copy listed five of his unsuccessful but memorable failures and added the punchline, "I've done it before and I can do it again."

The Rodgers-Hammerstein collaboration was one of the most productive in show business history, not only in terms of fabulous boxoffice hits but also for the durability of its musical creations. For example, "Oklahoma" still holds the long-run record (2,176 performances) for a musical on Broadway and, with such other R & H blockbusters as "Carousel," "South Pacific" and "The King and I," is a repeat revival meal-ticket for stock. It remains to be seen whether "Flower Drum Song" and "Sound of Music" will have comparable durability.

In the Rodgers-Hammerstein association, according to popular belief, Rodgers has been the business man and Hammerstein more the artist. Neither of the partners subscribed to that theory, however, and Hammerstein sometimes referred to himself as a "careful dreamer." Although he infrequently went to the office and preferred to spend his time at his home, Highland Farms in Doylestown, Pa., the lyricist-librettist was a regular theatregoer, enjoyed the atmosphere and routine of legit production and was well informed of the firm's business affairs.

While anything but a backslapper, he was by no means a recluse and in his quiet way was excellent company.

In a field in which jealousy is commonplace and success frequently brings eccentricity and prima donna temperament, Hammerstein was almost unique in retaining his unassuming modesty. Few people in modern theatrical history inspired such universal respect and affection. Personal criticism of him was virtually unknown.

Dick Rodgers' Appraisal

Perhaps the fairest estimate of Hammerstein was written recently by Rodgers, in a tribute published in the N. Y. Times Sunday magazine on the occasion of his 65th birthday. "Like most fully grown people he is a curious study in contrasts," the composer wrote. "As anyone who knows him will tell you, he is extraordinarily gentle and yet I've seen him rise to horrendous heights of fury. These furies, however, are almost always directed in one way—against injustice.

"Oscar's characteristics, just like everybody else's, have also become exaggerated. Luckily, it isn't too difficult to bear up under them. I think he's a little more gentle, if possible, than he used to be. Where he was slow to anger, he now has to be goaded into it. Today we can take a look at a man who has been very successful in his work, who has had a fantastically happy home life and who has been singing very clearly for all these years about everything that's good and decent and enjoyable in this country.

"He's never been accused of being rude or dishonest or intolerant. His mind and his heart have given enormous pleasure and comfort to millions of people. There remains only one more thing to point out on Oscar's 65th birthday and that is that for the last 65 years he's been having an absolutely wonderful time himself."

Leader in the Arts

Hammerstein had been a vice-president of ASCAP, president of the Authors League of America and of its affiliate, the Dramatists Guild, a member of the American Institute of Arts and Letters, the Screen Writers Guild, the Song Writers Protective Assn., the Music War Committee of the American Theatre Wing, the Writers War Board and the Writers Board for World Government. He was a founder of the American Liberal Assn. and a director of the Fund for the Republic.

He is survived by his wife, the former Dorothy Blanchard, an Australian-born former actress and singer; a son, William, a film producer and former stage manager, by his first wife, Myrna Finn, divorced in 1929; a second son, James, a Broadway producer, director and former stage manager, by his second marriage and a daughter, Mrs. William Mathias. He also leaves six grandchildren, the youngest of whom, Oscar Hammerstein 3d, is three years old.

Private funeral services will be held today (Wed.). A memorial service to take place in a few weeks, will be announced.

Two TV Salutes

Ed Sullivan's first CBS-TV show of the season Sept. 4 will comprise a salute to Oscar Hammerstein 2d. Program will originate from Madison Square Garden, N.Y., where Sullivan will pick up some 29 minutes of the John H. Harris "Ice Capades of 1960," most of the segment including Rodgers & Hammerstein's music featured in the ice.

Remaining 40 minutes, though originating in the Garden, will comprise a straight salute with Jill Corey, Della Reese, Georgia Gibbs, Teddy Randazzo and Brian Hyland singing Hammerstein tunes.

NBC-TV plans on Friday (26) to do a half-hour "Appreciation of Oscar Hammerstein" out of its public affairs shop. Producer Gene James is going to put together a series of film clips, stills and other available material on the late lyricist for the 8:30-9 p.m. slot. Web intends to "look at Hammerstein's life through his own lyrics," Robert Russell Bennett, an old Rodgers & Hammerstein associate will arrange the music for the t'ver.

Save the Garrick

Continued from page 1

pears to be how best otherwise to preserve the theatre. Proposals include: (1) a public and private fund-raising effort to cover interim expense of the structure; (2) request of the Illinois legislature to authorize the State Landmarks Commission to sponsor a bond issue to buy and restore the edifice; and (3) a city-backed bond issue that would convert the Garrick into a municipal culture centre.

Cost of purchase and restoration, incidentally, has been estimated at $3,500,000.

While Judge McKinlay's decision pends, other developments have been keeping the yarn tabloid-sexy: an alderman, terming the Garrick "part of the Chicago heritage," has proposed general measures in the city council to save the building; the widow of Frank Lloyd Wright stated it would be "barbaric" not to save the building, and a public rally was staged at Roosevelt Univ. last night (Mon.).

Road Good; 'Fiorello' 40½G, Dallas; 'Drum' Wow $61,408, 'Duel' 30½G, S.F. 'Show Boat' 78G, 'Best' $28,800, L.A.

The road was lively last week. There were eight regular touring entries, plus the Coast production of "Show Boat," which the Civic Light Opera Assn. is presenting in Los Angeles and then San Francisco.

"Flower Drum Song" set a house record for the third consecutive week at the Curran Theatre in Frisco. The post-Broadway touring company of "World of Suzie Wong" closes next Saturday (27) in L.A.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

World of Suzie Wong, Shubert (D-RS) (2d wk) ($5.90-$6) 2,100. ($34,500). Previous week, overquoted, was actually $28,400.

Over $32,800 with 2wofers.

DALLAS

Fiorello, State Fair Music Hall (MC-RS) (2d wk) ($4; 4,100). Previous week, $36,300 for seven performances.

Over $40,500 for seven performances with subscriptions and theatre parties cutting into the take.

LOS ANGELES

Best Man, Hartford (CD-RS) (2d wk) ($5.40-$5.95) 1,024. $33,500) (Lion Ames, William Gargan, Gene Raymond). Previous week, $20,700 for six performances.

Almost $28,800.

Show Boat, Philharmonic Aud. (MD-RS) (1st wk) ($5.75-$6.50) 2,670. $79,800) (Andy Devine, Julie Wilson, Eddie Foy Jr.).

Nearly $78,000.

World of Suzie Wong, Biltmore (D-RS) (3d wk) ($5.50-$5.95) 1,636. $53,000). Previous week, $29,900. Closes next Saturday (27).

Nearly $38,800.

SAN FRANCISCO

Duel of Angels, Alcazar (D-RS) (2d wk) ($4.85-$5.40) 1,147. $37,000) (Vivien Leigh, Mary Ure). Previous week, $27,500.

Almost $30,500 with Theatre Guild-American Theatre Society "bonus" subscription.

Flower Drum Song, Curran (MC-RS) (3d wk) ($6.25-$6.90) 1,758. $62,000). Previous week, $61,101.

A new house record, $61,408 at upped scale for Civic Light Opera subscription.

SEATTLE

Music Man, Orpheum (MC-RS) (1st wk) ($5.60-$6.60) 2,596). Previous week, $73,000 for seven performances, Paramount, Portland.

Over $80,900.

WASHINGTON

My Fair Lady, National (MC-RS) (9th wk) ($7.90) 1,677. $68,155) (Diane Todd, Michael Evans). Previous week, $68,300.

Almost $68,800.

Tebaldi Has Arthritis, Scratches 4 S.F. Dates

San Francisco, Aug. 23.

Renata Tebaldi has cancelled at least the first four of her scheduled nine performances with the Frisco Opera this fall, general director Kurt Herbert Adler reports.

Adler revealed that the soprano's doctor in Milan said she has had a recurrence of rheumatic arthritis in the spine and needs two months to recover.

RPI'S 'ICE CAPADES'

Troy, N.Y., Aug. 23.

John R. Harris' "Ice Capades" will be presented Aug. 31-Sept. 3 in the Rensselaer Polytechnic Institute Field House, scaled at $2 to $3.50.

The traveling bladesters have usually been a solid grosser for the engineering college's 6,000-seater, directed by Jack Garten.

Bard Repertory $49,500, Stratford (Conn.) Fest

Stratford, Conn., Aug. 23.

Business continued strong at the American Shakespeare Festival Theatre last week with a $49,500 gross for two performances of "The Tempest" and the three each of "Antony and Cleopatra," costarring Katharine Hepburn and Robert Ryan, and "Twelfth Night," starring Miss Hepburn.

"Antony" is sold out for the rest of the season. The Festival, scaled to $5.25 top weeknights and matinees and a $5.75 top Saturday nights, can gross $51,850 at capacity.

Danish Ballet 66½G, S. F.

San Francisco, Aug. 23.

The touring Danish Ballet grossed $66,500 in five performances at the 3,250-seat Frisco Opera House last week.

The house was scaled to a $6.50 top.

Oldsmobile

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Florence Henderson, who handles the Olds commercials on television with Bill Hayes. The entire production was supervised by Carol Haney, whose husband, Larry Blyden, directed.

Hayes, incidentally, is not appearing in the production because of a season-long summer stock commitment. Appearing in the spot opposite Miss Henderson is Norwood Smith who does the chief touting job on the new cars. His performance is somewhat rigid, especially in contrast to the breezy manner of his comely vis-a-vis.

Registering effectively in comedy roles are Ted Thurston and Edwin Bruce. The other performances are good. The company has a string of powerhouse Porter tunes, including such gems as

You're the Top

Oldsmobile presentation of D. P. Brother & Co. production of one-act (3 scenes) musical, with songs by Cole Porter. Production supervised by Carol Haney; director, Larry Blyden; design and lighting, Ben Edwards; costumes, Alvin Colt; musical direction, Sherman Frank; choreography, Hugh Lambert; choral direction, Earl Rogers; orchestra, Lyons, Glen Osser; special material and dance numbers arranged, Luther Henderson; assisted by Sherman Frank. Opened Aug. 18, '60, at the Broadway Theatre, N.Y.

Carol	Florence Henderson
Tom O Conmore	Norwood Smith
Ben Amberhol	Ted Thurston
Stanley Copeland	Edwin Bruce
Gabe	Art Matthews
Sally	Marie Rolfe
Happy Harrison	Charles Nagreder Jr.
Shirley	Mildred Hughes
Emma	Charlee Basile

Dancers: Charlee Basile, Frank Dolson, Shelley Farrell, Gene Gavin, Ellen Hallman, John Hansen, Jerry Lowe, Barbara Richmond, Buddy Spencer.

Singers: Diana Baron, Shirley Chester, Joseph Franzo, Jane Marvenner, Bruce Preston, Robert Sands, Tony Sarratino, Joan Shelley, Jeanne Steel.

"Night and Day," "Blow Gabriel, Blow," "Anything Goes," "You're the Top" and "I Get a Kick Out of You."

The dances also rate with Broadway's best. A frenetic "Blow, Gabriel, Blow" routine is strictly big time, as are the "You're the Top" and "Night and Day" terp segments.

Besides doing a nice vocal job on several of the Porter songs, Miss Henderson has a pleasing bit in her takeoff on the singing styles of Lena Horne, Mary Martin and Jeannette MacDonald. Incidentally, the production also provides a springboard for an impressive onstage showcasing of three new Olds models. Particularly dramatic is the spotlighting of a white vehicle against a black background.

The timely book for the presentation has an election year peg, with the Olds running against a car of "inferior" quality.

The tour, scheduled to end Sept. 15 at the Fox Theatre, San Francisco, will comprise 22 regular performances, some in the morning and some in the evening. Rehearsals started last July 7. The cuffo-admission performances are open to Oldsmobile dealers and families.

Jose.

Traube-Willis Partner For B'way 'Sailor Knot'

"Sailor's Knot" is the title for the planned Broadway production of "Sailor Beware," the Philip King-Falkland Cary comedy which ran three-and-a-half years in London. The American rights to the property were acquired by James R. Willis, a Denver attorney.

Shepard Traube will co-produce the play on Broadway with Willis, and will do the staging. Willis has invested in several previous legit productions.

DARIO SHINDELL TO FORM 3D OPERA CO.?

San Francisco, Aug. 23.

Possible establishment of a new, third opera company here was revealed last week by Dario Shindell, general director of the now-defunct Cosmopolitan Opera Co. In a letter appealing for funds to former Cosmopolitan subscribers, he said he planned to form a new company, to be called the Cosmos Opera of San Francisco.

His letter said that at the old company's dissolution last April (when its president and "angel" Campbell McGregor, quit), contracts had been negotiated and signed with stock singers as Mario Del Monaco, Giuseppe Di Stefano, Jussi Bjoerling, Richard Tucker, Carlo Bergonzi, Giulietta Simionato, Rise Stevens, Birgit Nilsson and conductor Fausto Cleva.

His new company, he said, would aim to re-sign the same artists and continue the old company's theory of presenting "name" attractions at "popular" prices ($4.50 top).

Shindell's plan followed by only a few weeks the formation of the Spring Opera of San Francisco, which has already begun a fund drive and will work hand in glove with the larger San Francisco Opera Company. Spring Opera already has booked six March dates at the Opera House and, under the Frisco Opera's general director, Kurt Herbert Adler, already is auditioning singers. Spring Opera's idea is to use Coast artists, the senior company's sets and to keep prices scaled 'way down.

Hold Choice Seats For Early 'Farewell' Orders

The first 10 rows of the center orchestra section of the Helen Hayes Theatre, N. Y., are being reserved by Ronald Rawson for the first three weeks of the run of his production of "Farewell, Farewell, Eugene," which opens at the house next Sept. 27. Rawson is setting aside those seats to accommodate ticket order requests received prior to the forthcoming announcement of the public sale.

The producer, who operated the John Drew Theatre, East Hampton, L. I., for several years, sent order blanks to patrons of the strawhat, as well as to friends and acquaintances, for use before the opening of the regular public sale. The offer was made prior to the [illegible] originally scheduled Sept. 22 opening at the O'Neill Theatre, N. Y., to its present Sept. 27 debut date at the Hayes.

The production, which will skip an out-of-town tryout, will give a week of previews prior to officially bowing at the Hayes. Margaret Rutherford, who appeared in the play in London, will repeat her role on Broadway, costarring with Mildred Dunnock. The play, co-authored by John Vart and Rodney Ackland, was originally written by Vart. In its original form it was tried out in 1955 at the Margo Jones Theatre, Dallas.

The Broadway venture is capitalized at $100,000, with provision for 20% overcall.

Accent on Memories

It was old home week Aug. 8-13 at the Lakewood Theatre, Skowhegan, Me. The engagement of the touring package of "Accent On Youth" marked a reunion after 42 years of character actress Madge West with Laura Mae Carpenter and Mildred Fogg.

Miss West, who'd been touring the summer circuit in the Henry Morgan-starrer, was leading lady at Lakewood in 1918 when she met Miss Carpenter, then an ingenue there during World War I. Miss Carpenter is now retired in Skowhegan. Mrs. Fogg was, and still is, the theatre's treasurer.

B'way Up Again; Merman $50,200, Martin House Record at $75,962, 'Lady' $56,800, 'Music Man' $45,100

'St. Louis' Potent $66,000, Kansas City's Starlight

Kansas City, Aug. 23.

"Meet Me in St. Louis" with Peggy King, Richard Armbruster, Paula Wayne and Don Crichton, as the eighth presentation of the Starlight Theatre season of outdoor musicals in Swope Park grossed a potent $66,000.

"King and I" opened last night (Mon.) with Gisele MacKenzie.

Postpone 'Rhino,' Stall 2 Others

Three shows scheduled to open on Broadway in October and November have been postponed. They are "Come Away With Me," in which Shirley Booth and Kenneth MacKenna were to have co-starred, "Midgie Purvis," in which Tallulah Bankhead was to have starred, and "Rhinoceros," which has pushed back its opening from Nov. 8 to Dec. 3.

"Come Away," by Lionel Wigram, was slated for Nov. 8 opening at an undesignated Broadway theatre by co-producers Richard Myers, H. C. Potter and Julius Fleischmann. The deferment of the project was attributed to the Broadway booking jam. Potter, who was to have directed the play, may try it out next summer on the straight circuit.

"Midgie," by Mary Chase, was to have opened Oct. 12 at the Lyceum Theatre. It's now planned for next winter, at which time Robert Whitehead will be partnered in the sponsorship with Robert Fryer, Lawrence Carr and John F. Herman. Whitehead replaces Theatrical Interests Plan, the investment-producing organization, which withdrew from the venture.

Leo Kerz, producer of "Rhinoceros," has postponed the show's opening rather than take an interim booking at the Longacre Theatre, N.Y. The play would have had to vacate the house after three weeks to make way for the Nov. 28 opening there of "Little Moon of Alban." A theatre hasn't been set yet for the Dec. 3 opening.

The delay in the preem has resulted in Robert Lewis withdrawing as director. Scheduled to appear in the play are Eli Wallach, Zero Mostel, Morris Carnovsky, E. G. Marshall, Anne Jackson and David Hurst.

'Disenchanted' Big $22,300, Philly's Park Playhouse

Philadelphia, Aug. 23.

"The Disenchanted," costarring Kim Hunter and John Baragrey, grossed a nifty $22,300 last week at the 1,437-seat Playhouse in the Park here. The potential capacity at the regular $3 top is $26,296. The previous week's take for "Roar Like a Dove," starring Betsy Palmer, was inadvertently overquoted. The correct figure was $24,100.

The tryout package of "Royal Enclosure," costarring Celeste Holm, Cathleen Nesbitt and Sandor Szabo, is current.

Scheduled B'way Preems

Thurber Carnival, ANTA (9-5-60)
Marcel Marceau, City Center (9-6-60)
Vintage '60, Alhambra (9-12-60)
Carl Sandburg, Miller's (9-14-60)
Shotgun, Cort (9-20-60)
Taste of Honey, Lyceum (9-26-60)
Farewell, Eugene, Hayes (9-27-60)
Irma La Douce, Plymouth (9-28-60)
Basket, St James (10-5-60)
Nichols & Mac, Golden (10-6-60)
Stanley Holloway, Barrymore (10-10-60)
Wall Rose (10-11-60)
Midgie Purvis, Lyceum (10-12-60)
Tenderloin, 46th St. (10-17-60)
Face of a Hero, O'Neill (10-20-60)
Sweet & Sour, Ambassador (10-25-60)
Touchstone March, Music Box (10-26-60)
Laughing Duck (10-27-60)
Rope of Sand, ANTA (11-2-60)
Unpinkable Molly, West Gard (11-3-60)
All Way Home, Belasco (wk. 11-7-60)
Parade of Achievement, Hayes (11-10-60)
Camelot, Majestic (wk. 11-14-60)
Under Yum Yum Tree, Miller's (11-16-60)
Advise and Consent, Cort (11-17-60)
Little Moon, Longacre (11-28-60)
Century Clock, Barrymore (12-14-60)
Wildcat, Alvin (12-15-60)
Do Re Mi, St James (12-26-60)
Not Conquering Hero, ANTA (1-5-61)

Broadway continued to climb last week, with virtually all shows playing to sturdy business. Holding at capacity were "Bye Bye Birdie," "Fiorello," and "Sound of Music."

The resumption of "Gypsy" last week after a five-frame layoff brought the number of holdover shows to 14. Unless there's an unexpected closing, the lineup will remain at that count until Labor Day, when "Thurber Carnival" reopens at the ANTA Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Best Man, Morosco (CD) (20th wk, 152 p) ($4.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $38,500.

Over $40,000.

Bye Bye Birdie, Beck (MC) (18th wk, 136 p) ($8.60; 1,280; $57,518). Previous week, $57,700.

Nearly $57,800.

Fiorello, Broadhurst (MC) (39th wk, 300 p) ($8.35-$9.40; 1,214; $58,194). Previous week, $58,200.

Over $58,800.

Five Finger Exercise, Music Box (D) (37th wk, 289 p) ($6.90-$7.50; 1,107; $40,107) (Jessica Tandy, Roland Culver). Previous week, $15,100 with twofers.

Nearly $17,500 with twofers.

Gypsy, Imperial (MC) (59th wk; 463 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Resumed Aug. 15 after a five-week layoff.

Over $50,200.

La Plume de Ma Tante, Royale (R) (68th wk; 699 p) ($6.05; 1,050; $44,500). Previous week, $34,400. Robert Dhery returns to his starring role next Monday (29), following an eight-week vacation.

Over $35,000.

Miracle Worker, Playhouse (D) (43d wk; 340 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $32,600.

Over $35,000.

Music Man, Majestic (MC) (139th wk; 1,104 p) ($8.05; 1,626; $71,000). Previous week, $41,800.

Over $45,100.

My Fair Lady, Hellinger (MC) (231st wk; 1,839 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $53,800. Bramwell Fletcher, standby for the male lead since September, 1956, will sub next week for Allinson, who'll vacation.

Nearly $56,800.

Sound of Music, Lunt-Fontanne (MD) (37th wk, 292 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,500.

House record, $75,962.

Take Me Along, Shubert (MC) (40th wk, 312 p) ($5.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Previous week, $48,300.

Over $50,700.

Tenth Man, Booth (D) (41st wk; 319 p) ($6.90-$7.50; 807; $32,000). Previous week, $26,100.

Almost $27,100.

Toys in the Attic, Hudson (D) (25th wk, 192 p) ($6.90-$7.50; 1,065; $39,600) (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week, $22,100.

Over $22,300.

West Side Story, Winter Garden (MD) (16th wk; 121 p) ($8.05; 1,406; $64,200) (Carol Lawrence, Larry Kert). Carol Taylor is subbing for Miss Lawrence, who began a two-week vacation Aug. 15. Previous week, $43,800 with twofers.

Nearly $43,900 with twofers.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as legit, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is received from responsible parties. The intention is to arrange performers with leads provided by the management of the shows submitted rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the management is not yet ready to hold open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY
SPECIFIC PARTS

"A Clean Kill" (D) Producer, Clifford Harman (230 W. 54th St., N. Y., JU 2-4095). Accepting photos and resumes, through agents only, of British performers, c/o above address. Available parts: three character men, two character women, woman, 27.

"A Season in Hell" (D) Producer, Daniel Hinerck (32 W. 72d St., N. Y., TR 7-0792). Part available for dynamic boy, 17-19. Mail photos and resumes, c/o producer above address. Readings will be by appointment only.

"Advise and Consent" (D) Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N. Y., LA 4-7944). Available parts: man, 35-40, blunt, tough mid-westerner; man, 35-40, engaging man; 65-70, big, outspoken southerner; man, 50's, politician; man, 60's, alert, powerful though ailing man; 45, polished, attractive, articulate man; 40, ambitious, man, 30, sincere but seemingly spiteful, woman, 30, pretty, happy, unsophisticated woman; 45-50, realistic man; 60, politician; man, 50's, wiry, persuasive man; 60, simple, sincere, westerner; man, 50's, flinty-voiced, pithy New Englander; man, 50-60, deep-voiced, mid-westerner; man, 60's, genial, eminent New Englander. Mail photos and resumes, c/o Robert Linden, above address.

"All The Best People" (C) Producers, Joel Spector & Buff Cobb (147 W. 57th St., N. Y., PL 7-2091). Available parts: naive female, 25; male, 30-35, middleaged female executive; male 50-60 callous male, 30-35. Mail photos and resumes, c/o above address.

"All the Way Home" (D) Producer, Fred Coe (234 W. 44th St., N. Y., OX 5-9262). Part available for boy, 7, plump, white, unattractive character man and woman, 60-70. Send photos and resumes to Gene Lasko above address.

"Assignment in Judea" (D) Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y., JU 2-1313); associate producer, Eric W. Gates. Accepting photos and resumes of men and women in 30's, with classic features, c/o above address.

"Becket" (D) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Part available for authentic French girl, 23-29, sexy, good comedy sense, slight accent only. Mail photos and resumes c/o Michael Shurtleff, above address.

"Carrot Top" (MC) Producer David Merrick, 246 W. 44th St., N. Y., LO 3-7320; casting director Michael Shurtleff. Available part: little rule girl singer-dancer, 18-22. Mail photos and resumes, c/o above address.

"Come Spring" (C) Producers Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2030). Available parts: two boys, 12-13, one Negro and one white; white girl, 16; white girl, 22; two character men, 40's, one Negro and one white. Negro character woman, 70's, grand manner. Mail photos and resumes, c/o above address.

"Do Re Mi" (MC) Producer David Merrick (246 W. 44th St., N. Y., LO 3-7320). Parts available: Irish male singer, 16. Mail photos and resumes, c/o Michael Shurtleff, above address.

Drama (untitled formerly "Terrible Angel") Producers Stanley Adams, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y., CO 5-2030). Available parts: male lead, 40-45; woman, 50; girl 20, and 30 character; Mail photos and resumes, above address.

"Fair Sex" (C) Producers, Lee Wayland & Alan Selden (Lambs Club, 128 W. 44th St., N. Y., JU 2-1313). Parts available for male and female teenagers. Mail photos and resumes, c/o above address.

"Five In The Afternoon" (D) Producers, d'Arcona-Hilliard Productions (333 W. 11th St., N. Y., CH 3-3052). Seeking young star as male lead; no further casting until he is set. Photos and resumes by mail only c/o above address.

"Gypsy" (MC) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Part available for boy singer-dancer, 7-11, under 54 inches tall. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"How to Make a Man" (C) Producers, Jay Garon & Morgan Wilson, Suite 1004, 132 W. 42d St., N. Y., BR 9-3799. Available parts: six men 20-30. Send photos and resumes by mail only, c/o above address.

"La Plume de Ma Tante" (MC) Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address.

"Look, We've Come Through" (C) Producer, Producer's Theatre (165 W. 46th St., N. Y., PL 7-5100), casting director, Terry Fave. Parts available for two leads: boy and girl, both 19, good experience. Mail photos and resumes, c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y., LO 5-4376). Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 30. Accepting photos and resumes above address.

"Love and Death" (D) Producers, Mutual Theatrical Corp. & H & H Ltd., c/o Jeff G. Britton, 129 W. 52d St., N. Y., JU 6-0877. Available parts: woman, 60's; three Afro-Negro dancer-musicians, rhythmic. Mail photos and resumes, c/o above address.

"Nine Millionth Star" (D) Producers, Michael Charnoe & Geoffrey F. Ralton, 340 E. 66th St., N. Y., RE 4-1478. Available parts: two men, 35-40, lanky southerners; three men, 25-35, husky; two character women, 20-30, attractive girl, 14, boy, 15, boy, 16, man, 45, must play violin. Mail photos and resumes, c/o above address.

"Once There Was A Russian" (C) Producers, Leonard Key & Morton Segal (120 E. 56th St., N. Y., PL 2-4190). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D) Producer, Leo Kerz (140 E. 79th St., N. Y., BU 8-2664). Available parts: sexy, buxom young woman, 25; two character men, 45-50, distinguished, elegant; sing, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2030). Available parts: leading man, 55; woman, 50; girl, 32; boy, 21; all Italian types; leading man, 35; character man, 40; character woman, 40; all Australian dialects. Accepting photos and resumes, above address.

"Sound of Music" (MD) Producer, Richard Rodgers & Oscar Hammerstein, 2d (488 Madison Ave., N. Y.), casting director, Eddie Blum. Auditions for possible future replacements: for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"The Count of Ten" (MC) Producer, Rodney Berkeley (c/o Bohnen, Hardman & Katz, 666 5th Ave., N. Y., JU 6-1144). Available parts: man, 25, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 26; suave man, 38, likable character man, 40-55, flashy man, 45, gold-digging femme, 35, operatic woman, 50, Irish man, 40, partly humorous man, 45, gossipy woman, 38, character man, 60, small character man, absent-minded; intense, sports writers, character man, drunk; two patrolmen, bartender, stage doorman, messenger boy, city policemen, bum, cab driver, fight fans, pedestrians, thugs. Mail photos and resumes to Rusby Berkeley, c/o above address.

"The Guide" (D) Producers, William Darrid, Eleanore Saidenberg & Leonard Roskin (137 W. 48th St., N. Y., CI 5-0830). Available parts, con man, 30, poet of mercurial talents and dreams, muscular, heavy-set man, 30, unimaginative materialist, wise man, 50-60, simple, passive, innocent, small, delicate young woman, able to dance, slender boy, 16, innocent, bashful, almost vacant face; young man, 20's, dull man; minor civil servant, early 50's, man, 30's, unimaginative, bureaucrat, two carney men, miscellaneous villagers, men and women of all ages, overearnest, insensitive, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"13 Daughters" (MC) Producer, Jack H. Silverman (132 W. 42d St., N. Y., OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's, Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes through agents only, c/o Carl Sawyer, above address.

"Thracian Horses" (D) Producers, Chandler Warren & William S. Box (125 Christopher St., N. Y., TR 2-8671). Available parts: several character men and women, 25-35; two young men, leading man types. Mail photos and resumes c/o above address.

"Two Queens of Love and Beauty" (D) Producer, Jay Julien (156 W. 44th St., N. Y., PL 7-5250). Available parts: girl, 27, woman, 45, attractive polaroiwoman, 35, woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

"Whole Dam Shooting Match" (C) Producer, Anthony Parella (230 W. 54th St., N. Y., CI 6-0535). Available parts: man, 26, handsome, enthusiastic; Ivy Leaguer, girl, 21, striking brunette, quick, alert; man, 30, easy collegiate type, small man, 38, slight, disappointed; man, 40, short, stout, ladies man; man, 26, pompous, petty; girl, 25, sharp features, shrewish; man, 68, New England philosopher type; man, 60, brawny, gruff; man, 50, tall, thin, distinguished; boy, 19, obnoxious, smart aleck; man, 46, paunchy balding genial; several women, 40-60, woman's club types. Mail photos and resumes, c/o above address, preferably through agents.

"Wildcat" (MC) Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N. Y., CH 4-6852). Available parts: romantic ingenue, 22, must sing. Mail photos and resumes to Arthur Rubin, c/o above address.

OFF-BROADWAY

"A Country Scandal" (C) Producers, Louis Bianchi & Ammon Kabatchnik (Greenwich Mews Theatre, 141 W. 13th St., N. Y., CH 3-6890). Part available for character man, 30's, 6 ft. tall or over, heavy, rough, with comic flair. Send photos and resumes to Bob Stevenson, evenings daily except Fridays, at 7:30 c/o above address.

"Captain Jinks of the Horse Marines" (C) Producer, Scott D'Arcy (112 W. 72d St., N. Y., EN 2-4800). Available parts: plump, bubbly character woman, slender, sweet character man, Italian accent, newsboy, comic rascal type, 14, elderly matron type; three very bad ballerinas, several stuffy character women, several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc., 25 W. 45th St., N. Y.

"Drums Under the Windows" (D) Producer, Torquay Company (c/o Cherry Lane Theatre, 38 Commerce St., N. Y., CH 2-3951). Part available for middleaged character woman. Mail photos and resumes, c/o Paul Shyre, above address.

"King of the Dark Chamber" (D) Producers, Van Joyce and Harold Leventhal, in association with Patricia Newhall (c/o Krishna Shah, 58 W. 93d St., N. Y.). Available parts: man, ageless, sensor mystic; woman, 20's, beautiful, dynamic vacillating, egocentric; woman 20's, attractive, man, old wise, 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berlin & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y., CH 2-9809). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Macbeth" (D). Producers, Michael Lindsay-Hogg, Carlos Salgado (Trudaine Productions, 625 Park Ave., N. Y.). All parts available except Macbeth and Lady Macbeth. Mail photos and resumes c/o above address.

"Separating The Circle" (C). Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (6255 Broadway, Riverdale 71, N. Y., KI 8-5265); director, Reddick. Available parts: ingenue, cute, babyish; ingenue, warm, feminine; three men, 20's, one over six feet tall, athletic; one character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Student Prince" (MC). Producer, Meadowbrook Dinner Theatre (Cedar Grove, N. J.). Auditions for male and femme singers and dancers, Tuesday (30), 2:30-5 p.m., Variety Arts Studio (225 W. 46th St., N. Y.).

"Summer Pygmies" (D). Producer, Richard Mordroussan (P. O. Box 600, Buffalo 5, N. Y.). Available parts: youth, 21, lithe, good-looking; man, mid-20's, sophisticated; tyrannical woman, 40-45; youth, 18, well-built; girl, 20, frivolous; muscular man, mid-20's. Mail photos resumes to Gerard Marchette, c/o above address.

"Sunday Sampler" (R). Producer, Master Institute of United Arts (310 Riverside Drive, N. Y., UN 4-1700). Auditions today (Wed.) for singers, comedians, dancers, mimes, at 11 a.m., 3 p.m., above address.

Theatre 1961. Producer, Richard Barr (Provincetown Playhouse, 133 MacDougal St., N. Y., GR 7-9896). Accepting photos and resumes of general male and female players.

"Tiger Rag" (MD). Producers, Drummond Productions (c/o Seymour Krawitz, 50 Central Park West, N. Y., TR 7-7450). Available parts: femme to play age 20-30, good figure, some dancing; man to play 35-55, bumbling, good-natured, some slapstick; man to play 30-40, smooth, some dancing and singing; young man, mid-20's, handsome, dynamic, some dancing, vaudeville performing; ingenue, mid-20's, bright, sophisticated, must dance and double as 1920's doll; and speakeasy girl; character man 40's, must double as politician and executive. Send photos and resumes and apply for appointments by mail only, c/o above address.

"Valmouth" (MC). Producers, Gene Andrewski, Barbara Griner & Mort Segal (122 Willow St., Brooklyn Heights 1, N. Y.). Available parts: two grande-dame character women, three men, 20's, two character men, 40's, sing and dance; ingenue, comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

STOCK

"Archy and mehitabel" (MC). Producer, Open-Do-Round (17 Adams, Port Washington, Long Island). Available parts: tenor character man, 30's, must dance; sexy male singer-dancer; four girl singer-dancers, two alto, two soprano, one may be a large girl with comedy flair. Mail photos and resumes to Ann Lacey, c/o above address. AGMA contract.

Playhouse-in-the-Park. Producer, Gerald Covell (1901 Celestial St., Cincinnati 2, Ohio). Year-round repertory group. Parts available: character, leading man, straight leading man, male comic, two utility actors, two leading women, character woman. Mail photos and resumes, c/o above address.

TOURING

"Andersonville Trial" (D). Producers, Guber, Ford & Gross (25 W. 54th St., N. Y., CO 5-7024). Available parts: Chipman (prosecutor), Wallace (presiding officer), Chandler Davidson, Spencer (prosecution witnesses), understudies and extras. Script published by Random House, available at bookstores.

"Once Upon a Mattress" (MC). Producer, National Phoenix Theatre (322 E. 50th St., N. Y., OR 4-7160); casting director, Frances Ann Hersey. Available parts for bus-and-truck company, casting in mid-September: three high baritones, one must dance; tenor; character man, non-singing; high soprano, soprano-comedienne; male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Miracle Worker" (D). Producer, Fred Coe (234 W. 44th St., N. Y., OX 5-9262). Available parts: girl, 10, deaf mute; Patty Duke part; woman, 30's, character man, 40's; man, 20's, character man, 30-40, Greek; man, 30-40; girl, 10-11, Negro boy, 8-10, Negro girl, 8-10; Negro woman, 30's, character woman, 30's. Mail photos and resumes, c/o Porter Van Zant, Playhouse Theatre (137 W. 48th St., N. Y.).

"Pleasure of His Company" (C). Producers, Guber, Ford & Gross (25 W. 54th St., N. Y., CO 5-7024). Available parts: Japanese houseboy, 20's, ingenue, man, 24-28, character comedy actor, 50's. Mail photos and resumes, above address.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.), casting director Michael Shurtleff. Accepting photos and resumes of oriental actor and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL
BROADWAY

"Face of a Hero" (D). Producer, Lerster Osterman (95 W. 54th St., N. Y., JU 6-5570).

"Farewell, Farewell, Eugene" (C). Producer, Ron Rawson (16 W. 55th St., N. Y., CI 7-1381).

"Invitation to a March" (C). Producers, Theatre Guild (27 W. 53d St., N. Y., CO 5-6170) & Leland Hayward.

"Irma La Douce" (MC). Producer David Merrick (246 W. 44th St., N. Y., LO 3-7320).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-7320).

"Unsinkable Molly Brown" (MC). Producers, Theatre Guild (27 W. 53d St., N. Y., CO 5-6170) & Dore Schary.

"Tenderloin" (MC). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N. Y., JU 2-0600).

"The Wall" (D). Producer, Kermit Bloomgarden (1545 Broadway, N. Y., JU 2-1960).

OFF-BROADWAY

"Delightful Season" (MC). Producer, New Enterprises (434 E. 59th St., N. Y., EL 5-0855).

"Man and Superman" (C). Producers, Aubrey Archer Productions, James Forster & Peggy Shields, 12 Seaman Ave., N. Y.

"Sign of Jonah" (D). Producer, Donald Goldman (c/o Players Theatre, 115 MacDougal St., N. Y., AL 4-5076).

"The Idiot" (D). Producer, Gate Repertory Company (Gate Theatre, 162 Second Ave., N. Y., OR 4-8796).

TOURING

"Once Upon A Mattress" (MC). Producer, National Phoenix Theatre (322 E. 50th St., N. Y., OR 4-7160).

Television

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y., PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

Films

"West Side Story" (MD). Producer, Robert Wise (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available: male and female Puerto Rican extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0750). All applicants must bring SAG membership cards.

"Something Wild" (D). Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting (Room 1110, at 200 W. 57th St., N. Y., CO 5-0750). All applicants must bring SAG membership cards.

25th Anni of Will Rogers' Death

Continued from page 5

be received a wire from Rogers to sell out and take the profit. Cantor did so name the inn. The check came back to him shortly thereafter, endorsed to the Eddie Cantor Boys Camp.

10. VARIETY reprinted Pulitzer Prizewinning Rollin Kirby's Cartoon in the N.Y. World-Telegram of Saturday, Aug. 17, captioned "All I Know Is What I Read In The Papers," showing Uncle Sam with vestment of close to $800,000" (sic); (Today one "B" can't be made much under $1,000,000—Ed.)

Fox wanted to concurrently release "Doubting Thomas" played off first, then these two films, before any reissues because some exhibitors already were clamoring for re-release of "David Harum" and "Judge Priest," two of Rogers' top box grossers.

Captioned "Quite A Guy."

(From VARIETY, Aug. 21, 1935)

A Will Rogers Letter

The following letter was written and sent some time ago by Will Rogers to Ed Sullivan, columnist on the N.Y. Daily News, in answer to an observation, in print, by Sullivan, that Rogers' humor often carried personal barbs. Sullivan again printed the letter Monday (Aug. 19) three days after the famed comedian crashed with Wiley Post in a plane.

VARIETY sought permission also to reprint the letter because it so typifies the man, and is such a complete expression of a personality. *After reading it, anything written on Rogers seems almost superfluous. The letter follows:*

"My Dear Ed:

"That piece you wrote naturally hurt me. There is not a soul in public life that I get it in for. No, Ed, that's where you've got me wrong. My humor is not so hot, my philosophy don't polio, and my jokes are prewar, but my good feeling toward mankind, politicians included, is 100%.

"Now, if I was as you wrote, 'searing' everybody with a hot branding iron, I don't think I could have gone along this long. I couldn't hurt and insult every one I meet and still last. You know, I have been going a good while, Ed, kinder far beyond my allotted span. You only seem to go back to the Ziegfeld days to dig up my 'vitriolic' remarks. Why, I started that back at Hammerstein's Victoria in 1905. I told my little jokes about the fathers of the present crop of politicians. All the present Roosevelts I have been intimate with for years. And young John Coolidge knows the admiration I have for his dad. Just in tonight's mail came the sweet little letter from John D. Rockefeller Sr., whom I often joshed.

"I know that mine is not exactly the type of humor (if you can call it that) that has appealed to you younger boys who have Broadway at your feet. I couldn't come there and tell my jokes and have anybody laugh at them. But up country columnists—they don't expect much from us.

"I started this darn letter yesterday when the election results started coming in, and here it is, two nights later, so I've clean forgot what I was sore at you about. Ed, but whatever it was, up in the front end of the letter, I apologize. I will meet you on my next trip back there and (could you ever some corned beef and cabbage at Dinty Moore's. The returns are just coming in from the Virgin Islands, Ed—Clark Gable is leading Hoover and Roosevelt, both.

Will Rogers"

head boxed in arrow over the headline telling of the Rogers-Post catastrophe.

The trade viewpoint on the flying taboo was pointed up in the two unreleased pictures—"In Old Kentucky" and "Steamboat 'Round The Bend"—which represented "an investment of close to $800,000" (sic). (Today one "B" can't be made much under $1,000,000—Ed.)

VARIETY editorialized (in part): "Anything written on Will Rogers must automatically become eulogy. His life and the way he lived were amazing. Will Rogers' functions were many. But first of all, he was an actor. And in world standing and regard he went further than any actor before him has ever gone. He was the goodwill torchbearer for show business to the world. He accomplished more for show business than any contemporary.

"As an amateur politician, Rogers was highly regarded in and out of politics for his opinions. But Rogers himself took his political views less seriously . . . He pricked many a bubble for edification and entertainment of the masses. His barbed darts pierced many acute cases of inflated ego . . . As an actor . . . he was a credit to his profession and his people. That was Will Rogers. He'll be tough to follow because he was quite a guy."

On the subject of his barbs, Ed Sullivan, columnist then as now on the N.Y. Daily News, reprinted the comedian's disclaimer on "personal barbs" and VARIETY then as now, 25 years later, reprints it herewith.

To Present Prize Plays At Avon, Stratford, Ont.

Stratford, Ont., Aug. 23.

Two prizewinning plays in the recent Stratford Festival-Globe & Mail playwriting contest will be presented at the Avon Theatre here for two performances each later this month. Members of the local Shakespearean Festival company will appear in the productions. The plays, which placed third and fourth respectively, in the contest, are John Gray's "The Tenants" and Alfred Eisinger's "Blind Man's Bluff."

The Eisinger play will be presented the evenings of Aug. 16 and Aug. 20 and the Gray drama will be presented the evening of Aug. 17 and the afternoon of Aug. 20. Sets for both plays will be designed by Brian Jackson. Donald Jack's "To the Canvas Barricade," the first prizewinner in the contest, is scheduled for production next year at the Festival Theatre.

Production Assignments

BROADWAY

"Tenderloin": Hal Hastings, musical director.

"Fiorello": Milton H. Greene, conductor (succeeding Hal Hastings).

"Montage": Dixie French, general manager.

"10th Cousin" (formerly "Sweet and Sour"): Karl Nielsen, production stage manager; Jesse Long, company manager; Bernard Simon, presagent.

"Face of a Hero": Richard Horner, general manager; Harry Young, stage manager; Louis Criss and Carlton Colver, assistant stage managers; Marianne Mockay, production secretary.

"Taste of Honey": Oliver Smith, set designer.

"Vintage '60": Jonathan Lucas, choreographer.

Election's in Bag

Continued from page 55

Army general. But as President he has depended on television, particularly westerns, for most of his entertainment.

Motion pictures are shown once in a while in the White House screening room, and the President has gone to Constitution Hall about a half dozen times for symphonies. Musical programs after formal White House dinners have mostly included popular, musical comedy or light classical selections to conform to his and Mrs. Eisenhower's taste.

Mrs. Eisenhower has attended most musical plays which have been at the National since she has been in the White House, usually accompanied by her sister, Mrs. G. Gordon Moore. She has seen only a few dramas.

The First Lady recently took two of her grandchildren, David and Barbara, to the National to see the touring company of "My Fair Lady." She had been to the musical in New York previously, but said she wanted her grandchildren "to enjoy it, too."

They did. In fact, they didn't want to leave. The theatre's manager, Scott Kirkpatrick, hurried to escort Mrs. Eisenhower out of the theatre as the curtain fell, which is customary to prevent her from being caught in a crowd. When they got to the end of the aisle, young David Eisenhower grabbed his grandmother's arm.

"Hey," he exclaimed, pointing to the curtain call. "It's still going on. We don't want to miss anything." Mrs. Eisenhower stood with them until the house lights went on.

Show Abroad

The Art of Living

London, Aug. 19.

Oscar Lewenstein, Wolf Mankowitz & Donald Albery presentation of a revue in two parts (21 scenes) based on the writings of Art Buchwald, with music and lyrics by Monty Norman and David Heneker, book and sketches Julian More, additional sketches Johnny Speight. Devised and directed by Laurier Lister. Aaron Vortex, musical numbers staged by George Byron, visual director Wendy Toosman, orchestrations Johnny Gregory, musical direction Burt Shevon. Stars Hiram Sherman, Graham Stark, featuring Carole Shelley, Edward Woodward, Barbara Evans, Stella Claire, Judy Bruce, Craig Hunter, Jean Rayner, George Baron. Opened Aug. 18, '60, at the Criterion Theatre, London; 89 top.

Art Buchwald's columns in the Paris edition of the N.Y. Herald Tribune have inspired this revue and given it the distinctive feature of a running theme. In the loosest way it sets out to portray the experiences of a York innocent abroad and this provides the basis for a number of fairly obvious sketches which appear to have only a remote connection with the columnist's own writings.

"The Art of Living" is intermittently funny and occasionally witty but is generally patchy in content. London could use a sophisticated revue at this time, but it is questionable whether West-Enders will go for this.

Using the Buchwald columns as their guide, Monty Norman, David Heneker, Julian More and Johnny Speight have dreamed up a variety of sketches and songs with a touristy angle. Most of these have their moments of fun, but are often over-extended.

There is an amusing little item in the Customs dock when Graham Stark induces Carole Shelley to strip, all in the course of duty. Another diverting but obvious sketch shows an American tourist in conversation with the Bluebell girls of Paris and discovering they speak with a Lancashire accent.

One of the funniest sketches, "Whatever Lola Wants," takes a wicked look at pornographic literature and ends surprisingly with Snow White confessing that there were seven men in her life and blaming Disney for not telling the true story. "The Butler of Kensington" provides a topical lyric and an item on locations is laugh-provoking.

In its bid for topical satire, the revue flounders after a promising start. "Arms Race" is a vivid and powerful number, but in questionable taste is another topical song, "I Love U-2," and a plea to forget the past, in which a girl asks for the release of her Nazi war-criminal father.

Though there are shortcomings in the revue itself, the excellent cast frequently conceals them. Hiram Sherman, often at the innocent abroad, has a pleasing, mild mannered style yet never fails to punch home the point. Carole Shelley is a constant delight in a variety of parts. She is a looker, with a gay sense of humor and infectious personality.

Barbara Evans is also strong on comedy with a winning, pert style. Graham Stark makes his mark as a pub pianist and also in a number of sketches teamed with Sherman. Stella Claire, Judy Bruce and Jean Rayner complete the attractive femme contingent, with Edward Woodward, George Baron and Craig Hunter adding strength to the male team.

Laurier Lister, an old hand at revues, gives the production lively pace, though at times adversely affected by the overlong sketches. The other credits, notably the decor by Vortex, are fine. Myro.

Touring Shows

(Aug. 21-Sept. 4)

Bad Man (30 Cos.) Hartford, L.A. (30-3).
Bentley Riders Again, Riviera, Las Vegas (31-4).
Ghost of Angelo, Alhambra, S.F. (30-3).
Fiorello (30 Cos.) Williams, Det. (30-4).
Flower Drum Song (Tours) S.F. (30-3).
Music Man (30 Cos.) Grahame, Seattle (30-2). Queen Elizabeth, Vancouver (30-3).
My Fair Lady (30 Cos.) National, Wash. (30-3).
Once Upon a Mattress (Rorabaugh-Pringer) (30-3).
World of Suzie Wong, Biltmore, L.A. (8-27) closes.
World of Suzie Wong (30 Cos.) Royal Alexandra, Toronto (30-3).

Literati

Jewel's 'Elegy'

George Jewel has a new "Elegy in Manhattan" book, profiles on show biz greats, which is being negotiated by several publishers.

Author considers Ukena & Ukena to Fifth Ave Market "Square River Associates" in format and concept.

Harcourt's Kickoff

Harcourt, Brace (Inc) went on public sale last week via a White-World brokerage underwriting with 482,000 shares oversubscribed at $21.50. Opening day last Wednesday (10) saw the bid and asked soon rise somewhat in the street up to $29-$30.

This is further in line with the new Wall St "blue chip" approach to book publishing stock which has seen Hess all zooming, splitting stocks up.

Also, from Harcourt, Brace's prosperity, added management and profit factors, its merger with another old-line publishing house is expected. The merger (just in still another manifestation among book houses) with accent on textbooks, presented as creative sales volume and profit increase of the population growth.

Bill Buckley's Sept. Trend

Bill Zeyn and the World Pub Bidding selection have taken Bill Buckley's resignation in good spirit, recognizing that the former House that Cooper was more "New York-minded" and not happy—despite his latter contract—to continue headquartering in Cleveland where World has its large printing plant and general hq.

Buckley starts in charge of McCall's new book publishing department, which he'll organize some time after Labor Day. He is returning his family to Bronxville, N.Y., where he has leased a temporary house having sold their residence some 18 months ago when he accepted the World position.

Happy Editors

Gallagher Report newsletter of the magazines has just completed a survey of editors in that area. It finds them happier, less restless, paid about as before, averaging $14,000-$15,000 salary. Based on 306 replies, the survey finds the average consumer mag editor is 44, has a staff of 15, purchases 67% of his material freelance.

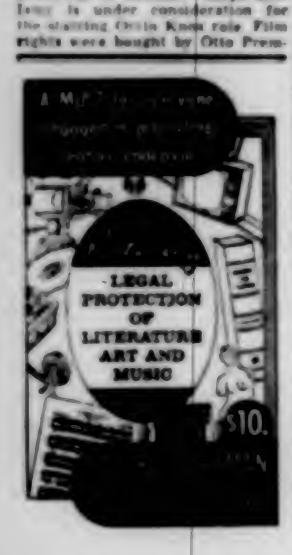
Business paper editors deal with lower circulation (average 30,000) and smaller staffs (average eight) and purchase but 38% of text freelance.

Allen Drury's Million

Ex-Congressional newsman Allen Drury, who confirms that his first book, "Advise and Consent," has passed the point of guaranteeing him $1,000,000, is working on a sequel to the novel. He will call it "A Shade of Difference." He hopes to have it ready next year.

Drury, who was in the Washington bureau of the N. Y. Times when he wrote "Advise and Consent," resigned subsequently to become capital correspondent for Reader's Digest.

Legal rights to the book are held by Lawrence Carr and Robert Fryer, and the play is skedded for Broadway in October. Ralph Bellamy is under consideration for the starring Otto Kruger role. Film rights were bought by Otto Preminger. The book has sold more than 300,000 copies in the U. S. and Britain.



'Cup' Banned As Obscene

In the first test of its kind of Ohio's new statute banning the sale of literature judged obscene by a court, the book, "Sex Life of a Cop," has been banned in Mahoning County (Youngstown) by Common Pleas Judge Erskine Malden Jr. in a 39-page opinion. Defendants are Mahoning Valley Distributing Agency Inc., distributor of the books, and Mid-Tower Publishing Corp., Fresno, Calif. The defendants long ago said they would appeal the case to the U. S. Supreme Court if necessary. The defense was based on the claim that the Ohio act denies the defendants constitutional rights of free speech and press under the First and 14th Amendments.

In allowing the permanent injunction, Judge Malden said: "I doubt that there is anyone who would claim that this book is a contribution to contemporary American literature. This is a crass example of an attempt to ponder to the adult average person's mind with an appeal designed to cause the person to read the material primarily for the sexual and lustful emotions it affords.

"It is written and published for the sole purpose of making commercial profiteers to operate within the field of freedom of the press, while in fact and truth, it has no redeeming qualities bringing it within the protections of that freedom."

Judge Malden agreed with the U. S. Supreme Court, which had ruled that the First Amendment was not intended to protect every utterance. In granting the permanent injunction, Judge Malden said that the book is obscene to the average person applying contemporary standards, and that the dominant theme of the book appeals only to one's prurient interest.

Judge Malden swept aside defense counsel's contention that Ohio's obscene literature statute must fall because it lacked a specific definition of the word "obscene."

Judge Malden read the 147-page book three times and said there certainly was nothing in the book to treat as serious literature, as the courts did with "Lady Chatterley's Lover."

Assuming O'Casey

"Sean O'Casey, the Man and His Work," by David Krause (Macmillan, $4.50) is a reasonably complete assessment of the Irish playwright's works by a Brown U. assistant prof. of English who received two grants to conduct his Dublin research on O'Casey. The book tends more to analysis of the plays than to a biography of O'Casey, and contains less of the turbulent history of the production of some of the master's scripts, abroad and in this country, than one might wish in a tome with a jacket boasting the comprehensiveness of the book's contents.

O'Casey is still his own best biographer ("Mirror in My House"), but Dr. Krause has expended telling effort on this work, and it definitely belongs to the growing shelf of important O'Casey lore. *Rudo*

Better That Way?

Hawaiiana-historian A. Grove Day commented in a Honolulu "letter to the editor" that the Pony Express carried the mail about 2,000 miles through hostile Indian country in eight days. But the Honolulu postoffice recently took 16 days to carry one of Day's books a distance of four miles—and no Indians in sight."

"Much of our livelihood depends on the proper working of the postal system. I'll vote for the man that promises to put the pushcart back on their ponies," he added.

Aristarco Updated

Guido Aristarco has updated his well-known "Storia delle teoriche del Film" (History of Film Theories), Einaudi, Turin, $6, original. It is published in 1951 with a new clothbound and richly illustrated book which bears the same name but abundant new material. It's definitely for the advanced film buff, who should delight at the detailed, painstaking analyses of film techniques through the course of film history, from early thinkers as Canudo and Delluc through Eisenstein and Pudovkin to Rocha, Spottiswoode and Grierson, not forgetting the more recent Italian contributions. Completely remundered, lone beats analytic bibliography of names and pix, along with 91 illustrations in its 400 pages. *Hawk.*

CHATTER

Patricia Hamilton Westmore ed SASNY to Scandinavia.

Richard Mathison, author of "The Eternal Search" and exed Fortnight magazine, appointed southwest bureau chief of Newsweek.

The Prompter, slick new regional magazine edited by Dave Brown who points out that this is one of 14 "prestige" mags in nation slanted to "upper income group" and with "controlled circulation."

Mary Knatt Good Housekeeping decorating ed, back in New York after scouting Coast markets.

Harry Gedild, secretary-general of Shaw Society in London, has returned to England following talk before Shaw Society of California on G.B.S.' carefully manipulated press relations with America and his lone visit to this country. Taped address was broadcast on KPFK Aug. 15.

Charles R. Byrne named editor-in-chief of Atom Books, a division of Hearst Corp. succeeding Thomas Payne, resigned. Byrne was for five years ditto of Berkley Books.

Catherine Gaskin, Irish-born novelist bases her month-no eighth book, "Corporation Wife," on the same atmosphere as her Dutchess County (N.Y.) environment where she and her husband have a weekend house. She's married to Sol Cornberg, tv exec.

Fred Manchee retired treasurer of the BBDO ad agency, whose first book, "The Huckster's Revenge," struck a blow for the Madison Ave set, has another now one due via Thomas Nelson & Sons, titled "The Secret of Being Somebody." It also has a Madison Ave background.

Mrs. Pauline Ives Erskine, at one time married to the late John Erskine, died in New York at 82. Her daughter by the author is Mrs. Russel Crouse, wife of the playwright. Erskine subsequently married newspaperwoman Helen Worden, who is his widow.

New Pyramid pocketbook on "Fighting Generals" includes three chapters by Jules Archer on MacArthur, Zhukov and Rommel.

Suffolk County Advocate, Inc. authorized to conduct a newspaper publishing business in Deer Park, Town of Babylon, N.Y.

Tommy Steele, top British entertainer, to emerge from the rock 'n' roll ranks, has started a weekly column in the Sunday News of the World, London. Steele devoted his first column to a lookover at Blackpool, where he is appearing in a summer show.

David Lewis, in the British Daily Express, is doing a series of interviews with Vivien Leigh, which claims the Express, tells her story, her thoughts and her future "for the first time."

Herbert Kretzmer, in UK's Sunday Dispatch, fulfingered Walt Disney, to a profile, and opined that the secret of Disney's success was that "he has never really grown up."

Herbert Gold's novel, "The Man Who Was Not With It," has been bought for filming by Aladdin Productions. Gold's next novel, "Therefore Be Bold," will be published by Dial Press Sept. 29. His "Love and the Like" novel is being dramatized for Broadway.

Book Stocks

(As of Aug. 22, 1960 closings)

Allyn & Bacon (OC)	bid	24½
American Book (AS)		49⅞
Book of Month (NY)		19⅛
Conde Nast (NY)		10⅞
Crowell-Collier (NY)		34⅝
Grolier (OC)	bid	29
Harct, Brace (OC)	bid	29
Holt, R&W (NY)		50⅞
Macfadden (AS)		10⅛
McCall (NY)		35
Prentice Hall (AS)		31
Random House (OC)	bid	32
H. W. Sams (M)	bid	49
Time, Inc. (OC)	*bid	66⅞
Western Pub. (M)	bid	39
World Pub. (M)	bid	14⅛

OC—Over-the-Counter
NY—N.Y. Stock Exchange
AS—American Stock Ex.
M—Midwest
*Ex-dividend

SCULLY'S SCRAPBOOK

By Frank Scully

Rancho Pancho, Desert Springs, Aug. 23.

All California has been better than stolen cars this summer and Rancho Pancho has not been spared. Indeed forest fires have scorched to within a few miles of either side of us.

Though I know religion is a touchy subject, all the peaks around here are named after saints and I've been wondering if what they are trying to tell us is that if we do not mend our ways between atomic bombs and throwing matches into dry timber and causing loss of lives and millions of dollars in property, these forest fires won't hold a candle to the hell that is in store for us.

I was thinking these blue thoughts last Sunday afternoon when up rolled two people in a Packard. We have no telephones or door bells and are naturally suspicious when anything below an Imperial or a Continental barges up our private road.

But this time out crawled Lucien A. Sauvage and his wife Louise Guilbert. For years he was the Reuters man from Hollywood and she was the top correspondent for the French Canadian press. Now Sauvage is a lawyer, having studied in the public libraries. He passed the bar exams fourth from the top.

The Gay Boulevardier

More than 30 years ago he was a gay boulevardier in Nice when I latched on to him and made him set on my legs and lungs. He had a very erect posture but never seemed comfortable for long when sitting. In a movie when he began to squirm in his seat you knew the picture was dying and it was time to get out.

I found out that he had been an athlete in Canada and had suffered a spine injury. In San Diego surgeons splinted several of his vertebra and he repaired to the French Riviera for further convalescence. That operation accounted for his erect posture. In his blue blazer, white trousers, beret and cane he cut quite a fancy figure.

When he began to work for me I found that typing was hard for him because it was a sitting job. So I garnered one of those metal high-backed chairs (one evening would tell you plenty for a few bucks in these days) and hammered Sauvage up with straps under its arms and attached them to the high-backed chair. This took the weight off his spine and made him feel great.

Driving a car or doing leg work was easier to him. Once I sent him to the harbor of Monte Carlo where a newspaper publisher named Ira Copley was aboard his yacht. Copley had served notice that he didn't want to be bothered. So of course we bothered him.

"You have a guy to row you out, Lukie," I said. "Tell him the moment you step aboard Copley's yacht to row like hell for the shore."

But Copley may order me to be thrown overboard."

Better story," I said. "Remember Jimmy Loughborough? The first female doctor at Bellevue refused to let him interview her. So Jimmy jumped overboard. She had to save him and he got his story."

"But this is winter."

"Okay, so Copley throws you overboard and we sue for cruel and inhuman punishment."

The substance: "that Sauvage got his interview and was not thrown overboard."

Wells Wants to Know

Another time I sent Lukie and Leo Mishkin to Grasse back of Cannes to interview H. G. Wells. Wells didn't know it and his housekeeper ignored the front doorbell's ringing. Lukie and Leo cruised around the back of a high wall and decided they could scale it.

When they did they practically landed in Wells' lap. He was in his garden having afternoon tea. He sputtered at this invasion of his privacy and ordered them off the premises.

"But we can't go. Frank Scully will be sore."

"Frank Scully? Who in blazes is Frank Scully?"

"Oh, he's one of your devoted public and has ordered us to interview you."

"Ordered you?"

By now Sauvage was taking candid pictures.

"Here! Here! Stop that!" Wells commanded.

Then he saw the ridiculousness of the whole proceedings. He was essentially a gentle and loving genius.

"I'll let you take three pictures," he said. He ordered Mishkin to stand next to him. "What's your name?"

"Mishkin, Chicago Tribune."

"We will title this 'Mishkin and an Unknown at Villa Fidou.'"

He looked at Sauvage.

"I'm Lucien Sauvage. I work for Frank Scully of Variety."

"Fine. Now let's sit down and have a quiet cup of tea. I thought I knew Americans. But really."

Another time we wanted to visit the Cine Studio, but we were barred for some piece I had written. I dunno. A downbeat piece on the fat chance that Nice would become the Hollywood of Europe. Has it? So the owners got sore and barred me.

They had a Corsican guard at the gate. The gate was open during the day but it had a chain across it. There was a high wall which made it impossible to see a car till it arrived at the chain.

Blow That Horn, Gabriel!

I learned that the proprietor a mile honked three times while still behind that wall so the chain would be down when he reached there. I told Lukie this.

"But suppose it is not down?"

"So we will be thrown from the car."

"And then what?"

"We can sue."

"Fine. But suppose we are killed?"

"We both have relatives who know their rights."

We tried it. The Corsican guard rushed to let down the chain. We rounded the corner at full speed and raced through the studio grounds. He chased us for a few yards and then realized he couldn't desert his post. Suppose the big boss did come while he was chasing a couple of motorized gate-crashers?

We saw a lot of strange faces around the place. It seems it had been sold. We met the new owners. The Corsican guard let down the chain and saluted us on the way out.

Then one day Lukie began raving about San Diego. He thought it was a great place to set up a publicity and advertising office. The population then was 90,000. Now it exceeds 500,000.

He got a chance to freeload on some rich relatives and returned home.

He had every intention of being the advance guard for our San Diego project. But in Hollywood to get to mooching around libraries between Reuter's assignments and ended a lawyer. He didn't change his name but the town did.

"The call me 'Savage' now," Sauvage will sadly.

"And me they call 'Gilbert,'" said Louise Guilbert.

I asked him how Bill Wilmerth was doing. Wilmerth was Sauvage's predecessor as my leg man. One day he begged me to relegate him and help him get a job with Leo Garmes's camera crew. I did. He subsequently became a top sound mixer in Hollywood.

"He's worth a quarter of a million dollars by now," Sauvage estimated.

"Pas mal," I said. "And you?"

"I'm six sous. I have enough," he confessed.

I often wonder if all those cracks I had made about suing anybody who pushed us around had anything to do with his becoming a lawyer.

Broadway

Eddie Cantor starting a show his anecdotal column for Diners' Club mag.

Hotel Algonquin boniface Ben Bodne off to Europe today (Wed.) on the Queen Elizabeth with wife Mary.

Columbia Pictures International topper Mo Rothman to London and Paris Sept. 3 on a quickie business trip.

Herb Steinberg back to the Paramount studio where he heads the pressery department after a visit to hometown Gotham.

Susan Sims, daughter of vet music man Lester Sims, getting married to Kenneth Rodenstein, Columbia U. graduate, at the Hampshire House, N.Y., Sept. 4.

Louis G. Cowan, ex-CBS-TV prexy and ex-tv packager, reported interested in financing or starting his own new book publishing business.

Sherman Billingsley's two daughters, Barbara and Jacqueline, already working on the pre-Xmas orders for the Sortilege branch of the Stork Club boutique's sundry enterprises.

Phil Baker has resumed his semi-retirement residence in Copenhagen, which he alternates with Spain or Sicily during the winter months. Comedian is married to a Danish girl.

Attorney Louis Nizer due back from an extended Jamaica BWI holiday where he was working on his autobiog, "My Life in the Courtroom" (tentative title) for which Doubleday gave him a $75,000 advance. It's slated for July '61 publication.

Richard F. Walsh, prez of IATSE, has been elected president of the AFL-CIO's Union Label Trades Dept., which spearheads promotion of the sale and purchase of union-made goods. Action was taken last week at the AFL-CIO exec council meeting in Chicago.

New "collector's souvenir" vogue seems to be germinating in the midwest, judging by requests for "personalized ballpoint pens" and the requests usually add "doesn't matter if they don't write so long as it has the identification label of the donee."

Robert Fryer & Lawrence Carr have optioned Rube Goldberg's speed on those confectionaire as a libretto possibility for a legit musical. Book is titled "I Made My Bed," by Kathy O'Farrell, as told to Rube L. Goldberg," who of course is otherwise the distinguished cartoonist.

Sardi's third-floor executive office was stuck up for $5,200 early Monday morning (the knowledgeable modus operandi indicated an ex-employee or a patron's familiarity with the scene), another West 44th St. hotel, the Florence, was the victim of a $180 stickup the same morning, and Disneyland on the Coast, experienced its first heist when a $10,000 payroll was taken from a cashier en route to the bank.

C. Richard Schine, youngest son of Mr. and Mrs. J. Myer Schine, vice-president of Schine Enterprises' Boca Raton, Fla. development and ex-time NBC-TV employee, will marry Patricia Hirschorn, of New York, at a ceremony in the Waldorf-Astoria Hotel, Sept. 7. Their engagement was observed with a 250-in-attendance party last week at the Schine summer home at Canoga Lake, N.Y., near the Schine base in Gloversville.

Uris Bros. Bldg. Corp., which took over "the hole in the ground" at 51 St. and 6th Ave., which was to have been the new Zeckendorf Hotel, and, instead, will erect an office building on that site, have allied with the Rockefellers in that undertaking, plus a 38-story, 2,200-room hotel which both will build a block further north on the west side of 6th Ave., 53d-54th St. Both earmarked for $150,000,000. The office building will be a 42-story skyscraper and, being air-conditioned, may rival the RCA Bldg. and other Rockefeller Center structures which are only partially air-conditioned.

Zurich

By George Messerli

(32 Florastrasse, 34 70 32)

"Andersonville Trial" will be produced in German at the Zurich Schauspielhaus during 1960-61 season.

Herbert Graf, Met stage director since 1936, has taken over as artistic general manager of the Zurich opera house, Stadttheatre, for a five-year period.

Samuel Goldwyn's "Porgy and Bess" (Col) and Federico Fellini's "La Dolce Vita" (Sweet Life) are the current longruns here. Former is in its 13th week at the Apollo, latter past its 11th week at the Corso.

The 1960-61 legit season at Schauspielhaus will open beginning in September with a new version of "Macbeth" starring Ernst Schroeder, a 16th century comedy by Macchiavelli, "Mandragola" and a new Swiss drama "Change of Shift."

Schauspielhaus' top exec since 1938, Oskar Waelterlin, will leave his post by end of next season to take over the top post at Stadttheatre Basle, his hometown. He will be succeeded by Kurt Hirschfeld, currently v.p. of the Zurich legitee with which he has been associated since 1933.

Legit presentation at Lucerne's International Music Festival (Aug. 13-Sept. 8) will be German-language premiere, Aug. 21, of Michael Redgrave's adaptation of Henry James' "Aspern Papers." Horst Gnekow is directing, with Therese Giehse and Koethe Gold in the roles originated in the West End by Flora Robson and Beatrix Lehmann.

Philadelphia

Bob Eberly starts the season at Pitts Arms Sept. 14.

Jimmy Durante will open Palumbo's fall season with the week of Sept. 14-21.

The Chetwynd planning a Dixieland jazz policy for this fall. Will Bill Davidson and group will take the stand shortly after Labor Day.

Carole Hacker, daughter of the Gelman Theatres' publicity assistant, made her pro stage debut in "Picnic" at the Gateway Playhouse in Somers Point, N. J.

William Madden and Sidney Eckman, of Metro, hosted at a luncheon on Aug. 22 by Variety Club Tent 13 and Motion Pictures Associates of Philadelphia. Madden named Midwestern division manager with offices in Chicago. Eckman replaces Madden as branch manager of local exchange.

Jim Hagerty

Continued from page 1

Tribune and for ABC. Right now I'm not going to confirm or deny any of the rumors. When I hand in my resignation, I will announce what my next job will be. I won't until then."

The Coca-Cola rumor was first. Hagerty did deny it when first asked about it some time ago.

ABC's poor third showing at the Democratic and Republican National Conventions gave dramatic emphasis to the web's longstanding weakness in the news-public affairs area and reportedly convinced the hierarchy that something had to be done about it to balance the web's competitive position. For one thing, ABC has on first rate news interview program like "Meet the Press" and "Face the Nation." It used to have Martha Rountree's "Press Conference," but let it go when the sponsor cancelled. (CBS' "Face the Nation" has never been sponsored.)

The rumor has Hagerty replacing John Daly at the ABC news helm. It's said Daly would relinquish the administrative and executive duties and remain the web's on-camera personality. Actually, Daly and Hagerty have been good friends for many years.

(Daly, incidentally, figures in another Washington rumor which seems to be proving true. There has been gossip that Daly, divorced earlier this year, would marry Virginia Warren, daughter of U. S. Supreme Court Chief Justice and Mrs. Earl Warren. Last week Miss Warren showed up at Washington parties wearing an engagement ring.)

Hagerty was a longtime N.Y. Times reporter before resigning to become press secretary to then-N.Y. Gov. Thomas E. Dewey. He became the Eisenhower press secretary during the 1952 Presidential campaign, went into the same job at the White House and has remained there since.

Hagerty quickly won and kept the respect of the news media working with him in Washington. Newsmen consider him one of the ablest (if not the most able) man ever to hold the demanding office of Presidential press secretary. Also, his mind impressed President Eisenhower to such an extent that he has played a dominant role in numerous major policy decisions at the White House.

London

(HYde Park 4561-2-3)

The Rank Organization opening its 23d ballroom at Reading today (Wed.).

Louis Jackson, former chief of British National Films, left over $1,175,000.

Raymond Massey in last week to star in Michael Powell's upcoming production of "Queen's Guards."

Shirley McLaine spent a week here before heading for Venice where "The Apartment" is the official U. S. entry at the Fest.

Curt Jurgens had a one-night stopover in London before heading for Edinburgh for the festival screening of "I Aim At The Stars."

Producer Tom Morahan took over direction of the final sequences in 20th-Fox' "Circle of Deception" when director Jack Lee was taken ill.

Terry-Thomas, star of "Make Mine Mink," was presented with a mink waistcoat when he made a personal at a suburban Odeon house last week.

Sir Tom O'Brien, General Secretary of the National Assn. of Theatrical and Kine Employees and former Labor M.P., celebrated his 60th birthday last Wednesday (17).

Financier Charles Clore bought back the freehold of the Casino Theatre and is signing a new seven-year lease to Rubin International who have been showing Cinerama pics at the theatre since 1954.

Princess Margaret will attend the charity preem of Charles H. Schneer's "The Three Worlds of Gulliver" (Col) at the Odeon Marble Arch, Nov. 30. Proceeds will be given to the National Society for Prevention of Cruelty to Children.

Jeff Chandler who completes his starring role in "The Story of David" shortly, returns to Israel next Sunday (28) to make a special bond appeal short for Prime Minister Ben-Gurion. He will then return to England to complete dubbing before heading to San Francisco to join the baseball Giants on their Far Eastern tour.

Paris

By Gene Moskowitz

(66 Ave. Bertrand, SUF. 5920)

"Ben-Hur" (M-G) will open next October at 3,000-seat Gaumont-Palace.

Edith Piaf probably will be leaving the hospital soon for home convalescence.

Richard Davis, prexy of the Fine Arts Theatre, N.Y., selling local fare for his arty house.

Robert Hossein prepping a pic on the vikings; hopes to direct and star in it opposite Anthony Quinn.

Oldtime Hispano dancer Vicente Escudero will open a terp school here next season with Carmita Garcia.

Betsy Blair to the Venice Film Fest where an Italo pic in which she starred, "The Dauphins," is one of Italo entries.

Screen actor Jean Marais back to legit next season in G. B. Shaw's "The Devil's Disciple." He already has played in Shaw's "Pygmalion."

Rome

By Robert F. Hawkins

(Stampa Estera, Tel. 675006)

Frederick Crawford to Yugoslavia for an film assignment.

Louis De Rochemont off to London and Berlin for quick visits.

Herbert Yates and Vera Ralston (Mrs. Yates) landed in Genoa on the Augustus, then motored to Milan.

Michael Cacoyannis' Tiberis Lux production of "The Mastrel" under way here on an 11-week shed. Van Heflin and Elli Lambetti top-lined.

Frank Borzage here to house guest with the Edgar Ulmers. Borzage mulling a pic called "Atlantique" with Anita Ekberg a possible star.

Vittorio Gassmann, Alberto Sordi and Silvana Mangano re-cast in upcoming Dino De Laurentiis production, "The Assassins," directed by Mario Camerini.

John Fante in town. He's been signed by Dino De Laurentiis to script an item on the producer's agenda called "La Citta Nera" (The Black City).

Gina Lollobrigida back in her Appian Way villa after several months' absence and prepping for her role in U.I's "Come September," which will be shot entirely in Italy.

U. S. Embassy's commercial attache George T. Ellman poured in honor of official Yank rep to Venice Film Fest Nathan D. Golden and Mrs. Golden, before their departure for Venice.

Michelangelo Antonioni's next pic will be "Malina" to star Marpessa Dawn and Raymond Pellegrin, on Moroccan locations. Director just completed "The Night" in Milan.

Christian Jacque in Rome to discuss his next directorial stint on "Madame Sans-Gene" starring Sophia Loren. Malene Malapotti produces in association with Carlo Ponti's Champion Films.

In-and-out-of-Rome: Tennessee Williams expected; Robert Mulligan, Peter Ustinov back from quickie visit to N. Y.; Dawn Addams to Nice; Guy Madison in; Michael Curtis here for brief visit, and Plato Skouras.

U. S. Burns

Continued from page 1

MPEA. This was Walt Disney's "Pollyanna." Instead, the fest people took "The Apartment," which had been chosen by MPEA to compete at Venice but not as the official entry.

U.S. film men say festival's action showed flagrant disregard for the International Federation's rules which require each fest to accept the official entry so designated by the appropriate government or industry body in each film producing country. In U.S., of course, this is MPEA.

Forced Compromise

Because the hassle over "Pollyanna" developed so close to the starting time of the Venice fest, MPEA execs accepted as a compromise solution the fest committee's designation of "Apartment" as the official entry with "Pollyanna" due to be shown out-of-competition, but still getting all the benefits which accrue to a competing pic. These include the waiving of an import license and these duties and taxes normally levied on a U.S. film being brought into Italy, as well as the free remittance of all monies earned by the film in Italy.

The compromise, however, is seen simply as an expedient designed to lessen the embarrassment to Buena Vista, MPEA and, perhaps, even State Department reps, plan to bring the whole matter before the festivals committee of the International Federation. If the Federation does not take appropriate action to insure against a repeat of what the Venice secretariat did this year, it could mean U.S. withdrawal from future fests at Venice.

The U.S. wasn't the only country to get this high-handed treatment. The Japanese industry pulled out of the current Venice competition charging that the fest committee had picked on "official" Japanese entry without contacting the Japanese industry. Reps of the latter are expected to join MPEA in seeking for a review of this year's situation.

One of the results of the MPEA-fest committee hassle, which was going on almost up to the starting bell, is that the MPEA won't be putting on much of a public relations show for fest attendees. There wasn't time to arrange anything. In addition to Golden, however, Frank Gervasi, MPEA's Mediterranean area director, is expected to be on hand.

In addition to the two U.S. pix already mentioned, Yanks will also be represented, out-of-competition, by Metro's "Ben-Hur" and the indie-made "Shadows," produced and directed by actor John Cassavetes.

Film B.O. Up

Continued from page 1

A total of 82,831,000 people attended theatres during the week ending July 30. The total, 1% above the corresponding week of 1959, is the highest theatre attendance since the week ending Aug. 4, 1956. Early August attendance is also reported ahead of the same period of 1959.

These circumstances, plus the fact that there will be at least five additional advanced priced hardticket pix released before the end of the year, leads the Sindlinger outfit to the conclusion that the theatre gross could hit $1,500,000,000 or more in 1960.

Hollywood

Sol Siegel flew to Europe.

Boris Karloff returned from London.

Cyd Charisse left for Venice Film Festival.

Mosquers Club honors ASCAP at dinner Sept. 9.

Carlo Ammirke signed to local sales manager at KTLA.

Richard Lee back from two years in Hong Kong and Manila.

Mark Millar left for Venice Film Festival and month in Europe.

Mike Gould to Melbourne to firm up touring dates for Ella Fitzgerald.

George Dunning is from London scoring of "World of Suzie Wong."

James Ruman exited 20th-Fox after 20 years as transportation dept. head.

Lola Moore recuping from broken ankle at Scripps Hospital, La Jolla, Cal.

Charlton Heston back from Madrid meetings with Samuel Bronston on "El Cid."

Southern California Broadcasters Assn. by-laws amended to accept associate members.

Shirley Jones records George Sidney's "Pepe" in Spanish, German, French and Italian.

Shirley Morgan, bandleader Russ' spouse, opened her own theatrical booking agency in Beverly Hills.

Pat Somerset reelected prexy of California State Theatrical Federation, composed of AFL-CIO unions in entertainment industry. Robert M. W. Vogel succeeds Luigi Luraschi as chairman of Academy's Foreign Language Film Award committee.

Chicago

(DEarborn 7-4884)

Chirper Marge Dodson joined Mort Sahl bill at Mister Kelly's.

"Ben-Hur" (M-G) hit $1,000,000 gross in 35th stanza at Todd Theatre.

Art Desmond, former Sherman Hotel flack, now with the Aaron Cushman pressery.

Second City cabaret-theatre gave its cast twoweek vacation after 36 continuous sessions.

Jaye P. Morgan doing "Annie Get Your Gun" at Melody Top tuneteet for a fortnight.

Sam Levene and "Make a Million" on a two-week-stint at Edgewater Beach Playhouse.

Lord Buckley, the offbeat storyteller, added to Gate of Horn bill for once-a-night appearances.

Reginald Gardiner and Irene Hervey doing "Present Laughter" at Sidney Blackmer's Hinsdale strawhatter.

Terry Kokas pinchhitting for Lee Ann Weimer as Camellia House tub-thumper while latter takes maternity leave.

Chi Urban League's second annual jazz festival scheduled for Saturday night (27) at Comiskey Park with Sammy Davis Jr. topping lineup.

"Ballots Up," political satire based on novel "Let George Do It" by Foster Furcolo, Massachusetts chief exec., getting a "pre-Broadway tryout" this week and next at Cherry County Playhouse, Traverse City, Mich. Marvin Miller stars.

Australia

By Eric Gorrick

(Film House, Sydney)

"Porgy and Bess" (Col) continues strongly in Melbourne and Sydney for Greater Union Theatres.

Perth and Melbourne showmen are pressing the government to remove entertainment tax from cinema seats.

Stanley Higginson, formerly and Warners here joined commercial teevee station ATN, Sydney, as film director.

Drive-Ins report good biz as winter exits. Owners' screen fare is mainly U. S. product, with some playing dual bills.

Bookings for "My Fair Lady" at Her Majesty's, Sydney, are being taken as far ahead as early 1961 by J. C. Williamson Ltd.

Melbourne exhibitors are expecting bowling alley 'big to boom late this year and to take heavy coin from cinema boxoffices.

"Pleasure of his Company" is settling down to a long run at Comedy, Melbourne, with Cyril Richard and Cornelia Otis Skinner costarred.

Terrific trade being maintained by "Ben-Hur" (M-G) in Sydney and Melbourne. Metro will swing the pic into Adelaide, Brisbane and Perth shortly.

Hip Havana Appraisal

Continued from page 1

and Combets are runners up in the major league.

Radio and tv is incessant, with the latter on until the pre-dawn hours, especially if Prime Minister Fidel Castro decides to yak it up.

Deejay shows in Havana spiel 90-second commercials after every 3-minute recording and most times it is the same transcribed patch that drones on and on and on. For the American ear accustomed to a better ratio of records vs. commercials this is hard to take so you flip off Radio Cuba and try for a U. S. station along the eastern seaboard with your high-powered portable or transistor set. Oddly enough, the major Florida stations do not come in as clearly as some in the Carolinas and Virginia, particularly Norfolk.

With the Iron Curtain slowly but surely dropping on Cuba, the time for American citizens visiting or residing there to get out is certainly now. VIPs within the "inner circle" predict Fidel Castro will move a ban against the entry of any American businessman or tourist who does not have important matters to settle in Cuba and future "visits" will have to be made under military supervision.

Hotel Situation

The former Habana Hilton Hotel—now renamed the Habana Libre—was allegedly built at a cost of $20,000,000 but Cuba's current financial wizard, Major Ernesto (Che Guevara) insists the final tab on the Hilton skyscraper was only $10,000,000 and that the former heads of the Batista regime had a high old time of it cutting up that juicy melon before Castro took over. Presently, the Habana Libre is listed as valued at a flat $10,000,000 and is for sale should anyone be interested.

The beautiful 4-year-old Hotel Riviera located on Malecon Drive has been renationalized. When the new government took it over it automatically became headquarters for top echelon members of the Cuban Tourist Commission. That was late last winter but now, since July, CTC staff members have been shunted back into the heart of downtown Havana relocated on a third-rate floating named the El Jobaro Hotel. The Riviera now caters to tourists and of all VIPs pro-Castro countries. A group of Chinese Reds is currently in residence there. Peiping Tours—as are South Americans from Bolivia whose native garb is a sight to see as they hack in the sun alongside the Olympic-sized swimming pool supply rare pandemonium. Spanish, English, Russian, Chinese of many dialects, French, German and Italian are the predominate languages spoken hereabouts.

Price Is Right But Who Needs It?

At the Riviera and the Habana Libre deluxe single accommodations are $18 daily, European Plan, in elegantly appointed rooms that formerly sold for $28. If you borrow at the hotel desk you can get the same space for $5 a day. The Riviera, which can accommodate 800 persons, had exactly 40 "occupied" guests, of which 20 were turned either as staff or as extras. This writer doled out five bucks a day for a room on the 8th floor overlooking the swimming pool, he bartered with the room clerk. Breakfast costs $1.25, lunch complete $2.50, and a table d'hote dinner featuring steak was an even $4. All of this at room service rates which includes expert service. Despite the low house count, the hotel was thoroughly staffed and service was imperative. The Hotel Nacional (home of the Cuban tourist's prime favorite in the good old days) stood impressively deserted with a max. house count of 35 through Aug. 19. The fourth and concluding new five years will Carl Boker says the best Cuban business among its competitors last year's hot spring night, there were more than 1,000 people at one time, Lights on die between July 23 and Aug. 19.

Despite the liberal of six years in prison at hard labor the black marketeers are not hunting 400 Cuban pesos for every 100 U. S. dollars they can get hot with tourists at a cosier clientele. This is under discussion. The underworld trading is now 1,000 pesos for the same 100 U. S. dollars either at home or at any of Havana's red light preserves. Two of the most popular bars with bedrooms-upstairs are the Blue Moon and the Victoria. They are never closed. For those in the know, the Shanghai Theatre is no longer a haven for those seeking provocative performers "live" or on film. "Superman" is still around but this esoteric bit of entertainment requires the services of a dependable guide. The "original" Superman now has as many as a dozen imitators so you're apt to have to settle for a substitute well below par.

Tropicana

Nightclub-wise the Tropicana goes on forever, two shows nightly, audience out front or not. The night both shows were caught by this reporter, a Thursday, there were 50 guests ringsiding and living it up at a $3 per head minimum (food or liquor). The casino was blackjacking a quartet of U. S. tourists and six Orientals were at the crap tables. A few kibitzers were milling about. The Septo acts in the Tropicana revue are still the standout turns. The more intimate, compact "Cuban Revue" at the Hotel Riviera's Copa Room is by far more entertaining and strictly Empire Room (Waldorf-Astoria N. Y.) stuff all the way. Both the Capri and Habana Libre clubs were closed the night we tried to cover same.

Steve "Hercules" Reeves is now the No. 1 male boxoffice attraction in that country. He has replaced all of the Tarzans, past and present, in the hearts of Cubans. Marilyn Monroe, Liz Taylor and Gina Lollobrigida vie for top position on the flatoff roster of film favorites.

Movies in Havana are rated in one of six categories ranging from interior, mediocre, fair, good and excellent to superb.

Overwhelming critical drubbings from every Cuban daily, weekly and monthly newspaper and or magazine, the German import "The Third Sex" (El Terror Sexo, with Spanish subtitles) is current in its fourth week at the midtown delux Rampa Theatre.

Steve Reeves Tops

The Steve Reeves starrer (an M-G-M release) "The Giant of Marathon" is showing at the Amazon Theatre and Cinerama's Adventures in Paradise" continues indefinitely at the Radio Center, across the avenue from the Habana Libre Hotel.

First run pix at $1 per adult head with the tots in for a 50c "at all times" tab. The lone exception is Cinerama's $1.25 for the late afternoon screening at 5:15 p.m. and $1.50 for the second and final showing at 9:15 p.m. In the nabes double features are scaled from 40-60c for grownups and a flat 20c for the kiddies. "Suddenly, Last Summer" and the French import, "Hiroshima, Mon Amour" are top grossers, second time around at the nabe and drive-in theatres. American-made features, or at least those produced in the U. S. or abroad with American stars are still bullish at the b.o.

A few Soviet films have been exposed here without any great reaction from the Cuban moviegoers although the pix have garnered raves in the controlled press, particularly in such popular magazines as Bohemia, Carteles, Verde Olivo, La Quincena and Mella. Bohemia, which is to the Cuban what Life mag is to U. S. readers, has a regular contributor in Jean-Paul Sartre. The monthly Cinefrafico is a combined fan and fashion periodical (take equal parts of the U. S. Vogue and Photoplay magazines and you have Cinegrafico).

Tradicion, the most important new slick magazine devoted exclusively to motion pictures is figured Cine Cubano and it doubtless works every Cuban documentary film in production and those scheduled for immediate release.

The Cuban Institute of Cinematographic Art and Industry (ICAIC) is forming its own release and distribution company to release its own films as well as those imported from Europe and Asia. ICAIC is now negotiating with the Czechoslovakia film industry to lease Bratislava, part of the equipment which is required for Cuba's new Film City (Ciudad Filmica) slated for construction in Los Alamos in 1961.

Vaudeville isn't completely dead in Havana, at least not in the suburbs. Several theatres feature it above a program of double features on weekends. The acts however are never booked into the city's deluxers, instead they are generally assured of additional employment on the nightly, hour-long tv shows called "Noche Cubano" which to this viewer comes off like a painless Fearless Jack. I kid you not: 60-minute romp of jugglers, singers, dancers and comedians that begins with a roar and fades from the picture tube with the sound effects of a blastoff at a New Mexico proving grounds area. (One alleged comedian-m.c. fronts all the acts (how did Milton Berle's method reach Cuba?) and he brings them on with thunderous ovations (you never see the studio audiences so it's possible these ilkunds-gets-no-here receptions are deceptions via canned laughter, applause and cheers with built-in stompings).

Legit

There are several legit theatres in operation in Havana proper and a few active amateur groups. How and why the latter continue to present their versions of "The Reluctant Debutante" completely eludes this writer. For dramatic exercise they take on the works of Shakespeare but if and when they can round up an audience (weekends) it's right back to "The Reluctant Debutante" no matter what. Havana's professional legit houses star popular players and charge a top of $1.20. Interesting to note students, children and any member of the military get in for half price but this concession on behalf of Castro's servicemen (and women) only holds true as far as the legit theatres are concerned. Elsewhere—movies, niteries, etc.—there is no special rate for servicemen.

Bonjour, Francoise

France's Francoise Sagan arrived in Cuba in time for the seventh anniversary of the July 26th Revolutionary Movement and was widely heralded. Newspaper and magazine photographers had a field day at the airport and eventually produced at the Habana Libre where she sported a one-piece wool bathing suit that clung to her figure (the kind of a figure that might have been bikini-clad but she bows back at her home base).

Same the first Youth Congress was about to take place and more than 1,000,000 Cubans were expected to join in a massive pilgrimage to the Oriente Province and back to the green hills of the Sierra Maestra. Cognizant figured La Belle Francoise as a valuable piece of propaganda to impress youthful followers of Fidel Castro. The plan backfired. Novelist Sagan did interview Castro but not in the favorable bills. The City of Havana was more convenient. She expressed herself in local print as being sympathetic towards the revolution (hell, he said she was not pro-Castro. What was good for the youth of Cuba, the revolution, was not necessarily good for the world in general. She brushed Castro off as being someone for Simon de Beauvoir or Jean-Paul Sartre to follow. He wasn't her meat. These opinions found their way into print before she left Havana for her return to Paris. One newspaper ran a one-column cut of her leaving, and that was the extent of her departure coverage. Since then she has had her own say about the matter in the Paris Express and some of her blistering remarks have been reprinted in the Cuban papers. Bonjour, Francoise!

Presley, Sinatra et al.

In Havana's leading record shops and the music departments of department stores, U.S. disks lead 4-to-1 in sales. Various rock 'n' roll stars head the list with Elvis Presley a topnotch favorite in that classification. Frank Sinatra and U.S. motion picture soundtracks available on LPs are bestsellers. Even though Cuba is a Spanish-speaking country, the few platters on sale of such French recording artists as Yves Montand and Edith Piaf finish a close second. Flamenco recorded in Spain place in third position. Cuban artists and Mexican musical entertainers in competition in the No. 4 slot. Russian folk tunes and balalaika ballet music is climbing fast and seems to be an acquired taste in recent months.

A Closeup on Castro

Personal Observation: Cuba's Prime Minister, Dr. Fidel Castro Luz, an impressive 6-4 seems to have lost an inch or two in height. Once small in the waist he has an expansive look around his midsection despite the loss of 19 pounds due to his mysterious illness. Formerly the proud possessor of slim hips he now appears bulky and gives the general impression of weighing close to 200 pounds. Possibly more.

He eats whenever he can and generally on the run. In the Habana Libre lobby he looked considerably older than his 33 years until he smiled. At that moment he seemed youthful, handsome and a man of great personal charm. Unfortunately he seldom smiles and any charm he possesses is immediately dismissed as he glares and becomes arrogant if anyone crosses him. He appears touchy and extremely sensitive and it is a well known fact he sleeps no more than four hours every 24-hours and never in the same bed two nights in a row. He has lavish quarters at the Libre, Riviera, Capri and National hotels in addition to apartments in the National Capitol, National Library, Palace of Fine Arts, the Presidential Palace and one in an apartment house owned by his family. He resides, when time permits, in a small house in the residential section of Miramar.

What of Cuba? It's no place for an American tourist at this time. Club dates are out of the question for U.S. performers. The closest "booking" available is at the U.S. Navy base at Guantanamo Bay on a volunteer basis. There are more than 3,000 "live" show-starved servicemen restricted to the base under the supervision of commander Rear Admiral F. W. Fenno.

They have movies, radio, closed-circuit tv, jukeboxes and various other forms of recreation but there is a crying need for a group of stars to appear at the base. To date no headliner will make a move to volunteer his or her services and talents.

"Gitmo" has been the key Caribbean base of the U.S. Navy since the Spanish-American War but "name" talent continues to give it a wide pass and it's not hard to figure out why.

Condoleezza Michael Ellis O'Shea, legit p.a., member of AFTRA and a freelance writer, went to Cuba to help organize an American footballer club for a Cuban officers friend of long standing. This former gridiron mongo, a top-ranked singer (operatic variety) and the cousin of the U.S. Embassy in Havana, managed to leave Cuba 48 hours before Fidel Castro issued the edict that no Cuban citizens will leave the island. O'Shea's multi-talented friend left his wife, children, parents and in-laws behind in Cuba of their joint behoof but his wife, an American citizen, is expected to join him in New York before long with their three children. At the time of his departure for Havana O'Shea had to claim he was leaving N.Y. for Havana for a two weeks' "vacation" in spite of the political unrest on the island. With his U.S. Embassy and visa now successfully accomplished, O'Shea's real reason for going to Cuba explains he was not being foolhardy and adventuresome. — Ed.

Railroad Hotel

Continued from page 1

operating the Biltmore Park Lane and Barclay. Hilton recently made a 25-year renewal lease but in seven years the Zeckendorf Hotels' Commodore reverts to the railroad which plans to operate it itself. Zeckendorf, incidentally, is operating the Commodore on a leasehold from Louis J. Glickman who recently bought it from Joseph Luban, another independent real estate man.

The Roosevelt may also revert to Realty Hotels in 3½ years. It's now a Hotels Corp. of America enterprise which recently took possession of the Hotel Plaza, long under lease-operation to Hilton, and shifted Neal Long to the 58th St. hostelry for management.

The Commodore meantime is facilitating the old Century Room, at odd times a name band stand, returning its English decor in a large part for the newly designed Windsor Room, as it will be called. This gives the Commodore a second, 1,000-capacity ballroom, in addition to the larger main ballroom, as part of new v.p. and managing director Claude C. Philippe's operation. Latter took over this East 42d St. commercial hotel just before the Zeckendorfs decided to dinch the proposed new Rockefeller Center skyscraper hostelry (since taken over by Uris Bros. for an office building).

Chain operation maneuvers of hotel properties in recent years have become realty deals rather than permanent hotel investments. It is no secret that Sheraton, Hilton and Zeckendorf "rent" their new hotel acquisitions of sales on a cost control basis, with result that veteran hotel patrons look askance at the shifting ownerships as incongruent personnel.

William Zeckendorf Sr., head of Webb & Knapp, parent of Z. Hotels of which Zeckendorf Jr. is president, has openly stated that "anything is for sale" and that he plans to consolidate some of his holdings. Recently reported disposition of the Hotels Ambassador East & West and the Sherman, all Chicago, is now cold, it was a recurring report in recent weeks.

Von Braun Riots

Continued from page 1

more before the premiere at Cologne's Hotel Vierjahreszeiten to about 200 members of the international press, reporting top papers, magazines, radio and television, attending the conference where both Dr. Von Braun and Curt Siodmak, who portrayed him in the film, answered questions. Two the Communist news agency, had sent right correspondents, and the Communist press was also represented by one television broadcaster from East Berlin.

Questions were slanted to insult and embarrass von Braun, such as "Do you feel that the film whitewashes your Nazi career?" To which von Braun replied, "See it and judge for yourself." Next question asked about the "atomic fission on display in front of the Mathaeser Film Palace," where the premiere was being held, asking whether these missiles are intended as a political demonstration." Von Braun countered that the missiles were not atomic, but were intended only as a static and recording U. S. military display coinciding with the opening of the film. Other questions tossed out about having betrayed the Nazis in leaking Peenemunde, his experimental rocket station in Germany, when it was being bombed.

Further trouble ensued at the premiere. Invitees had been given special press passes for their autos, and the police had blocked off the other traffic several blocks from the theatre to prevent tense crowds from blocking the streets, but nonetheless several hundred demonstrators—mostly young boys and girls, simply dressed—swarmed the theatre at hour before the premiere began.

They carried signs admonishing, "Von Braun is not aiming at the stars—he is aiming at our lives," and pointing out that the further rocket experiments are endangering the world. The crowds grew so noisy that half an hour before the film started some of the two hundred extra police assigned to control the mob poured buckets of water from an upper story to quiet the throngs. The youngsters screamed depredations about Von Braun, and when he appeared they cat-called and booed him. Letters printed on the masthead of the International Association Objecting to War were handed out to the invitees walking through the police lines into the theatre. They charged Von Braun with the responsibility of killing thousands of women and children in England with the V-2 and urged him to turn his scientific talents to fighting war. Interestingly, the letters included the address of the group and also their bank account number in case anyone should care to make donations.

During the film some of the demonstrators who had apparently bought tickets to the premiere booed, and when an American major in the picture charged Von Braun with responsibility for the V-2 deaths there was vigorous applause.

At the end of the film, Von Braun thanked the scientists who had worked with him, both in Germany and in America, and once again cited the need for international cooperation in rocket developments.

The mob outside the theatre continued to yell for Von Braun and broke up an hour after the film ended only when theatre officials informed them that Von Braun had left the theatre via a back exit to prevent any disturbance.

OBITUARIES

OSCAR HAMMERSTEIN 2d

Oscar Hammerstein 2d, 65, the lyricist, librettist and producer, died Aug. 23 of stomach cancer at his home in Doylestown, Pa. He is survived by his wife, three children and six grandchildren. Private funeral services slated to be held this (Wed.) morning.

Details on Page 2 and in Legit.

JESSE SABIN

Jesse Sabin, 53, died Aug. 18 after a protracted illness. He had been an NBC News cameraman 12 years.

Sabin, whose most recent NBC News assignment was "Kickville, U.S.A.," a study of narcotics addiction, travelled with President Eisenhower on his recent South American goodwill tour, covered several conventions, election campaigns and inaugurations, the 1955 Argentine revolt and many sports events for the network.

He also filmed several of NBC's "Windom" programs and was the holder of several awards from the National Press Photographers Assn.

A native of New York, Sabin had been cameraman and editor of "News of the Day" from 1926 through 1942, when he entered the Air Force, returning as a Captian. He returned to the same company from 1945 to 1947. He joined NBC in 1948. Sabin is survived by his wife and one daughter.

EDNA PRESTON

Edna Preston, 68, a character actress whose career spanned 50 years on the stage, radio-tv and films, died Aug. 18 in New York.

She launched her career when she was 18 years old and thereafter appeared in scores of roles in this country and abroad, heading her own stock company, the Edna Preston Players, in the mid-1920's.

She made her Broadway debut as Lottie Vogel in the 1951 production of "Out West of Eighth." She appeared in the 1952 revival of "Tovarich" and later in "Mademoiselle Colombe" and "Fanny." Her last stage appearance was earlier this year in "The Visit," with Lunt and Fontanne. She had also appeared in "Studio One" and "Kraft" tele productions.

Her son survives.

BOND P. GEDDES

Bond P. Geddes, 78, radio industry pioneer, trade association executive and newspaperman, died Aug. 16 in Washington after a brief illness. From 1927 until his retirement in 1950, the period spanning the development of modern radio and television, he served as executive v.p. and secretary of the Radio Manufacturers Assn., now the Electronic Industries Assn. He remained a consultant after his retirement.

Among other projects, Geddes led the effort in a number of state and cities to fight moves to ban radios from automobiles as a traffic hazard. Before going into radio, he had served as chief of the Congressional staff of Associated Press and manager of the Washington bureau of United Press.

His wife and a sister survive.

CARLTON MOORE

Carlton (Carl) Moore, 72, veteran radio broadcaster, died Aug. 19 in Boston following a short illness. He had been associated with WEEI, Boston for 22 years. He did his final show for the station Aug. 13, after which he left on his vacation.

He broke into show biz as a song plugger for the publishing firm, Waterson, Berlin & Snyder. His Poppy Club was a daily feature of the CBS net, and he broadcast his Beantown Matinee over WEEI daily until this year when he took over the feature spot in the Calder & Johnson show. In addition, he conducted his Carl Moore Remembers, a morning program.

Surviving are his wife, three sons, daughter and two brothers.

CARL M. LEO

Carl M. Leo, 63, playwright and scenario writer, died Aug. 15 in New York, after a brief illness.

He began his career in N. Y. in the early 1930's, as a scenario writer for several film companies. In 1934, he joined the Hearst Metrotone News newsreel company, as an arranger-director of newsreel stories and feature pix. In later years several of his dramatic plays appeared on television, some of them on the "Kraft Television Theatre." In 1951, Leo's stage play, "Never Say Never," appeared on Broadway.

His son, daughter, brother and sister survive.

WALTER E. CARLSON

Walter E. Carlson, 59, who as Wamp Carlson was a member of an early radio trio, called the "Jesters," died Aug. 17 in Bloomfield, Conn.

The trio, the Tasty Yeast Jesters, achieved national fame in the 1920's. After the trio left the air, he appeared for a time as "Uncle Julius" for NBC. Carlson specialized in reciting children's stories in a Swedish dialect. He also appeared with an orchestra over radio station WJZ. At his death, he was a salesman and artist for radio-station WHAY in New Britain, Conn.

His wife, son and daughter survive.

JEFFERSON MACHAMER

Jefferson Machamer, 60, whose sophisticated cartoons for years appeared in many national mags and most recently were syndicated by the Chicago Tribune, died Aug. 16 after a long illness at his Santa Monica (Cal.) home.

Starting his newspaper career on the Kansas City Star, Machamer developed a style which caught on, and such now defunct publications as Judge, College Humor and the old Life printed his characters. In recent years he conducted an art school in Santa Monica.

Surviving are his wife, former film actress Pauline Moore, a son and two daughters.

ERNIE FIORITO

Bandleader Ernest (Ernie) Fiorito collapsed and died Monday night (22) while conducting the orchestra at the Jones Beach, L.I., Marine Amphitheatre for the "Hit The Deck" musical show. He was 54 and a brother of songwriter-bandleader Ted Fiorito, one of the top maestros of the dancehand era.

As Ernie Fiorito fell from the podium during the performance, the show's regular conductor, Pembroke Davenport, who was sitting in the audience at the time, quickly moved to take over the baton. None of the 3,500 customers watching the show was aware of the tragedy.

EDWARD M. CLARY

Edward M. (Mike) Clary, 72, onetime news editor for the now defunct Albany radio station WXKW, died Aug. 16 in East Chatam, N. Y. He had a long career as a reporter and copyreader for New York and Albany newspapers.

At various times he had worked for the old Brooklyn Eagle, PM, World-Telegram and Journal-American. He also had been with the Albany Times-Union. More recently he had been in the advertising field.

His wife survives.

WILLIAM F. LARALA

William F. Larala, 69, violinist with the San Francisco Symphony for more than a quarter of a century, died Aug. 13 in San Carlos, Cal. A native San Francisco, he studied music in Europe, graduated from the Bologna Conservatory, and toured extensively with the Boston Opera before joining the San Francisco orchestra.

Wife, Elsie Cook Larala, also a musician, three sisters and a brother survive.

ROSE KALCHEIM

Rose Kalcheim, 86, mother of a show biz dynasty, died Aug. 18 in Chicago after a lengthy illness. She was the mother of Nat and Harry Kalcheim, both of whom are execs with the William Morris Agency, Jack Kalcheim, a Coast exec with USO; Henry and Elliott, both of whom are show biz attorneys in Chicago.

In addition, Mrs. Kalcheim is survived by another son, Max, and two daughters.

BOB BOLTON

Bob Bolton, 57, stage electrician, died July 31 in Brighton, Eng. He began his career at the Old Vic, and became chief electrician at Camberwell Palace.

He was responsible for installing the electrical and lighting systems at the Carlton Theatre, Haymarket. After a long period as chief electrician for Firth Shephard's shows, he switched in 1951 to the Jack Hylton organization.

LEON GIROUX

Leon Giroux, 33, newsreel cameraman for KRON-TV, San Francisco, died in his car of a heart-attack while en route to a news story at Pleasanton, Cal., Aug. 9.

Giroux, a native of Santa Monica, attended school in San Francisco and had been employed making commercial films before going to work for KRON less than a year ago.

Mother and brother survive.

MRS. HERMAN TIMBERG

Mrs. Hazel Rosenbloom Timberg, 68, widow of Herman Timberg, for years a headliner on the vaudeville circuits and in legit, died in New York, Aug. 21. Under the name of Hazel Rosewood, she was a dancer in several of Gus Edwards' shows and in the Ziegfeld Follies.

Survived by two sons, Irwin and Tim Herbert, latter is a comedian, two sisters and two brothers.

GLENN HARPER

Glenn Harper, 74, early-day Southern California film theatre owner and past prexy of the former Motion Picture Theatre Owners Assn., died in Hollywood Aug. 11. He had been living in retirement, after having sold out theatres in Fontana and Corona he established 45 years ago, to Sid Pink.

Surviving are his widow and three sons.

HELEN GROSS

Helen Gross, 50, producer-director of the Town Hall Theatre, Pasadena (Cal.) legiter, died after a brief illness in Alhambra, Cal., Aug. 17. During the five years she had been associated with the theatre she turned out 50 productions, and developed the theatre as a centre for comedies.

Husband, daughter and mother survive.

PHILIP HISER

Philip Hiser, 52, onetime New England ice skating champ and featured in "Holiday on Ice" for 18 years, died of a heart attack Aug. 19 in Tampa, Fla. He was a native of Pittsfield, Mass.

A son survives.

WILLIAM J. BECK

William J. Beck, vet vaudevillian and booker, died Aug. 16 in Roseborough, Pa. For years he was a partner in the team of Beck & Regan, playing Keith's, Pantages and Loew circuits.

Wife and daughter survive.

DR. CHARLES E. K. MEES

Dr. Charles Edward Kenneth Mees, 78, pioneer of modern photography and onetime Eastman Kodak Co. vice-president in charge of research, died Aug. 15 in Honolulu. Dr. Mees, born and raised in England, joined Eastman in 1912 and retired in 1955.

Survived by a son and a daughter.

DR. RUDOLF MOSER

Dr. Rudolf Moser, 68, a leading composer in Switzerland, was killed as a result of a 275 ft. plunge while mountaineering near St. Moritz, Aug. 20.

Moser was known for his compositions for organ and orchestra.

Peter McNulty, 53, former vaudeville performer, died Aug. 9 in New York. He was a member of the "Royal Family of Irish Entertainers," a group which played many of the top houses including the Roxy, Radio City Music Hall and Palace, N. Y. His mother and sister survive.

Wife, 48, of George Solitaire, head of the Acme Ticket Agency, N. Y., died in New York Aug. 19 after a lengthy illness. Survived by husband, daughter, father and brother.

William Morton, 79, ex-cinema manager, died recently in Derbyshire, Eng. Before his retirement in 1952, he was for 40 years manager of the Palace, Belper.

Wife, 65, of William N. Bryson, film executive, died at Glasgow, Scotland, recently. She was mother of Eddie Bryson, Columbia Pictures sales manager in U. K.

Duncan McGregor, 81, pioneer exhib, died recently at Helensburgh, Scotland. He owned the former Kinema Picture House, Clydebank.

Dona W. Rowe, 82 onetime member of the Lotus Male Quartet, which appeared throughout northern New England, died at Old Orchard Beach, Me., Aug. 2.

Frank E. Lewis, 66 formerly in the theatre business, with the Arme Amusement Co., died in Hallowell, Me., Aug. 3.

Wife, 46, of Leon Becker, associate producer with Open Road Films, died Aug. 15 in London. She was till recently associated with Sapphire Films.

Sam Geist, 71, impresario and brother of the late impresario Morris Geist, died Aug. 11 in Brooklyn, N. Y., after a long illness. His wife and son survive.

Adelia M. Anderson, 53, former concert pianist, died Aug. 4 in Evanston, Ill. Mother and two sisters survive.

Bert E. Hammond, 79, business manager at the Lyceum Theatre, London from 1910 till 1958, died in England Aug. 13.

Mother, 75, of radio and tv teress Molly Weir, died in Glasgow Aug. 19.

OSCAR HAMMERSTEIN II

The officers and National Board of Trustees of the Eleanor Roosevelt Cancer Foundation note with profound sorrow the death of Oscar Hammerstein II, a National Sponsor of the Foundation and member of its New York Committee. At the time of his passing, Mr. Hammerstein was devoting his energies to establishing a Rodgers and Hammerstein Fellowship Fund to stimulate the training of promising medical researchers in cancer research. To his sorrowing family we extend our heartfelt sympathies and pledge that the Fellowship Fund be envisioned will be created so that others eventually may be saved from this dread scourge.

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SYDNEY G. STEVENS

August 29, 1956

SHIRLEY CLARKE

Paris Fashion

Continued from page 8

chilla. Dinah Shore looks like a million in mink-edged beaded chiffon "October Night" (the collection's bestseller). Mrs. Harry Cohn and Princess Sadruddin (Nina Dyer) have to wait in line for fittings. Dietrich has picked her usual slinky, beaded sheaths for her appearance next week "deep in the heart of Texas." Balmain lost his best mannequin, Bronwyn Pugh, to Lord Astor but she'll remain a client after her marriage.

Nina Ricci has gone Russian—the Russia of Ivan the Terrible, and Anna Karenina—also okaying the sumptuous furry look for winter. Fur grows out of every hat, hem, sleeve and collar. Ricci's Spanish capes will be a sensation on 5th Avenue. Thrown over the shoulder a la toreador, Les Girls will be all set for a bullfight. Doris Duke ordered hers in grey and brown, and French actor, Jean Marais has a black one with plain ermine lining.

Nipponese Model

Cardin managed to snatch Hiroko Matsumoto—top tv star of Japan—now the most sought-after model in Paris. The Japanese Ambassador and his wife attended the opening to give her courage to face the Western critics. Asymmetrical coats, bouncy wraparound dresses, fun accessories—bags large enough for marketing. The boy is full of ideas to take to America in November.

Lanvin Castillo's teardrop skirt attracted every manufacturer looking for a hot new cut. How these tricky hems curve inward! Castillo can really shape a figure the knows where the waist is. And what colors! His evening dresses could be used as models by artists. Barbara Hutton, his favorite client, simply cannot wait.

Chanel? By all means. Yes! The old familiar suit that everyone wants is still there, with only subtle differences of color, fabric or braiding. Sweaters, jumpers, bowties, sailor hats with streamers—she couldn't care less for the latest styles, and continues the tradition (or is it snobbism?) of simplicity. "Women are always overdressed." The life of the Grande Mademoiselle of the Couture is to be filmed. What a story!

Yves Saint-Laurent is problem child. Has he let down the great Dior tradition of elegance? Knitted sleeves on mink coats, cyclists' turtleneck collars, schoolboy mufflers, crocodile blousons and rough stocking-caps for dressy outfits! Will the new uniform (tubular torso ending in a short puffed skirt) fit any but the boyish form? Many women like it, and are certain it can be adapted. Ingrid Bergman found just what she wanted for "Aimez-vous Brahms?" (Sagan's film). The would-be Bardots already are imitating sleek, palefaced Victoire—top Dior doll. Anyway, why worry? Saint-Laurent will be called up for military duty in a few weeks. What odds he gets new inspirations for women's next year's uniform?

MARRIAGES

Harriet (Sis) Atlass to Don Dillon, Chicago, Aug. 12. Bride's an independent tv producer; he's assistant program director at WBBM-TV there.

Mrs. Katherine Henry Cowles to Geoffrey T. Hellman, New York, Aug. 18. Bride was married to legit producer Chandler Cowles; he's a New Yorker staffer. Ex-wife wife Daphne Hellman has played the niteries with her harp act.

Caryl Entratter to Michael Palin, New York, Aug. 21. Bride is the daughter of Jack Entratter, president of the Sands Hotel, Las Vegas.

Norma Zabrinkie to Bob Glaxburn, Salt Lake City, July 30. Bride was traffic manager at KSL, Salt Lake City, he's a director of KRON-TV, San Francisco.

Ardyth Butler to Rodger Woodruff, San Francisco, July 30. Bride is a musician; he is transmitter supervisor at KRON-TV, San Francisco.

Barbara Anne Wright to Kenny Baker, London, Aug. 16. Bride's a former vaude performer; he's the bandleader.

Christabel Stevens to Frank Wilson, New York, Aug. 23. Bride is the daughter of Broadway producer-realtor Roger L. Stevens.

BIRTHS

Mr. and Mrs. Bill Harder, daughter, Aug. 1 in Chicago. Father is production manager at Fred Niles Studio there.

Mr. and Mrs. Martin Landau, daughter, Hollywood, Aug. 13. Mother is actress Barbara Bain; father's an actor.

Mr. and Mrs. Jim Hutton, son, Santa Monica, Cal., Aug. 18. Father's an actor at Metro.

Mr. and Mrs. David Clive, son, Aug. 17, New York. Mother is actress Frieda Dorn, father is a legit stage manager.

Mr. and Mrs. Harry Benson, daughter, Hollywood, Aug. 17. Mother is actress Jeanne Cooper; father's an agent.

Mr. and Mrs. Al Kolbfeld, son, New York, Aug. 8. Father is with Metro's home-office special service staff.

Mr. and Mrs. Bud Wendell, daughter, Cleveland, recently. Father is program manager of KYW Radio, Cleveland.

Mr. and Mrs. Don Costa, son, New York, Aug. 11. Father is artists & repertoire head for United Artists Records.

Mr. and Mrs. Arthur Manson, son, New York, Aug. 15. Father is assistant to Harry Goldberg, Stanley Warner pub-ad chief; mother, Florence Sando is a former Pittsburgh radio-tv personality.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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LEGIT-BOOZE AS DOUBLE-BILL

Coney's 75th Anni a 'B' Show Including Bikinis, Blintzes and Bellyachers

The five B's—blintzes, bikinis, beach, boardwalk and bellyachers—are producing most of the beefs and the banes at Coney Island this semester. The plodding proletariat, an amalgam of ofays, Hahlemese and a heavy contingent of Puerto Ricans who BMT or jalopy their way to the concentrated seaside and seedy Surf Avenue, are squawking that the blintzes are getting smaller, less digestive and spiraling in price.

The Coney Comstocks who ordinarily inveigh against immorality and unbridled open lubricity in front of or under the boardwalk are presently pointing their index fingers at the gals in bare midriff bikinis and demanding that the coppers call the paddywagon. The gendarmerie, on the other hand, takes a more benign attitude to the bikinis on the beach, pointing out that the suits are nowhere near as sharply abbreviated as the Brigitte Bardot-type flashed on the Riviera.

City fathers, meanwhile, are trying to correct a vicious beach erosion brought about by winter storms, offshore currents and huge whiplashing waves. Blintz barons insist they use pure butter instead of vegetable shortening and cops maintain that neither man nor boy was ever ruined by gazing at a Bay Ridge bimbo in a bikini. The Park Dept. says that some $900,000 will be coughed up by the city and the state to fix jetties and restore the beach to a size more commensurate

(Continued on page 50)

Gable Could Demand 48G 'Run-Over' Pay on 'Misfits'; MM Into Hosp, Pic Stops

Hollywood, Aug. 30.

Clark Gable can conceivably demand approximately $48.000 weekly for each week "The Misfits," in which he's costarred with Marilyn Monroe, shoots past its skedded completion date, set at Sept. 15.

Filming on pic, with approximately three weeks more location, closed down over the weekend in Reno when the femme star was hospitalized for "acute exhausion," and her personal physician declared she will be confined "at least a week, possibly two."

Cast and crew flew back last night following suspension of shooting on the Seven Arts production for United Artists release. Cast has been working on a six-day week sked under temperatures varying from 95 to 105 for past seven weeks. According to one UA exec, whether Gable will demand "overtime pay" would be between Gable and producer Frank Taylor, and there has been so much cooperation it doesn't appear the situation will arise.

Politics KO Russian Horses at Ohio Fair

Columbus, O., Aug. 30.

One of the scheduled attractions at the Ohio State Fair has been cancelled, following a last-minute threat of picketing by the Constitutional League of Columbus. Fair officials had planned to offer a daily performance of the three-horse troika given to Cyrus Eaton, Cleveland industrialist, by the Russian government. The troika (a carriage-like vehicle) appeared at the Cuyahoga County Fair near Cleveland last year without incident, but public feeling apparently has changed. Fair Manager Rowland Bishop said.

"The horses can't spread Russian propaganda," he said, "but with a big state fair, you've got to be awful careful."

'Mousetrap' Hits 3,214-Perf. Mark; It's World Champ

London, Aug. 30.

An Anglo-American legit rivalry was ended last Thursday (25) when Agatha Christie's "The Mousetrap," reached its 3,214th performance. That establishes the whodunit as the world's longest runner. Ignoring the unclassifiable "The Drunkard," the U.S. has claimed that "Life With Father," with 3,213 performances on Broadway, was the stamina champ.

British theatre pundits have generally been wary of American

(Continued on page 55)

Sez 'Maverick,' Sullivan Hurt Church Attendance

Philadelphia, Aug. 30.

"Maverick," Ed Sullivan and other early Sunday evening television attractions have cut heavily into church attendance, according to Dr. Edgar S. Brown, director of worship for the United Lutheran Church.

Reporting in this week's Lutheran magazine, Dr. Brown states that only 360 United Lutheran Churches now have regular Sunday evening services compared with 525 eight years ago.

Lamenting the trend, Dr. Brown wonders when some families in their congregations will begin to tire of "running the gamut from violence to vaudeville every Sunday night and welcome a quiet vesper service in the church?"

CABARET-THEATRE AS NEW 'ROAD'?

By LES BROWN

Chicago, Aug. 30.

The local success of cabaret theatre and silos with alcohol licenses supports a belief that liquor and legit may go as well together as popcorn and pictures. The combination sometimes makes the difference between mere solvency and lush profits.

As a case in point, the new Happy Medium Theatre in Chi might be a marginal legit operation were it not for booze receipts that make it a clear financial success. All regular overhead, including rental, boxoffice, maintenance, ushers, waitresses and bartenders, is underwritten by the drink tabs. The show is berthed rent-free and has only its production and operating nut to break.

Resultantly, the Happy Medium's tab revue, titled "Medium Rare," has been showing an average weekly profit of $2.000 and has now returned more than half its $25.000 investment. Weekly costs for the show are estimated at $4.500, and it has been grossing an average $6.600 per week at the boxoffice. The operating budget includes cast salaries, most of the advertising, three musicians, two pressagents (one in N. Y.), the producer's salary, director, stagehands and royalties.

Liquor receipts are almost at a par with the boxoffice, averaging

(Continued on page 59)

Roxy Theatre Sold For Office Bldg.

Times Square gains a new office building when the Roxy Theatre, for over a quarter-of-a-century the No. 2 largest cinema in the U.S. (5.700 seats versus Radio City Music Hall's 6,200 capacity) becomes an airconditioned office structure. Webb & Knapp yesterday (Tues.) finalized the sale to Sig and Abe Sommer, Iselin, N.J., realestate investors and builders, who agreed that the site at 7th Ave. and 51st St. would not become a hotel. Price was $5,275,000. The Roxy abuts the Taft Hotel, a Zeckendorf Hotel (Webb & Knapp subsidiary) operation. For a time the Zeckendorf interests talked about utilizing the site for a 1,000-room addition on the 48,200 square feet plot. W&K last February acquired the Roxy from Rockefeller Center Inc. for "around $5,000,000."

The Roxy deal marks William Zeckendorf's fourth major realty deal in the past two months, all within the Times Square-Rockefeller Center midtown sector, totaling over $25,000,000 all told.

The Lehigh Salvage Corp. has

(Continued on page 63)

Hillary's Himalayas Press-Radio-TV Jackpot; Abominable Snowman Bonus

Chicago, Aug. 30.

Sir Edmund Hillary's nine-month venture into the Himalayas, purely in the interest of science, may be the first expedition of its kind to turn a whopping profit. The climb, in fact, is in the black even before it has started chiefly from the sale of coverage rights.

Not the scientific objectives which are actually motivating the expedition, but the remote chance that Hillary & Co. might encounter the Abominable Snowman who supposedly inhabits them th'ar hills, has turned an earnest research project (to study high altitude acclimatization) into a commercial bonanza. It entertains the imagination to ponder what the windfall will be—separate from what various communications media are guaranteeing for exclusivity—if the Snowman, yclept Yeti, should be met vis-a-vis.

Principal beneficiary in the profits setup is Field Enterprises Inc., publishers of World Book Encyclopedia (and the Chicago Sun-Times and Daily News), which thought it was staking $125.000 to finance Hillary's trek. Company finds instead that it stands to earn at least twice that amount off the adventure, above and beyond the promotional benefits it will derive. Hillary will, of course, share in the

(Continued on page 40)

Greenery Spruce-Up For Times Sq., a la Park Ave.

In a new effort to beautify the Times Square area, the Broadway Assn., in cooperation with the City of New York, plans to plant foliage in the narrow area that divides 7th Ave. from Broadway. The floral display, somewhat similar to that on Park Ave., would extend from the Times Tower to Duffy Square.

Although 7th Ave. and Broadway are now divided by an iron fence, stanchions along the fence provide a narrow roadway unused by cars or pedestrians. It's figured that this section is ideally suited for a Times Square garden.

Legion Raps Pix 'Depravity,' Lack Of Patriotism

American Legion has launched a new attack against "depraved efforts" on the part of Hollywood filmmakers. Veteran organization's monthly magazine for September states that the trade's big box office winners—the list is taken from VARIETY—shows that the customers are more interested in "patriotism, decency and morality," but despite this many pictures are coming out of the Coast which depict the United States as "rich, drunken, corrupt, immoral and generally decadent."

Howard Stephenson's piece also asserts there's an "un-American trend" in Yank productions that goes hand in hand with what any Communist propagandist would desire. Article states that in the guise of "adult" entertainment there has come to be an art form which stresses "abnormal psychology, heroes who flout law and

(Continued on page 60)

'Village' Mills Hotel As Off-B'way Theatres

The Mills Hotel, N.Y., long the home for homeless, jobless men, is planned for conversion into an arts center and artists' residence, to be called Renaissance House. The project calls for alteration of the building in Greenwich Village to contain two off-Broadway, arena-style theatres, plus studios, work rooms, recreation rooms, restaurant, coffee shop, bar, plus 1,400

(Continued on page 62)

Newsmen Covering Nixon All Burned Up at Paar Giving 'Em the Brushoff

Washington, Aug. 30.

NBC's local o&o, WRC-TV, took a local newspaper pelting, along with Jack Paar, for the way studio seating was handled for Paar's interview with Republican Presidential candidate Richard M. Nixon.

All three Washington newspapers carried critical news accounts. Irate Washingtonians were quoted on the method of distributing tickets to the public. Only 32 of the more than 200 persons who lined up in early morning hours for tickets got any, and they were given two each. The studio seats about 300, and the rest went to Nixon aides, advertisers, ad agencies, etc.

Under Paar's orders, newsmen assigned to cover Nixon wherever he goes were barred from the studio and sent to a room with a tv monitor. Their complaints were violent. Paar didn't seem to recognize there was a difference in having a candidate for the U. S. Presidency on his show, in terms of press arrangements. Paar was quoted as saying he didn't like newsmen in his studio audience because "they sit on their hands."

Said one reporter: "I'd like to get my hands on Paar."

Goldwyn at 78 Confident of H'wood's Future; Hits 'Runaways,' Bad Taste, Calls for 'Ideals' as Well as Ideas

By THOMAS M. PRYOR

Hollywood, Aug. 30.

The numerals 78 and 47 mark respective milestones in the life of Samuel Goldwyn. The first stands for the birthday anniversary he celebrated Saturday (27) with a quiet dinner party at home; the second represents the number of years he has devoted to the production of motion pictures which have stirred the imaginations or tickled the funnybones of millions around the world and in turn brought honors to the industry and to the man himself, not to overlook employment for thousands of craftsmen and artists and, of course, personal financial rewards.

How does it feel to be 78? Goldwyn brushed one such inquiry aside with, "I don't want to talk about myself. What can I say? I'm busy. I worked 14 hours yesterday (24) and was up at 5:30 this morning." He looked at the clock on his desk, noted it was 4 P.M.

(Continued on page 62)

Sinatra Nixes Clan

Hollywood, Aug. 30.

Frank Sinatra wants out from under that "clan" tag used as a descriptive, mostly by columnists, in referring to professional and private associations with such cronies as Peter Lawford, Sammy Davis Jr., Dean Martin and others. Singer-actor made the move to bury the tag, coined by Life mag, in a statement which said:

"As far as I know, the various guilds that are part of my professional life are the only organized groups to which I belong. 'The Clan' is a figment of someone's imagination. Naturally, people in Hollywood socialize with friends as they do in any community, but we do not gather together in childish fraternities as some people would like to think. Life magazine coined the phrase, 'The Clan,' in an article, and it stuck with everyone except the people who are supposed to belong to it. There is no such entity as 'The Clan' and there never has been. I am fortunate to have many friends and many circles of friends, but there are no membership cards."

600,000 Feet of Official 1960 Olympics Will Be Cut To a 2-Hour Feature Film

Rome, Aug. 30.

Shooting has already begun on the official 1960 Olympic Games feature film. Preliminary footage of the lighting of the flame in Greece and of its trip to Rome are already in the can, and when the Games get under way, the full force of 24 lensers and 100-odd technicians are at work on the official document of the Roman sports fest.

Pic, which will be called "Roma 1960," is produced under official auspices by the LUCE Institute, directed by Romolo Marcelli i. Detailed shooting script was worked out over a period of several months by Marcellini with aid of Mario Craveri, Luigi Filippo D'Amico, Lionello De Felice, Giorgio Ferroni, Rino Filippini, Sergio Valentini, Donato Martucci and Gualtiero Zanetti. Most are directors.

(Continued on page 18)

Dave Nelson's Trapeze Stint at Minn. State Fair

Minneapolis, Aug. 30.

David Nelson, of the Harriet & Ozzie Nelson television family, will appear here at the 10-day Minnesota State Fair as a "member" of the Flying Viennas trapeze act which will be on tap with the Barnes & Carruthers No. 1 fair unit.

Nelson became interested in trapeze work while playing a lead role in "The Big Circus" film. He and brother Ricky worked out with the Viennas for some time earlier this year. David was with the troupe for two weeks in a circus in Hawaii.

Young Nelson also is scheduled to appear in one of the Minnesota Fair's two Children's Day shows along with Brenda Lee, Johnny Cash, Gordon Terry and the Browns. The other Children's Day show will have Anita Bryant, Paul Evans, Neil Sedaka and the films' Tarzan, Gordon Scott, who will work with Ann Marston, a champion archer.

Sans big, regular grandstand show names, the Fair never has failed during the past several years to draw more than 1,000,000 paid customers.

Benny's Tahoe Record

Lake Tahoe, Aug. 30.

Jack Benny is breaking all records at Harrah's here, according to a spokesman for the club. The 750-seater was sold out five days in advance and the plush room has been filled for each show since Benny opened Aug. 22. Comedian is slated to close Sept. 7.

Benny Goodman will succeed Benny at the cafe.

2,000 Newsmen In Hurdle Race At 17th Olympiad

By COL. BARNEY OLDFIELD

Rome, Aug. 30.

On Rome have descended 1,200 tv, radio, press and periodical reps who have accredited status, and more than 2,000 non-accredited (who've bought their own tickets).

The American tv viewer getting it through all kinds of fractional participations in sponsor arrangements. Kent cigarets is in for one-quarter, plus. Wheaties has an eighth. Atlantic Gas has a quarter on 42 stations. Burgermeister Beer has a quarter on 17 stations. CBS-TV, which bought the U.S. rights to 20 hours, has managed to sell 13/16ths of the time by opening gun and turned the balance over to stations for local sale.

The CBS tab is hard to figure because the Olympic Games are viewed as urgent for airing in 1960, which means wholesale preemptions in prime time. This adds up fast in the video version of robbing pete-to-pay-paul.

Italian postal authorities have had all manner of deluxe line requirements put upon them, and all the international cables are encouraging that press business. The word-file easily passes a million a day. Cost of moving the Olym-

(Continued on page 62)

25 Years Ago This Week

(From VARIETY, Aug. 28, 1935)

A late Broadway start was indicated pre-Labor Day with few openings until October, as against 16 premieres by mid-September the preceding season (1934). Only three were scheduled for September '35 and the first musical "At Home Abroad," at the Winter Garden wasn't due until Sept. 23.

Ernst Lubitsch sent one of his bright Paramount aides to London, Paris, Monte Carlo and Venice with Gary Cooper's "suits, shoes and hats" for doubles to intersplice into the Hollywood production of "Pearl Necklace," upcoming Cooper-Marlene Dietrich starrer.

When the Earl of Tweedsmuir assumes the post of Governor General of Canada, it became an automatic plug for Britain's "39 Steps," as John Buchan, in private life, he had authored it.

Only straight vaudeville at $1.50 top left in America was the Castle, Long Beach, L. I., with a bill emceed by Harry Rose, Smith & Dale, Jules Bledsoe, Sammy White & Beatrice Curtis, Dolly Kay, Barney Dean and a line of Gertrude Hoffman girls.

Two Will Rogers memorial songs were titled, "There's A Vacant Chair For Will Rogers In Every Home Tonight," and "Will Rogers, The American Ambassador."

Irving Thalberg east for conference with Nick Schenck because

(Continued on page 21)

Oscar Hammerstein an Immortal Who Followed Credo of Own Lyrics

By ABEL GREEN

The death last week of Oscar Hammerstein 2d, with its wave of press, radio and television encomiums, has revised the long-accepted, seemingly never-challenged, intra-trade saying that "only George Gershwin will be a standard 100 years from now." That had not been disputed because the perhaps overly modest contemporaries, Jerome Kern, Irving Berlin, Cole Porter, Richard Rodgers et al, were the ones who "voted" it.

Reappraisal of the many Hammerstein-Rodgers standards, along with other contemporary greats (who will dispute that Irving Berlin's "White Christmas," "Easter Parade' and "God Bless America," for example, may not endure?), points up the indelible impact that the R&H team has had on the American folk music. A reprise of their titles is staggering.

Staggering also is the uninhibited outpouring of affection for a man whose religion, like his talents, was "goodness." If that sounds sticky or saccharine, an appraisal of the librettist's credits certainly attests to the sophistication along with his wholesomeness.

(Continued on page 54)

Rodgers' New Collab?

"Casting" Richard Rodgers' next collaborator is already a show business guessing game—naturally. Ira Gershwin and Dorothy Fields are among the lyricists mentioned. Gershwin is not a librettist, but Miss Fields authored a number of musical show books with her late brother, Herbert Fields.

The book for the last R & H show, "The Sound of Music," is by Howard Lindsay and Russel Crouse, and "Flower Drum Song" was the collaborative effort of Joseph Fields and Hammerstein (Dorothy and Herbert's brother).

For practical purposes Rodgers will have his composing and production hands full for some time with the score to the Winston Churchill series for ABC-TV, the remake (No. 3 version) of "State Fair," the Universal filming of "Flower Drum Song" ($1,250,000 sale), and the casting of a touring company of "Sound of Music." It would have followed, of course, that R&H might have written some added material for the filmizations.

For the archivists, "Edelweiss" was the last song Hammerstein wrote with Rodgers. It was the last song inserted while "Music" was breaking-i in Boston. Hammerstein had undergone his first abdominal operation last year while the show was in rehearsal and it opened without him. When he went to the Hub he collaborated on the additional number.

Entratter Aides Hurt, N.Y. Exec Killed in Crash

Las Vegas, Aug. 30.

Sands Hotel prexy Jack Entratter is okay, but two of his staffers, publicist Al Freeman, 36, and chief engineer Bernard North, 37, are hospitalized as result of auto collison Saturday (27) which took the life of Dave Ormont, New York business man. The victim, head of the Hudson-Terminal Electronics Corp. and the Keystone Electronics Corp., both New York, was a passenger in the car driven by Entratter who escaped unscathed. Ormont was killed instantly.

Mrs. Doris Jones, 25, driver of the other car in the two-car crash fiv miles south of here, also hospitalized.

Local police have the cause of the accident under investigation and it'll be known today (Tues.) whether the sheriff and the district attorney will charge Entratter with involuntary manslaughter. Entratter is at home under sedation.

6-Year Old Saxist Gets AFM Card Via Court Order In Hassle Over CNE Date

Toronto, Aug. 30.

The American Federation of Musicians has bowed to a decision of the Superior Court order which granted provisional membership to Attila Galamb, six-year-old saxophone payer, that permits him to play at the Canadian National Exhibition evening grandstand show without a stand-in fee to the union.

Bill of Rights was invoked for the first time in a Supreme Court hearing by Lewis Herman, counsel, on behalf of the father, Joseph Galamb. An injunction was sought against George Anderson and Norman Harris, respectively president and secretary-treasurer of Toronto Local 149. Decision means that the youngster will not have to use his $750 earnings to pay for a $675 stand-in fee required of a non-union musician. Young Galamb will pay his $85 initiation and other fees to the union.

Six-year-old had also been barred from membership because of a by-law in the international union's constitution which requires applicants to be 16 years old unless they have a waiver from the international executive board.

Appeal trial in the fall will hear the boy's backers in granting him permanent membership in the union and the right to perform anywhere, with an AFM strong-point being that voting power goes with union membershi

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'PRE-SOLD' IN H'WOOD FADEOUT

Fear Reprisals in Foreign Market If Unions Halt 'Runaway' Prod'n

Increasing agitation on part of Hollywood labor unions to stop so-called "runaway" film production may eventually boomerang to the further detriment of the unions, according to a prominent indie producer who has shot a number of films on overseas locations "when script and talent considerations demanded it."

(Most recent development in the Hollywood-overseas argument was announcement two weeks ago by the Hollywood cameramen's union that their members plan to picket two upcoming William Holden pix, "The World of Suzie Wong" and the currently shooting "Counterfeit Traitor," both lensed off the Hollywood base.)

Indie producer reasoned this way: foreign government and film reps are bound to take notice of the American unions' efforts to discourage overseas production activities by U.S. producers—activities which have been a boon to the film industries in many areas, particularly Britain, Italy and Yugoslavia. Should it ever appear that the union agitiation might be successful, interested foreign governments might be persuaded to take measures that would in turn hurt U.S. distribs operating in their countries.

This, of course, is always a very

(Continued on page 63)

'Around' and Around

Michael Todd's "Around the World in 80 Days," gets another go-round in mid-September. United Artists, which is handling the distribution, has booked the late showman's picture into 55 circuit theatres in the metropolitan New York area on Sept. 15.

Circuits include Loew's, RKO, Randforce, Skouras, Century, Rugoff & Becker, Brandt, Cinema, Florin, Prudential, and Momart.

Par Gives Up On VistaVision

VistaVision, which was originally designed as Paramount's answer, and challenge, to 20th-Fox's CinemaScope, appears fading from the widescreen sweepstakes.

VV has been a printing process, rather than anamorphic, which yields a greater amount of negative coverage in photography — with two frames exposed instead of one — and thus providing greater clarity and definition.

Thought now at Par is that the same effect can be achieved with the rawstocks being made available by Eastman Kodak and handled by Technicolor. And it can be done more economically.

In any event, it's apparent that Par has instructed producers of its lesser-value productions to consider the VV effects in relation to costs. The message apparently is that VV is no longer a requisite.

Par is the only major studio which never adopted C'Scope and evidently still will not. Par is now veering toward the Panovision process.

ABC-TV's $516,000 Snags Oscarcast For Next 5 Years

Paying $561,000 per stanza, ABC-TV yesterday (Tues.) outbid NBC-TV for the television rights to the Oscarcast for the next five years. Academy of Motion Picture Arts & Sciences will, for the first time next spring, produce its own Oscart tv program and, for the first time in three years, accept sponsorship.

ABC-TV already has orders in the house from two potential bankrollers of th 1961 Academy Awards program, although the network would not divulge their names. When last the Oscar programs was sponsored, Oldsmobile picked up the entire tab.

Five-year ABC deal with the Academy marks the end to NBC's longtime monopoly of the special wards progra When the three tv networks began bidding for program rights a couple of weeks ago, it was with the understanding that the Academy and not the winning bidder would produce the show. CBS was eliminated at once from further competition when the Academy rejected its bid of $300,000 for each Oscar telecast. NBC and ABC resubmitted new bids a week ago, and the ABC $561,000 was deemed the best.

ABC will merely move its cam- into locale of next Oscar awards program, and cover it "just as a news event."

H. J. BROWN'S REMAKE, ALSO TV 'CAPT. BLOOD'

Hollywood, Aug. 30.

All film and tv rights to "Captain Blood" have been acquired by Harry Joe Brown from the Rafael Sabatini estate. Brown, who produced the Sabatini book for Warner Bros. in 1935 with Errol Flynn and Olivia de Havilland costarred, will first do a feature, "Son of Captain Blood" then follows with a tv series, "Captain Blood Sails."

Feature, which will be in the $700,000-$750,000 price bracket, is earmarked for Columbia Pictures release but no deal has been signed.

Brown last January completed a 14-year association with Col for his and Randolph Scott's Producers-Actors Co., making middle-budget westerns.

WOMEN'S CLUBS RENEW STAND AGAINST PAY-TV

The Joint Committee Against Pay-TV, the exhibitor organization fighting the introduction of toll vision, says it has received word that the California Federation of Women's Clubs has reaffirmed its opposition to pay-tv. One of the objectives of the Joint Committee, headed by Philip F. Harling, is to gain the support of various outside organizations.

The Federation, according to Harling, has 80,000 members and has written him advising that it has officially restated it opposition to pay-tv in all forms. Harling indicated that a supply of petitions has been sent to the Federation so that the women could register their opposition with their Congressmen.

ORIGINAL YARNS SET B.O. PACE

By BOB CHANDLER

It was only a matter of a few months ago that Hollywood was convinced the future of the picture business lay in screen translations of so-called "pre-sold" properties —bestselling novels, Broadway hits, musical or otherwise, or the adaptation of some property for which the public had been "pre-conditioned."

The theory even reached the point where 20th-Fox and Jerry Wald decided to put the cart ahead of the horse by first novelizing, then filming Rona Jaffe's "The Best of Everything." It didn't work out too well, judging by the final results.

Since then, the b.o. trend in the industry has all but discredited the "pre-sold" theory. Not that a stage hit or novel won't make a smash pic, but the business of making and selling pictures embraces far more than rubberstamping via the picture medium the creations of the stage and literary worlds.

The pictures that are making money today, and have been for the past several months, have for the most part come in "cold." There's Alfred Hitchcock's "Psycho," the current b.o. smash, and its predecessor, "North by Northwest." There's Billy Wilder's "The Apartment," and its earlier counterpart, "Some Like It Hot."

There's "Ocean's 11" and "Song Without End," and the Universal "Big Three" of the past several months, "Imitation of Life" (remake of a pic), "Pillow Talk" and "Operation Petticoat," all screen originals. And while "Elmer Gan-

(Continued on page 21)

Col's $1,700,500 Realty Windfall

Columbia is set to finalize a deal Sept. 15 for sale of 34½ acres of unused land behind its ranch property in Burbank, Calif., at a price of $50,000 per or a total of $1,700,500. All terms have been agreed upon with the purchaser, the Barclay Hollander Co., Southern California realestate developer.

Latter intends to build up the area as a residential site.

Transaction is one of particular importance to Col on a capital gains basis—the type of cap gain that has the professional Wall Streeters intrigued with Col and various fili corporations with with large realestate holdings. with large realestate holdings.

Col bought the land years ago at $2,500 per acre. Gross proceeds amount to 20 times that amount.

'Windjamming' 'Em In The Suburbs

"Windjammer," the first and only picture in the Cinemiracle process, is enjoying a renaissance thanks to suburbia. The big process film was originally unveiled in April, 1958 i N.Y. and was subsequently booked in other cities on a 10-performances per week hardticket basis. The boxoffice results were lukewarm to good but hardly sensational and National Theatres & Television was not quite sure what to do with the picture.

After a period of inactivity, involving an abortive deal to sell the picture and the process lock, stock and barrel to Cinerama Inc., NT&T's Cinemiracle Pictures Inc. subsid decided to have another try.

The concentration was on theatres in suburban areas, where the same hardticket policy was employed. The results achieved in Upper Montclair, New Jersey, provides an example of the paydirt that Cinemiracle has hit this time out.

"Windjammer" opened at the 820-seat Bellvue Theatre in Upper Montclair on Christmas Day, 1959. Now in its 36th week and still going strong, the attraction has racked up a gross of $237,433. At the Skouras Syosset Theatre in Syosset, L.I., the film has passed its ninth week with a house record gross of $143,000. Similar results are being achieved in other communities, including cities in which the picture had played before.

Although the picture has been in release since April, 1958, has played only 33 domestic engagements so far. The company has at present 21 signed contracts for dates in smaller communities.

Cinemiracle is relying on the old circus technique to bally the engagements, apportioning a large portion of the advance budget to flyers, heralds, one-sheets, 24-sheets, and transit cards. Another aspect of the promotion is tie-in deals with local merchants. It involves either guaranteed sales of tickets to merchants for use as customer gifts or as a redemption for merchandise stamps. Concentration is also made on group sales to schools, day camps, industrial and social organizations.

With National Telefilm Associates now separated from NT&T, Cinemiracle Pictures Inc. has moved out of the NTA offices at Columbus Circle, N.Y. and has opened headquarters in the N.Y. offices of Cantor, Fitzgerald, the investment firm of which B. Gerald Cantor, NT&T topper, is a partner.

With only "Windjammer" to keep it going, Cinemiracle has completed its deal with Michael Todd Jr. to take over the distribution of the 70m "Scent of Mystery." The Smell-O-Vision gimmick is being dropped and the picture will be retitled. The Todd Process film is being converted to Cinemiracle. The NT&T subsid plans to follow the same policy in selling "Mystery" as it has with "Windjammer."

'Prior Submission' Issue the Key To Times Film Vs. Chi Censorship; High Court to Hear Case Oct. 17

By VINCENT CANBY

Week of Oct. 17 may will turn out to be an historic one in the fight against screen censorship. U.S. Supreme Court will then hear arguments in the Times Film vs. City of Chicago case which, possibly, could have as far-reaching effect as the precedent-setting "Miracle" case, fought and won by the late indie distrib Joseph Burstyn and attorney Ephraim London in 1952.

Spotlight was thrown on the Times Film case last week with the filing of the Times brief with the High Court. Event served to emphasize the similarities surrounding the Times and Burstyn cases, as well as to point up the advances which the screen has made in its drive against government interference in the last eight years. One obvious similarity is that both cases were undertaken by indie distribs who headed comparatively small business operations: Burstyn, a canny businessman who had taste as well as drive, and Times' prexy Jean Goldfurm, a shrewd businessman, art enthusiast and economist who, in addition to selling films, is trying to promote a worldwide "monetary and customs union." (The independent-thinking Goldwurm took a two-column ad in the New

(Continued on page 18)

Indoor-Outdoor

Chicago, Aug. 30.

Exhibition, which went from hardtops to drive-ins, is at its logical next juncture: the indoor outdoor.

New ozoner, the Oasis, now building on Chi's northwest periphery, plans to flank its concession area with twin 70-seat indoor theatres (air conditioned or heated, according to clime) for convenience of patrons tired of sitting in their autos. Picture windows will enable them to view the giant outdoor screen.

Tisch, Loew's Mull Merger

A merger between Loew's Theatres and Tisch Hotels looms as a possibility.

Laurence Tisch, president of Tisch Hotels and chairman of the executive committee of Loew's, has for some time maintained his headquarters at Loew's Theatres building in New York. Now his brother, Preston R. (Bob) Tisch, executive v.p. of the hotel chain and a director of Loew's, is set to establish his base of operations in the Loew's building in September. He is reported to be moving to N.Y. from Atlantic City, where the Tisch family operates a number of hotels.

The Tisch interests, which control Loew's Theatres via their 25% stock holdings in the circuit, have been the prime forces in the company's diversification into the

(Continued on page 63)

NT DROPS COLOR BAR IN KAYCEE FIRSTRUNS

Kansas City, Aug. 30.

National Theatres' midwest division announced it henceforth will admit all persons, regardless of color, to its seven theatres in this area. Move followed action by the National Assn. for the Advancement of Colored People — a number of conferences between its representatives and theatre reps.

The issue was over firstruns, Uptown, Plaza and Isis, in Kansas City, Mo. Circuit has been admitting Negroes to its Brookside Theatre, deluxe hardticket house on the exclusive south side, to its Linwood Theatre, sub-run in a mixed neighborhood, and to its Granada and Fairway theatres in Kansas City, Kan., where state law prohibits segregation.

More Negro P.As Into Pix Biz For Special 'Sell'

Hollywood, Aug. 30

As more and more specialized facets of film exploitation are being explored, greater emphasis is being placed by major companies on luring Negro trade when a pic is deemed particularly attractive to that slice of the U.S. population.

Development has reached the proportions where Negro publicists are entering the field, and IATSE Local 818, which has jurisdiction over Hollywood studio ballyhooligans, now has on its rolls its first colored member — A.S. (Doc) Young.

Young got his first shot when Stanley Kramer hired him upon releasing "The Defiant Ones" to work Negro channels, infrequently tapped in past as far as film publicity is concerned. More recently, when Warners uncorked "Sergeant Rutledge," Young was taken on for a brief span by WB for same specialized chore.

With Columbia now world-preeming Hall Bartlett's "All The Young Men" in Chicago, Col hired Young and has sent him to Chi on a three-

(Continued on page 52)

RACIAL OUTBREAKS AT FRISCO FIRSTRUNS

San Francisco, Aug. 30.

The manager of American Broadcasting-Paramount Theatres' firstrun downtown theatres is considering calling the heads of all Frisco's first run houses together to meet with police in the wake of an outbreak of racial violence at the 2,646-seat Paramount.

Between 40 and 50 Negro youths attacked five white youngsters in the lobby of the Paramount Sunday (28) evening and fled from a side exit before 24 policemen arrived. The outbreak followed a series of scuffles and attacks in the theatre itself, during and after showing of "Battle in Outer Space."

Some witnesses claimed they saw knives flashing; others claimed

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Silents May Not Be Golden, But Exhibition of Par's 'Covered Wagon' Propels Lawsuit Into High Court

A Coast exhibitor of silent films is going to the U. S. Supreme Court of challenge Paramount's right to restrict him from the showing of the silent version of "The Covered Wagon."

Par's determined prosecution of the case is believed to reflect the industry's new interest in its backlog of silent films, particularly involving their value for remake purposes. Although the exhibitor showed a number of other Par silents, suit was filed only with reference to "The Covered Wagon," which leads to the belief that Par plans to make a modern version of the classic picture.

In asking the U. S. Su reme Court to reverse the decisions favoring Par in two lower courts, Theodore R. Kupferman, attorney for the exhibitor, outlined the history of a group of Par silent films in a brief filed with the High Court in Washington today (Wed.).

Kupferman, a partner in the law firm of Schnur, Kupferman and Price, notes that in 1927, Famous Players-Lasky Corp., a predecessor of Paramount, made a deal with Kodascope Libraries Inc., a subsidiary of Eastman Kodak, under which Kodascope was given the right to produce prints of 18 films, including "The Covered Wagon," for "non-theatrical exhibitions."

About 1930, Kupferman indicates, silent films were considered obsolete for general commercial exhibition and Kodascope started to rent and sell 16m prints of the Par films "without restriction." They were openly advertised in Kodascope catalogs and were openly sold and traded by Kodascope and other distributors, all without restriction, the brief says.

According to the brief, John Hampton, the exhibitor and defendent purchased a 16m print of "The Covered Wagon" from Kodascope in 1938. He used the print in roadshows and subsequently in Hollywood. In 1942, the brief continues, Hampton built the Silent Movie Theatre in Hollywood for the showing of 16m prints of silent pix. He has been showing such films there continuously since that time.

"The Covered Wagon," it's noted, was shown on four different occasions for profit—in 1942, 1948, 1952, and 1955. In addition, Hampton showed the 17 other Paramount films transferred in the 1927 agreement. The brief points out that Hampton did not receive his first warning until 1954 that he was infringing on Par's copyright. He ignored the Par warning and continued to show the picture commercially. Par filed suit in late 1955. In 1958, a district court issued a permanent injunction ordering Hampton to cease and desist from exhibiting. The Covered Wagon" "for profit." The decision was affirmed by the U.S. Court of Appeals early this year.

In arguing for a reversal of the lower court's ruling, Kupferman states that Hampton is a bona fide purchaser for value of a film print." He contends that no restriction upon its use was made

(Continued on page 63)

Up Burt Robbins To NSS Prexy

Herman Robbins, president-chairman of National Screen Service, has given up the presidential post which in turn has been acquired by his son, Burton Robbins. Latter has been functioning as v.p. in charge of sales. Successor to the latter job has yet to be filled.

As chairman, the veteran Herman Robbins will continue as chief exec officer while the newly-elected prez will head the administration end. The chairman will decide on policy and the president will follow through on such decisions.

In another change at NSS, Melvin L. Gold has been appointed ad-pub director. This is the job Gold gave up in 1954 to enter independent film production.

Dick McKay Heads Disney Publicity; Reddy to P.R. Post

Hollywood, Aug. 30.

Dick McKay moves up from assistant advertising head to become director of publicity for Walt Disney Productions. Joe Reddy, wh has functioned in this spot for many years, is being switched to public relations, to handle the broader aspects for company.

In a move to knit activities more closely under the overall supervision of Card Walker, Vince Jefferds, merchandising head for Disney, will shift from present N. Y. headquarters to Coast.

ACE Considering Public Stock Issue

As the second phase of its fund-raising campaign to organize a new production and distribution company, the American Congress of Exhibitors is considering a public stock issue. However, before an application is made to the Securities & Exchange Commission and Wall Street underwriters are sought, officials of the umbrella exhibitor organization are busily engaged in pinning down the corporate and financial structure of the new company.

Since the initial $4,000,000 will have come from various theatre companies, decision has to be made on the order of repaying the investors. The five major chains —American Broadcasting-Paramount Theatres, RKO Theatres, Loew's Theatres, Stanley Warner, and National Theatres & Television—provided the kickoff $2,000,000, each contributing $400,000. The remainder of the expected $4,000,000 will have to come from various indie circuits, with the majority putting up $25,000 each, the minimum set by ACE.

Under the stipulation set by the Dept. of Justice allowing the formation of the exhibitor-backed production-distribution company, a limitation of 50 theatre firm contributors was required.

Zeckendorf's TOA Date: Tipoff on New Penchant For Pix Via Pathe Tie?

Realty operator William Zeckendorf, whose numerous real estate deals (including the purchase of a substantial portion of the 20th-Fox studio) has gained him nationwide attention, appears to be showing interest in film production.

Zeckendorf, a director of the American Corp., parent company of Pathe Laboratories, has been set as a speaker at Theatre Owners of America's covention in Los Angeles, Sept. 13 to 16.

At a luncheon sponsored by Pathe on Sept. 14, Zeckendorf will explain the production program being undertaken by Pathe. Company, which has asked TOA to secure playdate pledges for the Pathe-finpanced pix, has set up a separate production and distribution company. It's expected that Zeckendorf will outline's details of Pathe's program and reveal several of the initial packages.

Joe Aurrichio Set As Crest Studio President

Joseph G. Aurrichio has resigned as veepee in charge of sales for the J. J. Copy Art Laboratory to become prexy of Crest Studios Inc. of New York. Crest, for the past nine years a fashion photo studio, will initiate a new division under Aurrichio to handle still photo reproduction specializing in motion picture work.

Aurrichio, who served with RKO Radio Pictures for 25 years as supervisor of the still photo division, will be in charge of all of Crest's motion picture and commercial account.

Extra 'Back to School' 'Ben-Hur' at Lower Scale

Denver, Aug. 30.

A special pre-"Back to School" matinee performance of "Ben-Hur" Friday (26) at 10 a.m. drew a capacity crowd of youngsters to the Denham theatre to see the M-G spectacle.

The same hard ticket advance sale policy was followed as for the regular shows, but the price was reduced to 90c for all comers. Heavy advertising with the accent on youth sold out the 800-seat house early in th week.

20th Profits Up For First Half

After turning in a comparatively rough fiscal record last year, 20th-Fox now appears to be headed onwards and u wards. Company reported Monday (29) consolidated earnings of $2,628,576 for the 26 weeks ended June 25, 1960, compared with $1,770,870 for the like period in 1959.

The 1960 half-year earnings are equal to $1.10 a share on 2,383,286 common shares, against 76c a share on the 2,338,536 common shares outstanding in the 1959 period. A breakdown of the six-month earnings shows 69c a share earned in the first 1960 quarter and 41c in the second, compared with 41c in the first 1959 quarter and 35c in the second.

Company's announcement emphasized that no earnings from the studio land sale are included in this year's six-month statement. Second Webb & Knapp $2,500,000 payment towards the studio purchase was made Aug. 1 and will therefore be reflected in third quarter earnings. Because of this, and good business being done by several curernt 20th releases, prexy Spyros P. Skouras predicts that earnings for last half of this year will exceed those for first half.

Consolidated profit and loss statement for the first half of this year shows that income rose to $65,370,992 from $55,103,921 for the like period last year. Included in thi was an increase in film rentals (including tv) to $52,101,437 from $50,606,873 in the first six months of 1959.

Overall expenses in the most recent six-month period rose slightly to $53,742,416 from $53,333,051 in the 1959 first-half. Operating and general expenses, however, were down, to $13,835,392 from $14,044,943 last year. Contributions to employees' retirement plan also were cut this year, to $189,558 from $219,738 paid in the first half of 1959.

Europe to U. S.

Gladys Austen
John Beal
Ed Begley
Collette Brosset
Avis Bunnage
Tony Charmoli
Van Cliburn
Robert Dhery
Glynn Edwards
Michael Forrest
Leila Greenwood
Stanley Holloway
Leo Jaffe
Eileen Kennally
Durward Kirby
Ed Linden
Harold Lloyd
Alfred Lynch
Marcel Marceau
Pat McDermott
Herb Mayes
Ivan Mogull
Luis Montes
Aubrey Morris
Celia Salkeld
Maxwell Shaw
Victor Spinnetti
Dudley Sutton

U. S. to Europe

Al Burnet
Norman Elson
Hal Holbrook
Marion Jordan
Ronald Rogers
Mo Rothman
Don Tannen

N. Y. to L. A.

Art Alisi
Guy De La Passardiere
Lucile A. Phillips
Spyros P. Skouras
Jack L. Warner

New York Sound Track

Announcement of **Bob Goldstein's** appointment as 20th's permanent production chief is expected to come from Hollywood where prexy **Spyros P. Skouras** is again in residence after a busy one-week in New York . . . **Ed Kingsley**, prexy of Kingsley International, and **Ramon Casanova**, Argentina's consul general in New York, were hosts at a supper reception here Monday (29) night following the opening of "End of Innocence" at the Paris . . . **Adrian Conan Doyle**, trustee for the Sir Arthur Conan Doyle estate, has named **Henry E. Lester** exclusive agent for all film, tv and theatrical rights to Sir Arthur's works. Lester worked as an adviser for the estate on 20th's "Lost World" and now is setting up a production of "The Maracot Deep" in conjunction with Sapphire Films of London . . .

Morris Abram, of the Atlanta law firm of Heym , Abram & Young, has been retained by the Independent Film Importers & Distributors of America to press the indies' case against the Atlanta censor board . . . **I. A. L. Diamond**, who co-authored the screenplay of "Some Like It Hot," is doing the script for 20th's "Goodbye, Charlie," which **Marilyn Monroe** starts in November . . . Continental Distributing's veep in charge of sales, **Carl Peppercorn**, reports company will open two new sales offices before end of the year, but he isn't saying where. Company's "The Entertainer," incidently, booked into the Sutton as of Sept. 25.

Joseph Maternati, head of the French Film Office in New York, back at his bureau after a business-pleasure trip home . . . 20th has renewed contract of **Frank McCarthy**, p.r. director for the Hollywood studio . . . 20th toppers estimate that three **Mark Robson** pix—"Inn of The Sixth Happiness," "Peyton Place" and his current "From The Terrace"—will gross an aggregate of more than $45,000,000 for the company. "Terrace," currently starting its 8th week at the Paramount here, is holding so well it pushed premiere of "Let's Make Love" back from Aug. 24 to middle of Sept.

United Artists' distribution v.p. **William Heineman** reports that **Billy Wilder's** "The Apartment" has grossed $521,464 in 10 weeks in its dual Manhattan engagement at the Astor and Plaza Theatres . . . **Eydie Gorme** and **Steve Lawrence** will record the title song for "The Facts of Life." **Bob Hope-Lucille Ball** starrer for United Artists . . . **Eugene Picker**, fundraising chairman of the Will Rogers Hospital, reports that 1,544 theatres have so far pledged to take up audience collections and conduct the annual Christmas salute among their employees. Most of the collections are scheduled for the latter part of August and the first weeks of September . . . **Francis Winikus**, European assistant to United Artists v.p. **Max Youngstein**, came in from his London headquarters to attend funral services for his mother in Miami . . . **Phil Chakeres**, president of Chakeres Theatres, Springfield, Ill., has contributed $25,000 to the proposed American Congress of Exhibitors production-distribution company.

"The Alamo" premiere in Los Angeles at the Carthay Circle Theatre on Oct. 26 will be sponsord by SHARE Inc. . . . Memo in the bulleti of the Independent Theatre Owners of Ohio: "It has been brought to our attention by one of our members that an outfit which is supposed to bury a man alive for a period of several days did not live up to its agreement at his theatre. He suggests that we advise other theatreowners that they will be wise not to play this attraction as the whole deal seems to lead to nothing but a headache." . . . Fourteen additional previews, making a total of 77, have been set for **Stanley Kramer's** "Inherit the Wind" for Aug. 29 . . . **Daniel P. Skouras**, of United Artists foreign department, engaged to **Estelle Jiavis**. Wedding is set for Sept. 4 . . . Metro's "Butterfield 8" booked into the Capitol for a fall opening . . . Eleven of the 72 domestic engagements of "Ben-Hur" have been running nine months or more . . . **Salah S. Hassanein**, president of Skouras Theatres, summoned managers of nearly 50 theatres in the N.Y. metropolitan area to map the company's participation in the exhibitors' anti-tollvision fight.

As part of "Spartacus" campaign, Universal will send five behind-the-scene personalities on tour—**Edward Lewis**, producer; **Bud Westmore**, makeup; **John Day**, who trained the gladiators; **Alex North**, who composed the music, and **Stan Margulies**, pub-ad topper for Bryna, the production company . . . With Loew's Theatres moving into the hotel business, **Ernie Emerling**, the company's pub-ad topper, is off to Miami Beach to observe the operation of the Americana Hotel, the hotel operated by the Tisch Brothers. Incidentally, **Laurence A. Tisch**, chairman of Loew's Theatres executive committee, was named a director of the Sun Chemical Corp. . . . **Mitchell Kowal** has completed his role with **Vittorio De Sica** in "Le Pillole de Ercole" and is due back in Gotham today (Wed.) . . . To celebrate "Windjammer's" ninth month at the Bellvue Theatre in Montclair, N.J., **Van Wolf**, Cinemiracle pub-ad chief, sent out birth announcements and cigars.

Phil Stuart has been admitted as a member of the Conference of Personal Managers East . . . United Artists is hiring teenage publicists to help bally "Inherit the Wind" among the high school set . . . UA is launching its "The Alamo" ampaign with a series of full-page ads in 35 top newspapers in 12 major cities to herald the roadshow engagement. The N.Y. campaign kicked off Sunday (28) with full page ads in the Times and News and 1,000-liner in the Herald Tribune . . . **Jack Eigen**, now radio spieling out of St. Louis, cast as a jail inmate in "The Hoodlum Priest," which is being filmed in St. Loo . . . **Henry Woolfe**, United Artists branch manager in Vancouver, and his staff copped the most billings in UA's sales drive for the two-week period of June 26 through July 9.

Jack Brodsky, 20th-Fox's newspaper contact, and wife Dorothy are spending the pre-Labor Day week at Lake George . . . **Leon Uris**, **John O'Hara**, the shade of D. H. Lawrence, and other authors take note: Brentano's is displaying a collection of paperback novels, all of which have been made into films recently, under a sign asking "Have You Read A Good Movie Lately?" . . . One teenager to another on a southbound Broadway bus: "Yeah, 'Psycho' was swell, but I figured it all out about three-quarters of the way through. I could tell from the way **Tony Perkins** wiggled when he walked up the stairs" . . . FM Productions, indie outfit formed by New York p.r. man **Frank Mason**, has plans to film "Angel In Exile," based on life of French symbolist poet, Arthur Rimbaud, in Europe early next year. Mason says **Eugene Shufton**, currently working on UA's "Something Wild" here, will be cinematographer as well as associate producer.

Dick Walsh will collect a per annum pension of $1,200 from the IATSE, and not $10,000 as was erratumed in a report from Chicago. The 10G figure had been mentioned in the inner council, but was rejected . . . **Leo Jaffe** back in town after a swing of Europe . . . The local Show of the Month Club for the first time chose a picture for its members, said item being **Dore Schary's** "Sunrise at Campobello." . . . **Claudette Colbert** due in from the Coast Sept. 15 after her first motion picture work in five years, in **Delmer Daves'** "Parrish."

L. A. to N. Y.

Norman Corwin
Trent Dolan
Peter Levathes
Irving Ludwig
Milburn McCarty
John Megra
Ave Maria Medna
Joseph H. Moskowitz
James H. Nicholson
Tony Randall
Dan Treisten
Vivian Vance
Walter Winchell

FILMS'—STARRY-EYED BANKERS

'Cid's' Near-Skid

Madrid, Aug. 30.

A sub-plot for a time threatened the main drama in connection with Sam Bronston's next production, "El Cid," due to start on location in Southern Spain around Oct. 15. Between the signing of Charlton Heston as star and Heston's arrival in Madrid for preliminary conferences and to meet the press a counterclaim to the title and theme of Spain's 11th Century hero was asserted by a Spanish producer-director, Cesareo Gonzolez's Aspa Films.

First knowledge of this claim and its threat of delay on a shooting permit apparently came to the attention of the American producer here in the form of a printed announcement in a Spanish periodical. Resultantly Heston could not be presented upon arrival and he met the press only as he was leaving Madrid.

By then there had been a series of intensive summit meetings. All of the facts are still not known but the net result is that "El Cid" will proceed as a Spanish-Italian coproduction with Aspa participating along with Dear Films (Robert Haggiag) of Rome. The financing under this method will apparently yield a four-million pesetas subsidy advantage in Spain and a 16% of gross allowance in Italy.

Anthony Mann and his production aides are already at work on "El Cid." The picture will shoot over 80% on location. Local expectations are that it will go to United Artists, George Ornstein having been an enthusiast for the project from the outset.

Rev. Mal Boyd, Ex-Show Biz: Religioso Theme Doesn't Mean 'Religious' Film

Denver, Aug. 30.

"The church and the motion picture industry must in common accord reach a decision as to what constitutes the definition of a religious motion picture," the Rev. Malcolm Boyd told the 17th International Conference on Audio-Visuals in the Church, meeting under the auspices of the National Council of Churches of Christ in the U.S.A., at Boulder, Colo., August 17-23.

"Obviously, self-labeled religious subject matter does not mean that a movie is a religious one," Father Boyd, former producer-writer in the entertainment industry and now an Episcopal priest, told the delegates. "Such films as 'On the Beach,' 'Room at the Top' and 'Streetcar Named Desire' must be understood as possessing more religious significance than the Hollywood biblical extravaganzas." Father Boyd is the author of three books which deal with the relationship of mas media and the Christian faith.

The books are: "Crisis In Communication" (Doubleday, 1957); "Christ and Celebrity Gods" (Seabury Press, 1958—in this book he discusses "The Ten Commandments," "Baby Doll," "Tea and Sympathy," "The Great Man" and other movies); "Focus: Re-Thinking the Meaning of Our Evangelism" (Morehouse-Barlow; 1960). Father Boyd is now finishing a book which

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TelePrompter Inks Heinz

Aiming to step up activity in the closed-circuiting of sports events, TelePrompter Corp. has named W. C. Heinz as director of sports programming.

Heinz, former sport columnist for the old N. Y. Sun and presently a freelance writer on sports subjects, will serve in advisory capacity as well as create and write special programs. He wrote the Floyd Patterson-Ingemar Johansson pre-fight program, "Biography of a Fight," produced last June by TelePrompter on ABC-TV.

Alcoa to Rescue Via a 40% Buy-In On 'Century City'

Aluminum Company of America has joined forces with Webb & Knapp for the creation of "Century City," proposed $250,000,000 housing and commercial project to be built on 20th-Fox's studio acreage in Los Angeles. Alcoa has bought a 40% interest in Webb & Knapp's 9101 Corp., with W&K retaining the controlling 60%.

Official announcement of the deal, made Thursday (25) by prexies William Zeckendorf of W&K and Frank L. Magee of Alcoa, did not reveal amount of money involved in the transaction.

News of it, however, sent 20th stock to a new high for year of 40¾. Deal also was greeted enthusiastically by 20th execs who

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Atlanta Suburbs' 'Bonus' Bookings Via City Censor

Atlanta, Aug. 30.

Among foreign product barred from Atalnta screens via decision of city censor Mrs. Christine Smith Gilliam are Academy Award-winning "Room at the Top" for its "earthy dialog" and "The Case of Dr. Laurent" because of its subject matter, natural chlidbirth.

Atlantans, however, were not completely cut off from seeing "Room." As soon as it knocked over Academy awards it was booked into Cobb Theatre in nearby Marietta, a scant dozen miles from Atlanta's northern city limits. Business was so good it stayed there 10 weeks. Two weeks ago it was booked into a pair of drive-in theatres outside of city's censors jurisdiction and played to good box office for 14 days. This week it is set in at Belmont Hills theatre in shopping center of same name in Cobb County, which practically adjoins Atlanta city limits, to start Wednesday (24). These theatres advertise in Atlanta dailies and stir themselves up good crowds for

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CAN'T GET COIN WITHOUT 'NAMES'

The money men behind the picture business are endeavoring to formularize a non-formula business. They put dollar signs on preproduction properties in relationship to only the star names involved. And they don't seem to give a hoot about other values.

The film industry today, says producer Hall Bartlett, is dependent on the financiers, and this obtains more so than ever because of the growing number of independent filmmakers who must look for outside money sources.

Bartlett offers the point that perhaps 11 male and five female performers just about assure the necessary financing. The producer with any one or a combination of them under contract has a minimum of trouble in securing his budget money. But without any of these stars the producer has an uphill fight. It has become increasingly difficult for him to come upon the necessary coin.

The producer and/or packager, says Bartlett, has got to have these names committed to him or else he has a major problem: Marlon Brando, Cary Grant, Glenn Ford, Gregory Peck, Clark Gable, Frank Sinatra, Jerry Lewis, Rock Hudson, Burt Lancaster, John Wayne, Marilyn Monroe, Elizabeth Taylor, Ingrid Bergman, Doris Day and Susan Hayward.

Bartlett says there may be a few others—but not too many. And he adds that it's rare when any given star assures the success of a picture. Jerry Lewis seems to be one exception—for all of the Lewis comedies, which have been released by Paramount, have done well. But in the case of others, it's a matter of fact that there have been some losers as well as the winners.

And, yet, the finance men insist upon those star names almost to the exclusion of everything else. It's a sorry state of affairs, this formularization of the picture business, according to Bartlett.

STELLINGS HEADS TOA NOMINATING COMM.

Ernest G. Stellings, former president of Theatre Owners of America, will be chairman of the nominating committee for the exhibitor org's 12th annual convention in Los Angeles Sept. 13-16.

The nominating committee will convene before the opening of the convention to draw up a slate of officers to lead TOA during 1960-61. Its recommendations will be presented for approval to TOA's board of directors. The nominating committee will meet on Sept. 11 and the board will act on the following day.

H'wood a 'Transient' Community, But Hardly a Prod'n Ghost Town; Schary's Appraisal of Transition

By HY HOLLINGER

Dore Schary is not ready to join the crepe hangers in condemning Hollywood to ghost town status. On the basis of his stay on the Coast during the filming of "Sunrise at Campebello," the former Metro production chief believes that Hollywood will remain a major filmmaking center though it will never regain its past glory. "If and when pay-tv comes, there will be a tremendous renaissance, but the boom will be in small pictures," he stated. "It will never be a big center. Facilities are now available all over the world and indications are that these facilities will increase."

The most significant change observed by Schary is what he calls the "disorientation of Hollywood as a community." He pointed out that it took many years for Hollywood to gain a sense of stability in that members of the film colony regarded Hollywood as their permanent homes. He feels that as a result of the changes that have taken place in the industry—the rise of the independent producer, the making of pictures anywhere in the world, and the production of fewer pictures—Hollywood is again becoming a transient community. Under present circumstances, Schary contends, there is no longer a need for many people involved in the film business to live in Hollywood.

Although known as a staunch fighter for the right to present bold subjects on the screen, Schary said he was " a little appalled" by the so-called new freedom that has overtaken the industry. He charged that the freedom is all in the direction of sex and that he was concerned that the all-out freedom may bring about censorship controls from outside sources if the industry did not exercise a degree of self-restraint. He maintained that he was not worried when the sex angles are handled by the discerning creative filmmakers, but he feared the consequences when

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TOA Salutes Doris Day

Doris Day has been picked by Theatre Owners of America to receive its "star of the year" award. The trophy will be presented to Miss Day on Sept. 16 at the president's banquet concluding TOA's convention in Los Angeles.

The TOA award was started seven years ago, with the exhib org selecting the actor or actress who, in its opinion, has not only starred in successful pictures but has also brought credit to the industry. Miss Day is the second actress to win the award, the only other femme recipient being Deborah Kerr in 1958. Other previous winners have been Jerry Lewis, Rock Hudson, William Holden, James Stewart, and Danny Kaye.

Film Producers Nix Paul Butler's H'wood P.R. Plan

Hollywood, Aug. 30.

That ambitious proposed public relations program to be undertaken by the Screen Producers Guild for the purpose of creating "a new Hollywood image" under the possible leadership of former Democratic Party national chairman Paul Butler has died a-borning.

The five-man SPG committee named to examine a program blueprinted last month by a group of indie producers will recommend to the Guild's directorate within the next 10 days that the Guild not sponsor the project. It's presumed the board will follow the committee's recommendation.

Initial concept of program involved an emphasis on the indies' interests in Washington and with the general public. SPG members who examined the program reportedly feel the project—which would involve considerable expense—would not represent all SPG members. The Guild, it was pointed out, is composed not only of indie producers but also of salaried producers, exec producers and television producers.

First session in connection with program's development by leading indies took place July 17, during the Democratic convention in L.A., at the home of Al Hart, the banker and board member of Columbia Pictures. Butler was present, as were such indie filmakers as

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Col's TV Sales, SG Stock Plan For 'Expansion'

Key source at Columbia said this week that the company's intended sale of part of the post-1948 library to television and the public financing of the Screen Gems subsidiary represent "an expansion of the present operation."

He emphasized that the SG public offering will be partial—not a spinoff as such—with Col holding on to control. And the money derived from this, plus proceeds from the tv divestiture, will be used for more "growing up."

Source characterized Col as a company that's "growing and growing" and as a result requires more financing.

Overall result will be a greater move on Col's part in the direction of both theatrical and tv production and distribution. The corporation, in effect, will be reaching out more and more.

Col obviously has scored well with its tv activity. The theatrical production division seemed to come to life only a short time ago. Idea now is to go heavy on expensive theatrical filmmaking and at the same time further building the tv end.

There are risks involved, of course, but Col is confident that the route to the big profits is via the blockbuster investment approach.

Madrid Hilton: Bevhills-a-la-Basque

By ROBERT J. LANDRY

Madrid, Aug. 30.

There are no trade secrets in the lobby of the Castellana Hilton Hotel.

Which may be the reason Metro studio production chief Sol Siegel and his script supervisor, Bernie Smith, checked in last week at the Palace Hotel. They came bearing (a). Metro's own work print of "King of Kings" and (b) various questions raised on a previous visit here. Their presence at the Palace was very much felt in the lobby of the Hilton.

The film trade significance of the Hilton lobby lies in the palpable fact that it is one of the busiest, not to say most intringantest Hollywood-away-from-Hollywoods of the present moment. The buzz here is reminiscent of the heyday of the Excelsior lobby and Doney sidewalk cafe in Rome some years ago when the original postwar production boom hit Italy.

Madrid is currently in revival after the lull of plans and confidence which followed "The Pride and the Passion." Harold Hecht's presence, together with his production associate, Gilbert Kurland, to scout Spain for next spring's production of "Teras Bulba," the Gogol yarn intended for Yugoslavia but now expected to switch here, is evidence of the quickening pace. A United Artists project, on the agenda for $4,000,000, is a reminder that UA has been an early operator here.

A regular in Madrid is George (Bud) Ornstein, UA's generalissmo headquartered in Barcelona but in charge of production matters as well as distribution. Rather more revealing of the new schemes and dreams hatching here have been the recent presence among the Hilton lobbyists of a number of picture-angled attorneys, notably George F. Lewis Jr. (Lewis & MacDonald, N.Y.) who has been close to the Samuel Bronston financing, James Covington of Signal Oil (also with film contracts), and Herb Silberberg, of Security Films, longtime attorney for Philip Yordan.

In a period of six days the influx of directors, showmen, location managers, actors and film folk generally was almost dizzying to the trade-conditioned imagination, though the average Spaniard is probably little aware of what's cooking. Even a partial census of those in residence, in transit or in secret huddle, underlines the clear message that Madrid is certain to have an active year to 18 months, just on present committments.

In addition to the names already given the city these last days have seen Robert Haggias of Dear Films in Rome, who will be the Italian end of the co-production setup on Sam Bronston's "El Cid", Tony Mann at the Hilton, he and his associate, Michael Waszyuski, already deep in the pre-production

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The Angel Wore Red

Unappealing meller about a mixed-up priest and a forthright prostitute thrown together at the outbreak of the Spanish Civil War. Contains some philosophical merit, but just not boxoffice stuff.

Hollywood, Aug. 24.

Metro release of Goffredo Lombardo production. Stars Ava Gardner, Dirk Bogarde, Joseph Cotten, Vittorio De Sica; with Aldo Fabrizi, Arnoldo Foa, Finlay Currie, Rossano Rory, Enrico Maria Salerno, Robert Bright, Franco Castellani, Bob Cunningham, Gustavo De Nardo, Nino Castelnuovo, Aldo Pini. Directed and screenplay by Nunnally Johnson; camera, Giuseppe Rotunno; editor, Louis Loeffler; art director, Piero Filipponne; music, Bronislau Kaper; assistant directors, Mario Russo, Carlo Lastricati. Reviewed at the studio, Aug. 24, '60. Running time, 99 MINS.

Soledad	Ava Gardner
Arturo Carrera	Dirk Bogarde
Hawthorne	Joseph Cotten
Gen. Clave	Vittorio De Sica
Canon Rota	Aldo Fabrizi
Insurgent Major	Arnoldo Foa
Bishop	Finlay Currie
Mercedes	Rossano Rory
Capt. Botarras	Enrico Maria Salerno
Father Idlefonso	Robert Bright
Jose	Franco Castellani
Mac	Bob Cunningham
Major Garcia	Gustavo de Nardo
Capt. Trinidad	Nino Castelnuovo
Chaplain	Aldo Pini

It's hard to tell who are the bad guys and who are the good guys in "The Angel Wore Red," a love story of sorts set against the grim backdrop of the Spanish Civil War. Americans audiences, not fond of being either confounded or depressed are not likely to be attracted to this film, sexy ad campaign or no. Actually, there is considerable merit to both screenplay and execution, cardinal sin being simply that the Metro release is not quite good enough to be commercial. More than likely, it will wind up as a long, but strong, bottom half of double bills.

Nunnally Johnson's screenplay contains some perceptive dialog and sharp observations of the ironies of war. It describes the tribulations encountered by a disillusioned priest (Dirk Bogarde) who forsakes his vows just as civil war breaks out between the devout Falangist rebels and anti-church loyalists. While being pursued by the latter, he encounters and falls in love with a brave, kindhearted prostitute (is there another kind?), played by Ava Gardner. Both eventually are taken prisoner, and suffer considerable hardship in attempting to remain mum on the whereabouts of a holy relic which is vital to the loyalist cause from a morale standpoint. In the process, Bogarde chooses the church over his deep feelings for Miss Gardner, who sacrifices her life in a noble parting gesture for the rebel cause. While the love story is unfolding front and center, loyalists and Falangists and taking turns as background villains. A spectator is never really certain for whom he is supposed to be rooting. He feels obliged to take sides because the romance is dragging and Bogarde's eventual preference of church over sex is clearly predictable.

The director half of Johnson hasn't made the most of his material. There are several tedious passages, principally the romantic ones. There are inconsistencies in the relationship between casting importance and roles, notably in the case of Joseph Cotten, who is costarred in a virtually irrelevant part that could well have been eradicated entirely, which may reflect back to a decision by producer Goffredo Lombardo.

The acting is strong. Miss Gardner and Bogarde give good romantic accounts of themselves. Cotten is capable as a one-eyed American newscaster with four glass eyes, suitable for all occasions. Vittorio De Sica does fine as a disenchanted old-style general who views victory in modern warfare as "successful dirty tricks." Unfortunately, his voice has been replaced with a jarringly incompatible dubbed version, presumably for purposes of clearer articulation. Aldo Fabrizi stands out in the supporting cast, with favorable key efforts by Finlay Currie and Arnoldo Foa.

There is capable camera work by Giuseppe Rotunno, editing by Louis Loeffler, and art direction by Piero Filippone. Music by Bronislau Kaper has an appropriately romantic Spanish flavor. *Tube.*

20th's Sept. Seven

Twentieth-Fox will be releasing seven films in September.

Comprising the sked are "Let's Make Love," "High Times," Freckles," "Walk Tall," "Squad Car," "Goddess of Love" and "September Storm."

Hex on Sex

Minneapolis, Aug. 30.

A sampling of local women's views by Mid-Continent Surveys here regarding "the current trend in the movies toward the frank treatment of sex problems" found only 15 out of 199 believing it to be "healthy."

Question was whether they thought the "trend" healthy. Those regarding it as "unhealthy" numbered 165 and there were 19 that "didn't know."

La Grande Vie
(The High Life)
(W. GERMAN—FRENCH—ITALIAN)

Paris, Aug. 23.

Pathe release of Pathe-Capitole-Novella production. Stars Giulietta Masina, Hannes Messemer; features Gert Froebe. Ingrid Von Bergen. Directed by Julien Duvivier. Screenplay, Rene Barjavel, R. A. Stemmle from novel by Irmgard Keun; camera, E. Cluniek; editor, W. Boos. At Paris, Paris. Running time, 100 MINS.

Doris	Giulietta Masina
Ernst	Hannes Messemer

Tripartite pic is a vivid example of what can happen in a co-production when the various national talents employed do not quite jell. The French glibness and direct statement (director Julien Duvivier), the Italian penchant for overplaying (Giulietta Masina), and the heavy German attitude towards satire (script and supporting players), hamper this slice-of-life film. Make this film a dubious export item except for possible hypo on the name of Miss Masina.

Miss Masina is a slightly silly innocent on the screen for a man. It ends in a long succession of interludes. She emerges not quite so innocent in callously taking men from friends or deluding herself when she is kept woman. It is somewhat like the simple-minded character she played in "La Strada" with an element of sex added. The series of adventures are only intermittently amusing or revealing. Actually, Miss Masina has a tendency to mugg rather than act and it is hard to believe that she is physically appealing to the myriad of men in her life even though she has a piquant charm.

Director Julien Duvivier has given this a slick mounting but rarely makes this satire telling in its attempt to outline the difficulties of finding a man for the emancipated woman of today. Technical credits are good. However, this heavyhanded affair is a chancey item at best. *Mosk.*

El Impostor
(The Imposter)
(MEXICAN)

Mexico City, Aug. 23.

Peliculas Nacionales release of Clasa Films production. Stars Pedro Armendariz, Silva Derbez; features Amanda del Llano, Jaime Fernandez, Jose Elias Moreno. Screenplay, Emilio Fernandez from play by Rodolfo Usigli. Directed by Emilio Fernandez. At Cine Olimpia, Mexico City. Running time, 90 MINS.

This controversial film, withheld from exhibition for a number of years, finally achieved a brief run. Based on Rodolfo Usigli's "El Gesticulador" (The Demagogue), and covering the rise to power of Cesar Rubio (admirably played by Pedro Armendariz), this film is a bold denouncement of Mexican politics, its vices, faults and errors. Still, the film version is greatly toned down from the dramatic work which was first presented in this capital in 1947, and caused a sensation for its faithful depiction of certain Mexican politicians.

Though it lacks the courage and vigor of the dramatic work, the film still manages to hit below the belt and trample on the feelings of certain politicos. For this reason it is unpopular with some, but as a segment presenting dirty politics in all its aspects, and the ruthless rise to power of an ambitious man and his ultimate fall, it hews to the truth.

Emilio Fernandez, director of the picture, owes part of his unpopularity for his faithful presentation of Mexican political dirty linen, as far as they would let him. He had fought for a faithful reproduction on the screen of the Usigli work, and lost.

Silvia Derbez, as an ambitious young lady, and Jaime Fernandez, as an idealist, are convincing. Amanda del Llano is surprisingly good in a character role.

Because of its theme, this one may be but a poor moneymaker in Mexico. Pressure too will be exerted to keep it from being exhibited abroad. *Emil.*

Fast and Sexy
(FRENCH-ITALIAN-TECHNIRAMA-COLOR)

Flashy variation on a creaky romantic formula. Marquee oomph of Lollobrigida and tv star Dale Robertson will help, but foreign vintage and superficial nature of pic indicate domestic b.o. reluctance.

Hollywood, Aug. 18.

Columbia Pictures release of Milko Skofic production. Stars Gina Lollobrigida, Dale Robertson, Vittoria De Sica; with Carla Marcelloni, Gabriella Pallotti, Luigi De Filippo, Mario Girotti, Clelia Matania, Augusta Ciolli, Renzo Cesana, Gigi Reder, Marso Tulli, Carlo Rizzo, Ruth Wolner, Molly Robinson, Amedeo Nazzari, Peppino De Filippo. Directed by Reginald Denham. Screenplay, E. M. Margadonna, Luciana Corda and Joseph Stefano, from original story by Margadonna and Dino Risi; camera, Giuseppe Rotunno; editor, Eraldo Da Roma; art director, Gastone Medin; music, Alessandro Cicognini and Vittorio De Sica; sound, Renato Cadueri; assistant directors, Luisa Alessandri, Carlo Lastricati. Anna Gruber. Reviewed at the studio, Aug. 18, '60. Running time, 99 MINS.

Made-in-Italy-by-Italians irreverence and gusto puts just enough pizza-cato into "Fast and Sexy" to counteract the predictable, deliberate formulese of its central boy-meets-girl storyline. Sporadic flashes of spicy wit and snappy dialog keep it alive and kicking whenever the tired basic premise seems on the verge of triumph. The names of its romantic leads may strike a certain responsive sexual chord among more avid filmgoers, but the Columbia release will need strong companion help to break down domestic boxoffice resistance to nonspectacle arrivals from overseas.

The E. M. Margadonna-Luciana Corda-Joseph Stefano screenplay goes gagging around a slight central storyline in which a young, wealthy widow (Gina Lollobrigida), burning her Brooklyn "Brigidas" behind her, returns to her native Italian village and proceeds to charm all the eligible bachelors but one, the handsome, pithy village smithy (Dale Robertson). Given this premise, anyone familiar with popular romanticomedies can immediately deduce the outcome and relax for an amusing romp that only spasmodically materializes, almost exclusively when the town's confession-conscious but gossipy parish priest (engagingly played by Vittorio De Sica) takes over.

Some minor additional merriment is generated by the star attraction's three chief suitors, a deflated baron (Renzo Cesana), an impressionable mayor (Peppin De Filippo), and an enterprising film exhibitor-sheepman (Amadeo Nazzari). Miss Lollobrigida seems relaxed in her native environment, but Robertson most of the time appears homesick for the old Wells Fargo.

Dubbing handicap is not severe, with English dialog neatly incorporated by Stefano. Reginald Derham's direction for producer Milko Skofic keeps things moving along at a bright pace. Music by Alessandro Cicognini and De Sica takes charge in establishing the proper mood for each new scene—an important plus value. "Fast and Sexy" is a good-looking film, ably lensed by Giuseppe Roturno and decked out in vivid Technicolor. *Tube.*

Tirez Sur le Pianiste
(Shoot the Pianist)
(FRENCH-DYALISCOPE)

Paris, Aug. 23.

Cocinor release of Pleiade production. Stars Charles Aznavour; features Nicole Berger, Marie Dubois, Michele Mercier, Albert Remy, Claude Mansart, Daniel Boulanger. Directed by Francois Truffaut. Screenplay, Truffaut, Marcel Moussy from novel by David Goodis; camera, Raoul Coutard; editor, Cecile Decugis. Preemed in Paris. Running time, 80 MINS.

Charlie	Charles Aznavour
Theresa	Nicole Berger
Lena	Marie Dubois
Clarisse	Michele Mercier
Chico	Albert Remy
Momo	Claude Mansart
Ernest	Daniel Bulanger

Francois Truffaut, an ex-highbrow film critic, was responsible for one of the most touching among the "New Wave" pix with his "400 Blows." This second film is done with the same freewheeling, inventive quality. But with adult heroes the plot is less clear and has a tendency to skirt its theme story line, too, goes off in too many directions and moods.

Truffaut still displays an unusual visual flair. The production is strewn with excellent scenes and revealing, incisive statements. But it floats between a gangster opus and a tale about a timid young man whose inability to act leads

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Venice Film Reviews

Un, Deux, Trois, Quatre!
(One, Two, Three, Four!)
(FRENCH-TECHNIRAMA 70M-COLOR-DANCE)

Venice, Aug. 24.

British ion release of GPC-Talma Films-Doperfilm-Joseph Kaufman production. Stars Cyd Charisse, Moira Shearer, Zizi Jeanmaire, Roland Petit; features Dick Sanders, Hans Van Manen, George Reich. Directed by Terence Young. Choreography and ballets by Roland Petit; music, Georges Bizet, Jean-Michel Damase, Maurice Thiriet, Marius Constant; sets and costumes, Georges Wakhevitch. Andre Clave, Bazarte, Yves Saint Laurent; camera (Technicolor, 70m), Henri Alekan; editor, Francoise Javet. At Venice Film Fest. Running time, 140 MINS.

Roland Petit, whose mixture of sensuous movement, musical comedy and decorative flair revved up the classic ballet scene internationally some years ago has had four of his ballets filmed and bundled into a pic with such names as Cyd Charisse, Zizi Jeanmaire and Moira Shearer for marquee value. But this is an overlong purely dance pic in spite of dive-sity in moods and content.

There is color and production value in the bigscreen 70m pic, and this could obviously have some potent possibilities for ballet fanciers; this makes it primarily an art entry abroad, with probable roadshow aspects called for by virtue of its scope and size. For more general auds it will need a hard sell since it is all terp.

Mauriee Chevalier is used as an emcee to intro each segment and give some storyline detail when necessary. This he does with his usual charm and suggestiveness. First up is a fantasy of a diamond-eating pickpocket gal in the market section of Paris who is finally tamed by a truck driver; then comes a version of "Cyrano De Bergerac," a merry widow bit in turn-of-the-century Paris and a torrid adaptation of "Carmen."

First one seems somewhat theatrical and does not quite get the inventive handling it needs. "Cyrano" has some dash and color and its romantic, more classical aspects at times give it a colorful note. The third one is a frothy tale of a widow who can not resist going on the town, and "Carmen" has a flashy, eye-catching quality that transcribes the tragic lovers well.

Director Terence Young has concentrated on the dance with primarily head-on shots with some happy slow motion bits at times. But this makes the ordinary ballet company a hindrance with mainly the principals shi ing. Petit's choreography ranges from graceful to staccato to acrobatic but only intermittently gives the film a quality that blends action, visual flair and decors. However he denotes solid mime and thespic flair as well as a good dance style to make his various characters i the ballets, and especially "Cyrano," gather dimension and personality.

Miss Charisse is the widow with worldly ideas and has zest while Miss Shearer is a willowy, graceful Roxane in "Cyrano" but not up to a combo of the girlish guile and womanliness needed for the part. Miss Jeanmaire has a si wy sensual grace in "Carmen" that make her hold on the hapless soldier acceptable in spite of her gamin looks. She does a solid stint as the diamond eater.

Color is good with some uneven patches that can be corrected since this is a first print for out-of-competition participation at the Venice Fest. Costumes and sets are expansions of theatrical sets, and music is fitting for this cross section of Petit's ballet work. British Lion has invested in this pic for Anglo rights and may act as go between for U. S. spotting. It has the earmarks of a fine video spectacular after theatre runs. *Mosk.*

Holubice
(The White Dove)
(CZECHOSLOVAKIAN)

Venice, Aug. 26.

Czechoslovenski Fil Production. Features Katerina Irmanovova, Hans-Peter Reinicke, Karel Symczek, Viaceslav Irmanov, Gustav Puttjer. Directed by Franisek Vlacil. Story, Otakar Kirchner. Camera, Jan Curik. Music, Zdenek Liska. At Venice Film Festival, Aug. 25, 1960. Running ti , 76 MINS.

Stylized, splendidly lensed item with many qualities of mood and feeling, but very limited audience possibilities outside the specialized orbit. General audiences will find this in-competition pic's esthetic digressions, for all their visual charm and beauty, very tedious and somewhat old hat.

Story tells of a white carrier pigeon which loses it way home to a Baltic island and lands instead on a Prague rooftop where, injured, it's saved by a young paralyzed child. Curing the bird also cures the child, and it eventually makes its way back to its home perch. Embroidery on this basic plot skein makes up bulk of the pic, and it's here that director Frantisek Vlacil (on his first film) and cameraman Jan Curik combine to produce some of the most beautiful images seen on the screen for a long time in depicting the effect of the dove's absence or presence on one or the other of the two drastically different environments in the pic.

It's a remarkable first effort, but a limited one audience-wise. Acting ably fits the mood and pace imposed, and technical credits, especially the above-mentioned lensing, are excellent. *Hawk.*

Shadows

Venice, Aug. 25.

Maurice McEndree-Pnico Papatakis release and production. With Lelia Goldoni, Ben Caruther, Tony Ray, Hugh Hurd. Directed by John Cassavetes. Screenplay, improvised by cast and director; camera, Eric Kolman; editor, Len Appleson; music, Charles Mingus. At Venice Film Fest. Running time, 84 MINS.

Lelia	Lelia Goldoni
Ben	Ben Caruther
Tony	Tony Ray
Hugh	Hugh Hurd

First made in 16m as an exercise in improvisation by a group of actors directed by John Cassavetes, a w.k. thesp himself, "Shadows" was then filled out and blown up to 35m under the supervision of two producers. It came in for $40,000, and a recent showing at the British Film Institute got it raves and an advance from British Lion of $25,000. It has edge and insight and looms a good art entry in its home country the U. S., plus a possible playoff bet since its theme and treatment overcome the direct purposely simple technical aspects.

A brother and sister who look white have a brother who is completely Negro. The film dwells on the dramatic interludes in their lives and the inevitable race problems. The girl is 20 and unsure of her emotions until her first affair is marred by a cowardly reaction to the revelation of her color by her lover. The white looking brother drifts through various adventures with too unanchored white friends, and the Negro brother is a singer accepting his fate of trying to work in low dive shows and getting along with his edgy sister and brother.

There are explosions of anger and maladjustment as well as moments of self realization and insight. The girl finds some measure of undrestanding with a Negro, the drifting brother, after a fight over an attempted pickup, gets some glimmer of a need to choose a way of life, and the singing brother goes on his way trying to find his place, bolstered by the friendship of his agent.

Nothing rings false in the film. Though the narrative is rambling it strikes solid truths and dimension in showing people living and reacting in a manner which is dictated from within rather than forced on them by a script. Pic, in its improvised form, has actors working from general situations within an agreed outline. Dialog comes over as right and with sting and wit. A party, a trip to a museum by the three fringe characters, a sudden, violent fight over some girls, the flareup of race tensions are all handled well and give the pic punch and drive.

The grainy film is an asset to the theme, and though made without a real script, there are not many jump cuts but a brash, unorthodox cutting technique that helps put across the reactions of its protagonists. Acting is of a piece in spite of the technique, for all have built their characters beforehand and played them in various scenes with control. The jumpy, nervou jazz background music is also an asset.

Lelia Goldoni has nervous charm, guile and vulnerability as the girl. Ben Caruther possesses the sullen violence of solitude and indecision, and Hugh Hurd has warmth and understanding as the

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HARDTIX UPGRADE NABES

Rackin's Credo: 'Produced by Par'; 'No Ceiling on Studio Productions'

Hollywood, Aug. 30.

Paramount, in line with a resurgence of studio-produced films under new supervising production chief Martin Rackin, is expanding its domestic and foreign production operation. Program is aimed at augmenting the product supplied by indie producers affiliated with Par.

First step in the blossoming operation is the enlarging of Paramount's story department both at the studio and in Europe. Casting department here will be increased, with the first step already underway with the signing of casting director Marvin Paige. Rackin also revealed the studio will sign a talent scout, adding, "We'll sign actors and actresses, not students, and put them into a continuity of pictures."

In the overall structure, Rackin declared increased production under the Paramount banner will mean expansion of any department necessary. Supervising production head, who joined Par last week, thus puts into high gear the production policy of studio topper Jack Karp.

Except for a pair of Jerry Lewis films made for the Paramount-owned York Productions, the studio's releasing schedule for the past year solely has encompassed pictures made by independent producers who have signed distribu-

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Rothman-Jordan to Paris

Mo Rothman exec v.p. of Columbia International, and Marion Jordan, Continental manager, leave New York tonight (Wed.) for Paris where Jordan will be based in his newly-appointed post.

Also, Rothman will go to London for the Sept. 5 premiere of "Song Without End" and Jordan will tour many Continental Col offices anent the campaigns for upcoming product.

General Drive-In, Of Boston, Opens Florida Hardtop

Pompano Beach, Fla., Aug. 30.

The first of 10 hardtop theatres to be built at suburban shopping centers has been opened here by General Drive-In Corp. As part of its diversification and expansion program, the company, an outgrowth of the former Mid-West Drive-in Theatres managed by the Smith Management Co. of Boston, hopes to complete its theatre-building program during the next 18 months.

Another aspect of the company's diversification is a $10,000,000 project for the construction of 15 bowling centres at locations in New England. The first of these, a 40-lane centre at Medford, Mass., will be completed later this month. Two others are expected to open in the fall.

Par Ups 'Psycho' Terms In Mpls.; % Deals 'Musts' Even in Smallest Houses

Minneapolis, Aug. 30.

Terrific boxoffice performance of "Psycho" (Par) has resulted in upping of its terms.

It has become the fifth Paramount picture in the local branch's history to be a percentage "must" even for the smallest out-in-the-territory situations.

The Hitchcock film promises to be one of Par's alltime biggest rental income producers in this area.

It was figured that the picture could run downtow here about two weeks, or three at the most, to normal healthy business. So that it was sold to the earliest subsequent neighborhood houses for Labor Day week delivery before it opened in the loop. The idea was to cash in uptown on what's ordinarily a favorable b.o. stanza.

After the local State's amazing initial fortnight these deals, of course, were cancelled and stiffer terms are in prospect when the new contracts are signed.

KERNER-DASSIN 4-PIC UA DEAL REACTIVATED

Hollywood, Aug. 30.

Lew Kerner Productions and United Artists have reactivated their four-pix deal in which writer-director Jules Dassin is associated.

First pic will be "The Golden Age of Pericles," multimillion dollar epic slated to roll next spring in Greece. Dassi , not necessarily involved in all four projects, currently is scripting "Pericles."

Kerner's UA pact was signed more than a year ago and initially was to have involved production of "Studs Lonigan," but due to foreign commitments of both Kerner and Dassin, the pair withdrew from the pic, in which Kerner still holds an interest.

Kerner formerly was exec talent director for Sam Goldwyn, production v.p. for Motion Pictures for Television. Dassin recently wrote and directed "He Who Must Die" and "Never on Sunday."

Venice Reviews

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Shadows

breadwinning brother. Here is a case where an unusual approach has paid off with a pic that gives an incisive picture of human tensions and problems without preaching or proselytizing. Cassavetes has given this form and a point of view without trying to solve anything but letting the characters express themselves. There is no attempt at technique but the story and action carries itself and New York is an essential part of this unique film.

The "New Wave" tag has been overworked on certain French films and U. S. pix made outside the established industrial Yank trends. But "Shadows" is new in its bite, drive and intensity and its insistence on content over form. It needs special handling but its theme and potency could make this an offbeater with potential. It got a fine response in an out-of-competish spot in the Info Section at the Venice Fest. *Mosk.*

Vers L'Extase
(Towards Ecstasy)
(FRENCH)

Venice, Aug. 25.

Pathe release of Matignon production. Stars Pascale Petit; features Giani Esposito, Lysiane Rey, Monique Melinand, Michel Ardan. Directed by Rene Wheeler. Screenplay, Wheeler, Charles Spaak; camera, Christian Matras; editor, Renee Lichtig. At Venice Film Fest. Running time, 90 MINS.

Catherine	Pascale Petit
Jerome	Giani Esposito
Woman	Lysiane Rey
Man	Michel Ardan
Priest	Michel Etcheverry
Mother	Monique Melinand

Film concerns a young, exalted girl looking for grace and communion with God. She gets married, though fearing it, to leave her petty family and goes to live in Morocco. Here she leaves her husband to get a job as a maid and humble herself. She does not succeed and goes back to her husband.

Pic is confused and state and can not convey the theme with clarity and depth. Result is a slow-moving affair that looms of little export value. Pascale Petit cannot do much with this foggy role and others are sketchy. Technical credits are fair but, in all, this is an attempt at depicting a search for belief and grace that does not come off. Miss Petit, a promising actress, has had three bad ones in a row and needs a good pic, if her possibilities are not to be lost. *Mosk.*

OTHER PRODUCT OPENS 'UPTOWN'

Step-up in hardticket attractions, with perhaps a half-dozen due within the next year, may in the long run prove advantageous to neighborhood, small town, and drive-in theatres. While these subsequent houses have to wait a long time before they get a chance to cash in on the blockbusters, it appears that an opportunity exists for them to move into first-run status on other product.

Many pictures formerly launched at the downtown deluxers are now opening at the subsequents because the former houses are tied up with long-run roadshow films. Another development, particularly in cities where there are only two or three downtown key houses, will see some of the better-kept nabe theatres become outlets for first-run hardticket films. This has already happened in a number of cities where such roadshow pix as "The Ten Commandments," "Around the World in 80 Days," and "Ben-Hur" have by-passed barn-like downtown theatres for smaller neighborhood houses deemed more suitable for a reserved-seat policy.

The situation in Milwaukee is perhaps indicative of what portends in the future. With the three downtown deluxers—Towne, Palace, and Strand—tied up with "Can-Can," "Ben-Hur," and Cinerama, a number of recent pix, some of which would have undoubtedly been unveiled at these theatres previously, opened in uptown theatres and drive-ins. Last month "The Lost World" kicked off in 13 simultaneous openings in nabe theatres. Similarly "Time Machine," "Dinosaurus" and "Last Days of Pompeii" opened outside the downtown zone. It should be noted that "The Lost World" and "Time Machine" were Broadway attractions.

The increase in the number of hardticket films is expected further to upset the established clearance patterns which have become more and more disrupted in recent years. The old 28-day, 14-day or whatever clearance agreed upon by negotiation or litigation appears on the way to becoming an industry practice more honored in the breach.

Although small town and subrun exhibitors continue to scream that their theatres are losing prestige and that their patrons are

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Crowther's 'Subtitles Must Go' Stirs Flurry of Reactions at Venice Fest

By ROBERT F. HAWKINS

Venice, Aug. 30.

The recent "subtitles must go" piece by Bosley Crowther in the New York Times has furnished plenty of material for discussion among the Yank film set in Venice for the Festival.

"As a general statement, Crowther's 'subtitles must go' argument is ridiculous," says Ilya Lopert. UA exec, who says he was one of the first persons to dub pictures in the U.S. in the mid-'30s ("Golgotha" and "Cloistered," circa 1936), claims there are some pictures which should never be dubbed, and he cites "The Baker's Wife," "La Maternelle," "Bicycle Theif," "Forbidden Games" and "The Grand Illusion" as examples. Lopert also believes that the currently mushrooming "East Side" type of theatres which play so-called critic-acclaimed pictures won't go for dubbed films. He recalled a situation, in which "Inspector Maigret" played ten weeks at New York's Plaza Theatre, "but couldn't get a booking in dubbed form."

Dubbing also presents certain censorship problems which titles can lick, Lopert added.

On the other hand, there are certain cases in which dubbing is a must, the UA exec feels. Frederico Fellini's "Dolce Vita" is one, though this might prove difficult, as would be the English dub version for another Italo-made, "La Grande Guerra" (The Great War), due to local flavor and nuances. Another, perhaps prime example of dubbing need is that of the spectacle type of film, which is also easier to dub (you don't have to find voices for horses and lions), and a final genre, which he refers to as the "Bardot type" of film.

Lopert feels that one must classify U.S. audiences, and that Crowther's blanket statement is out of place as such. Solution he ventures is to do both: if public or critical acclaim justifies dubbing a subtitled pic, then take advantage of the **cause celebre** and proceed with the new soundtrack job (as in "He Who Must Die"). Three situations thus present themselves: (1) original language version only, with titles; (2) subtitles first, then dub; (3) dub immediately, as with spectacles.

Another visiting U.S. exec, Fine Art Theatre's (N.Y.) Richard Davis, on the other hand, sees himself "98% in favor" of Crowther's thesis. While feeling that a certain limited percentage of New York's population favors subtitled pix, Davis feels that by and large, dubbed items can satisfy and please a much larger audience.

Davis stated that "because of Crowther's article, I will person-

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Drutman on 'Pepe'

Irving Drutman has been named New York press representative in the special ad-pub unit formed at Columbia for "Pepe," George Sidney production.

Drutman, taking leave as general press rep for Louis de Rochmont Associates, is working under Harry McWilliams, ad-pub head of the "Pepe" unit.

UA's Saturation On 'Seven' a La Exploitation Pix

An adaptation of the saturation distribution technique usually employed for low-budget exploitation pictures will be utilized by United Artists for the mass launching of the $2,700,000 "The Magnificent Seven," the Mirisch-Alpha production starring Yul Brynner.

As part of the area-by-area penetration, with 200 to 250 prints being used in each territory, the picture will start the first wave of saturation bookings on Oct. 12 in 250 situations in the south and southwest, blanketing the Atlanta, Charlotte, Dallas and New Orleans areas. These will be followed by similar bookings in the midwest territory on Nov. 4 and the West Coast and New England areas on Nov. 23. According to James Velde, UA domestic sales chief, about 50 to 60 prints will be held available for key cities, such as Cleveland, Philadelphia, Cincinnati, etc., not included in the saturation engagements.

Velde stated at press conference Monday (29) that this is first time that the saturation technique had been used for a picture of the scope of "The Magnificent Seven."

The mass bookings in key theatres surrounding each of the selected exchange cities, will be backed by a heavy television and radio campaign and hefty general bally on the local level, according to Roger H. Lewis, UA pub-ad veepee. It's expected that UA will

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Gondola Gleanings

By ROBERT F. HAWKINS

Venice, Aug. 30.

Applause several times interrupted the screening of "Un, Deux, Trois, Quatre," Terence Young's ballet film which opened the Festival (though pic is out of competition) on Aug. 24. Italo Minister of Education, Giacinto Bosco, repped the government, while pic's stars, Cyd Charisse, Zizi Jeanmaire, and Roland Petit, plus producer Joseph Kaufman had the seats of honor, together with such other names as Giulietta Massina, Rosanna Schiaffino and Ula Jacobson. The affair was picked up as a live show by Italy's RAI-TV, and was followed by a large reception at the Excelsior Hotel, given jointly by the Festival and the pic's production company.

Several names who had promised attendance for the opener had to bow out at last moment when their producers or directors refused permission. Among these were Sophia Loren and Gina Lollobrigida. Most if not all top Italo names are at work on the more than 40 local features currenty in work.

In consolation, large number of industryites attended, with Yank contingent already including, in addition to official Government representative Nathan Colden, Ilya Lopert, Peter Riethof, Richard Davis, George Margolin, Joseph Levine (here with his family), Eric Pleskow, Columbia of Italy topper Michele Lauria, and others. Arthur Krim and large number of UA execs due in later in festival, as is Irvin Shapiro of Films-Around-the-World. Jean Goldwurm missing his first Venice fest in years this time out.

* * *

Miss Charisse goes on to Bolzano in the Italian Dolomites to start work on "Five Golden Hours" immediately after the Festival. Her partners will be Ernie Kovacs and George Sanders, and director is Mario Zampi, all working for Avers-Anglo.

*

Japanese delegation at Festival includes Nagasama Kawakita, director Akira Kurosawa, and actor Toshiro Mifune. Japanese have four pix here one in and three out of competition. Slight hassle developed pre-fest when pic the Japanese preferred among those submitted was placed out of competition by selection group here and another put into running in its stead, but all was soon smoothed away.

* * *

Joseph Levine and his family head back for the U. S. soon by boat, via Genoa, after first vacation in long time, not exempt from frequent local biz palavering in and out of Excelsior Hotel headquarters. Party was also tossed for Levine du ing first week of festi-

(Continued on page 16)

Directors of Venice's Four Italian Entries In Fest Boycott Pickle

Venice, Aug. 30.

The four Italian directors whose films are representing Italy in the Venice competition this year will not be attending the gala unveilings of their latest product—unless circumstances release them from a vow they made some months ago.

Men in question, Luchino Visconti, Florestano Vancini, Francesco Maselli and Antonio Pietrangeli, belong to an Italian film association called ANAC (Italian Film Authors Assn.), which some time back took a determined stand on behalf of freedom of expression in the face of a threatened censorship crackdown under the aegis of the then Minister for Entertainment, Giuseppe Tupini.

Action voted at the time, and determined by Tupini's nomination of Emilio Lonero as new head of the Venice Film Fest, was a signed petition that no ANAC members would attend the Venice event. This reportedly because of Lonero's

(Continued on page 63)

L.A. Happy; 'Love' Luscious $24,000, 'Pollyanna' Oke $15,800; 'Psycho' Fat 25G, 'Ocean' Sock $22,700, Both 3d

Los Angeles, Aug. 30.

"Let's Make Love," initialing at the Chinese, has a big $24,000 in sight and a number of potent holdovers are giving a continued happy aspect to first-runs this week. "Pollyanna," the only other new bill in its first general release, is after an oke $15,800 in a trio of situations.

Regular holdovers are headed by "Psycho," which is eyeing a whopping $25,000 in third stanza in three houses It's followed by "Ocean's 11," with a sock $22,700 looming for third round in three sites. "Elmer Gantry" is a slick $19,500 in three houses for the second frame while "Ben-Hur" is still doing near capacity among hardtix engagements with a great $32,500 in sight.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40) —"Let's Make Love" (20th). Big $24,000. Last week, "Pollyanna" (BV) (4th wk), $11,800.

Hillstreet, Vogue, Loyola (Metropolitan-FWC) (2,752; 810; 1,298; 90-$1.50)—"Pollyanna" (BV) (1st general release) and "Half Pint" (Sterl). Oke $15,800. Last week, Hillstreet, "One Foot in Hell" (20th) (2d wk), "Young Lions" (20th) (reissue) (1st wk), $2,800. Vogue, Loyola (5 days) with Beverly, "From the Terrace" (20th) (6th wk), $12,300.

State (UATC) (2,404; 90-$1.50)—"Blackboard Jungle" (M-G) and "Treasure of Pancho Villa" (Fav) (reissues). Dim $1,800. Last week, with Four Star, "She Walks By Night" (Fav), "Date With Death" (Fav) (1st wk), $4,900.

Four Star (UATC) (868;90-$1.50) —"She Walks By Night" (Fav) (2d wk). Slow $2,000.

Hollywood Paramount (Elect) (1,468; 90-$2)—"All Fine Young Cannibals" (M-G) (2d wk). Slim $9,500. Last week, $12,500.

Orpheum, El Rey, Baldwin (Metropolitan-FWC-Elect) (2,213; 861; 1,800)—"Elmer Gantry" (UA) (2d wk) and "Man of the West" (UA) (reissue) (Orpheum), "Ice Palace" (WB) (moveover) (El Rey), "Pay or Die" (AA) (moveover) (Baldwin) (all 1st wk). Slick $19,500. Last week, "Gantry," "Oklahoma Territory" (UA), $22,300.

Hawaii, Los Angeles (G&S-FWC) (1,106; 2,019; 90-$1.50)—"Story of Ruth" (20th) and "When Comedy Was King" (20th) (2d wk). Fair $8,000. Last week, $11,200.

Downtown, Iris, Fox Wilshire (B&B-FWC) (1,757; 825; 1,990; 90-$2)—"Psycho" (Par) (3d wk, Downtown, Iris; 2d wk, Fox Wilsh).

(Continued on page 10)

Broadway Grosses

Estimated Total Gross

This week $661,200
(*Based on 27 theatres*)

Last year $569,200
(*Based on 22 theatres*)

'Ocean' Hot 25G, Buff.; 'Love' 16G

Buffalo, Aug. 30.

Biz is brisk with "Ocean's 11" and "Let's Make Love" topping the town. "College Confidential" is sad at the Lafayette while "Elmer Gantry" is fair in its third round at the Buffalo. "Psycho" is still strong at the Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Elmer Gantry" (UA) (3d wk). Fair $9,000. Last week, same.

Center (ABPT) (3,000; 70-$1.25) —"Ocean's 11" (WB). Nifty $25,000. Last week, "From the Terrace" (20th) (4th wk), $10,000.

Century (UATC) (2,700; 70-$1.25) —"Let's Make Love" (20th). Good $16,000. Last week, "Thirteen Ghosts" (Col) and "High-Powered Rifle" (Col), $10,500.

Lafayette (Basil) (3,000; 70-$1)—"College Confidential" (U) and "Chartroose Caboose" (U). Sad $5,000. Last week, "Dinosaurus" (UI) and "S.O.S. Pacific" (UI), $6,500.

Paramount (ABPT) (3,000; 70-$1.25)—"Psycho" (Par) (4th wk). Sturdy $15,000. Last week, $19,000.

Teck (Loew) (1,200; $1.75-$2.75) —"Ben-Hur" (M-G) (24th wk). Nice $8,000. Last week, $7,500.

Cinema (Martina) (450; 70-$1)—"Private Property" (Indie) (2d wk). Slow $1,100 on five days. Last week, $2,500.

Minn. Fair Clins Mpls. But 'Terrace' Hot 16G; 'Ocean' Socko 17G, 2d

Minneapolis, Aug. 30.

All-day and evening thunderstorms during the State Fair's two opening days, Saturday and Sunday, cut its attendance to 176,436 compared to 254.136 for the first two 1959 days. Theatres benefitted from the fair's dip. The reissued "This Is Cinerama" looks great in first at Century. There are only two other Loop newcomers, "From the Terrace" and "One Foot in Hell." "Terrace" is rated socko at State.

The hard-ticket "Ben-Hur" is in its 27th week and getting a play from the Fair visitors. "The Apartment" and "Pollyanna" are racking up their eighth weeks, and still okay. Second for "Ocean's 11" is sock at Orpheum. "Portrait in Black" shapes nice in second at Lyric.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (27th wk). Start of eighth month just around corner. Big $15,000. Last week, $13,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "This Is Cinerama" (Cinerama) (reissue). This one already has to its credit a previous 66-week run. Great $23.000 likely on second week. Last week, $14,200 on four days.

Gopher (Berger) (1.000; $1)—"One Foot in Hell" (20th). Fair $4.500. Last week, "All Fine Young Cannibals" (M-G), $3,200.

Lyric (Par) (1,000; $1-$1.25)—"Portrait in Black" (Col) (2d wk). Nice $7,000. Last week, $10,000.

RKO Orpheum (RKO) (2,800; $1-$1.50)—"Ocean's 11" (WB) (2d wk). Socko $17,000 or near. Last week, $23,000.

RKO Pan (RKO) (1,800; $1-$1.25) —"Lost World" (20th) (3d wk). Winds up nice run with healthy $4.500. Last week, $5,500.

St. Louis Park (Field) (1,800; $1-$1.25)—"Pollyanna" (BV) (8th wk). Virile $4,500. Last week, $5,000.

State (Par) (2,200; $1-$1.25)—

(Continued on page 10)

'Strangers' Stout 13G, Balto; 'Naples' Nice 6G, 'Psycho' Big $8,000, 6th

Baltimore, Aug. 30.

Take is on the happier side this session. Big ones are "Strangers When We Meet" strong in first at the Hippodrome: "It Started in Naples" solid in first at the Charles and "Ocean's 11" socko in second frame at Stanton. "Psycho" is lofty in sixth week at the Aurora.

"Ben-Hur" is holding nicely in 22d stanza at the Town and "Can-Can" is steady in 14th week at the Mayfair. "From Terrace" is down in fourth round at the New, "Time Machine" shapes slow in first at Century.

Estimaes for This Week

Aurora (Rappaport) (367; 50-$1.50)—"Psycho" (Par) (6th wk). Solid $8,000 after $9,500 in previous week.

Century (Fruchtman) (3,200; 50-$1.25) — "Time Machine" (M-G). Slow $5.500. Last week, "13 Ghosts" (Col) (2d wk), $4,000.

Charles (Fruchtman) (500; 50-$1.25)—"Started in Naples" (Par). Stout $6.000. Last week, "39 Steps" (20th) (2d wk), $2,000.

Cinema (Schwaber) (460; 90-$1.50)—"Come Dance With Me" (Kings) (2d wk). Oke $3,000 after $3,500 in first.

Five West (Schwaber) (460; 90-$1.50)—"Rosemary" (Films Around World) (6th wk). Warm $2,500 after $2,700 in previous week.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Strangers When Meet"

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'Machine' Loud $9,000, Omaha; 'Portrait' 10G

Omaha, Aug. 30.

Thanks to strong product and, perhaps, the state American Legion convention, biz is sparkling at all downtown first-runs this round. "Time Machine" is mighty at the State and "Portrait in Black" is lofty at the Orpheum as new entries. Second week of "Ocean's 11" is hot at the Omaha.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (28th wk. Groovy $7,800. Last week, $7,600.

Omaha (Tristates) (2,066; $1-$1.25)—"Ocean's 11" (WB) (2d wk). Amazing $11,500 after $14,500 bow.

Orpheum (Tristates) (2,877; 75-$1)—"Portrait in Black" (U). Outstanding $10,000. Last week, "From Terrace" (20th) (2d wk), $6,000.

State (Cooper) (743; $1)—"Time Machine" (M-G). Shapes sturdy $9.000. Last week, "Pollyanna" (BV) (5th wk), $5,400.

'Psycho' Big 23G, St. Loo; 'Hell' 12G

St. Louis, Aug. 30.

Big marquee news this stanza is "Psycho," torrid at the St. Louis. "Hell to Eternity" at the Fox is the only other new one. Holdovers are doing brisk biz—"Ben-Hur" in a 14th week at Loew's Mid-City, "Ocean's 11" in a fourth at the Fox and "Strangers When We Meet" in a second at Loew's State.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"From Terrace" (20th) (6th wk). Good $10,000. Last week, same.

Apollo Art (Grace) (700; 90-$1.25) —"Dreams" (Indie) (3d wk). So-so $1,000. Last week, $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Ocean's 11" (WB) (4th wk). Nice $12,000. Last week, $14,000.

Fox (Arthur) (5,000; 60-90) — "Hell to Eternity" (AA) and "Raymie" (Indie). Good $12,000. Last week, "Lost World" (20th) (2d wk), $10,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (MG) (14th wk). Solid $13,000. Last week, $13,500.

Loew's State (Loew) (3,600; 60-90)—"Strangers When We Meet" (Col) (2d wk). Hep $15,000. Last week, $18,000.

Pageant (Arthur) (1.000; 60-90)—"Can-Can" (20th) (5th wk). Slipped to $4,000. Last week, $5,000.

St. Louis (Arthur) (3,800; 60-90) —"Psycho" (Par). Torrid $23,000. Last week, "One Foot in Hell" (20th) and "Trapped in Tangiers" (20th), $10,000.

Shady Oak (Arthur) (760; 60-90) —"Carry on Nurse" (Indie) (14th wk). Good $1,000. Last week, same.

'Ocean' Boff $14,000 In K.C.; 'Terrace' Wow 12G, 2d; 'Thunder' Big 33G

Kansas City, Aug. 30.

Biz is bullish here this session, with two strong newcomers and several big holdovers helping. "Ocean's 11" at the Roxy is going great while "Hell To Eternity" is pleasing at Paramount. Drive-in hook-up has "Thunder in Carolina" day-and-date in four ozoners and two hardtops for a big take. "From the Terrace" continues great at Plaza while "Psycho" is still big at the Missouri in fourth session. "Expresso Bongo" looks okay in third at Kimo.

Estimates for This Week

Brookside (NT) (800; $1.50-$2)—"Can-Can" (20th) (11th wk) Fair $3,000. Last week, same.

Capri (Durwood) (1,260; $1.50-$2.50)—"Ben-Hur" (M-G) (31st wk). Big $13,000. Last week, $12,500.

Fairway (NT) (700; $1)—"Carry On Nurse" (Gov) (8th wk). Oke $2,000. Last week, $2,200.

Kimo (Dickinson) (504; 90-$1.25) — "Expresso Bongo" (Cont) (3d wk). Okay $1,500. Last week, $2,000.

Midland (Loew) (3,300; 75-$1)—"Rosemary" (Films Around World) and "Trapped in Tangiers" (20th). Heading for a good week, opened Saturday (27). Last week, "Time Machine" (M-G) and "Day They Robbed Bank of England" (M-G),

(Continued on page 10)

'Naples' Smash $18,000, Hub; 'Love' Light 12G, 'Machine' Slick 14½G

Boston, Aug. 30.

Array of new product is sparking biz at deluxers this week. Trade was hurt early in the week with MTA strike, with all subway and surface cars out Tuesday (23), and resulting traffic jam leaving theatres deserted, but exhibs were happy it didn't happen on the weekend.

"Let's Make Love" is disappointing among the new attractions with a light take at the Metropolitan. "It Started in Naples," great at the Gary, is leading the town. "Time Machine" is slick at the Pilgrim. "Strangers When We Meet" is hot at the Astor as only second week holdover in town.

"Ocean's 11" is sailing at Memorial in third round. "Psycho" is still potent in 10th at Paramount. "School for Scoundrels" is great at the Exeter in third.

Estimates for This Week

Astor (B&Q) (1,270; $1.75)—"Strangers When We Meet" (Col) (2d wk). Good $13,000. Last week, $19,000.

Beacon Hill (Sack) (678; $1.50)—"For Members Only" (Indie) and "Mating Time" (Indie) (5th wk). Slick $6,500. Last week, $7,500.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (19th wk). The 18th round ended Monday (29), oke $7,500. Last week, $8,000.

Capri (Sack) (900; $1-$1.50)—"From Terrace" (20th) (7th wk). Good $6,500. Last week, $7,000.

Exeter (Indie) (1,376; 75-$1.25)—"School for Scoundrels" (Cont) (3d wk). Second week ended Friday (26) was great $8,000. Last week, $10,000.

Gary (Sack) (1,277; $1.50)—"Started in Naples" (Par). Lively $18,000. Last week, "Sons and Lovers" (20th) (2d wk), $5,100.

Kenmore (Indie) (700; $1.25-$1.50)—"Carry On Nurse" (Guv) (14th wk). Longest run grind in town holding stout with $6,000 again. Last week, same.

Metropolitan (NET) (4,357; 70-$1.10)—"Let's Make Love" (20th). Disappointing $12,000. Last week, "Elmer Gantry" (UA) (3d wk), $9,500.

Memorial (RKO) (3,000; 60-$1.10) —"Ocean's 11" (WB) and "Young Jesse James" (20th) (3d wk). Hotsy $25,000. Last week, $28,000.

Orpheum (Loew) (2,900; 90-$1.50) —"Huckleberry Finn" (M-G) and "Libel" (M-G). Offish $11,000. Last week, "Bells Are Ringing" (M-G) (4th wk), $9,500.

Paramount (NET) (2,357; 70-$1.10)—"Psycho" (Par) (10th wk). Fine $12,000. Last week, $14,000.

Pilgrim (ATC) (1,900; 60-$1.10)—"Time Machine" (M-G) and "Tarzan's Lost Safari" (Indie). Potent $14,500. Last week, "13 Ghosts" (Col) and "Electric Monster" (Col), $15,000.

Saxon (Sack) (1,100; $1.50-$3)—"Ben-Hur" (M-G) (41st wk). Sparking $17,000. Last week, same.

Trans-Lux (T-L) (730; 75-$1.25)—"Naked and Wicked" (Indie) and "House on Waterfront" (Indie) (2d wk). Oke $4,000. Last week, $4,800.

Key City Grosses

Estimated Total Gross

This week $2,975,800
(*Based on 23 cities and 257 theatres, chiefly first runs, including N. Y.*)

Last year $2,594,800
(*Based on 23 cities and 241 theatres.*)

'Gantry' Hep 14G, L'ville; 'Lost' 12G

Louisville, Aug. 30.

"Elmer Gantry" is big this round at United Artists to pace city. "Lost World" at Rialto shapes fine in first. "Ocean's 11" still is brisk in fourth week.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2.50) — "Ben-Hur" (M-G) (15th wk). Big $7,500, after 14th week's $8,000.

Kentucky (Switow) (900; 75-$1.25)—"Bellboy" (Par) (3d wk). Oke $5,000, after second week's $6,000.

Mary Anderson (People's) (900; 75-$1)—"Ocean's 11" (WB) (4th wk), brisk $5,000 after last week's $6,500.

Rialto (Fourth Avenue) (3,000; 75-$1) — "Lost World" (20th). Powerful $12,000. Last week, "From Terrace" (20th) (3d wk), $6,500.

United Artists (UA) (3,000; 75-$1.25)—"Elmer Gantry" (UA). Big $14,000. Last week, "Strangers When We Meet" (Col), $7,000.

'Love' Torrid $20,000 In Det.; 'Pompeii' Good 14G, 'Dance' 11G; 'Ocean' 29G

Detroit, Aug. 30.

Strong new and holdover product add up to a very good grossing week for downtowners here. Meanwhile, the Veterans of Foreign Wars Convention last week added to a top grossing session. "Let's Make Love" is hot at the Fox. "Last Days of Pompeii" looks good at Broadway-Capitol. "Come Dance With Me" is fast at Trans-Lux Krim.

"Ben-Hur" continues great in 28th week at United Artists. "Ocean's 11" is wow in second week at the Michigan. "Psycho" stays very big in fifth week at Palms. "Time Machine" looks big in second week at the Adams. "From the Terrace" shapes socko in third week at the Mercury.

Estimates for This Week

Fox—(Fox-Mich) (5,000; $1.25-$1.49)—"Let's Make Love" (20th) and "High Powered Rifle" (20th). Torrid $20,000. Last week, "39 Steps" (20th) and "I Accuse" (M-G), $11,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Ocean's 11" (WB) (2d wk). Sensational $28,000. Last week, $33,000.

Palms (UD) (2,961; $1.25-$1.49) —"Psycho" (Par) (5th wk). Terrific $33,000. Last week, $36,000.

Madison (UD) (1,408; $1.50-$3) —"Can-Can" (20th) (13th wk). Fine $13,500. Last week, $15,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Last Days of Pompeii" (UA) and "Five Bold Women" (UA). Good $14,000. Last week, "Bellboy" (Par) and "Tarzan Magnificent" (Par), $9,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Time Machine" (M-G) and "Amazing Transparent Man" (AI) (2d wk). Big $15,000. Last week, $19,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (28th wk). Wham $23,000. Last week, $22,900.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65)—"Windjammer" (NT) (23d wk). Great $20,000. Last week, $22,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Come Dance With Me" (Union). Big $11,000. Last week, "Expresso Bongo" (Indie) (3d wk), $3,000.

Mercury (UM) (1,470; $1-$1.49) —"From Terrace" (20th) (3d wk). Socko $18,000. Last week, $20,300.

'Bells' Loud $14,000 In T'ronto; 'Naples' NG 10G, 'Dinosaurus' Big 30G

Toronto, Aug. 30.

With Canadian National Exhibition denting some of first-run majors, newcomers include "Bells Are Ringing," nice, and "It Started in Naples," fair, plus "Dinosaurus" big at nine-theatre combo. Of holdovers, "Psycho" is still socko on third frame, with "Elmer Gantry" very good in second stanza. "From the Terrace" is hefty in fifth frame, ditto "The Apartment" in 10th stanza.

Estimates for This Week

Beach, Century, College, Downtown, Glendale, Midtown, Oakwood, Prince of Wales, Runnymede (FP-Taylor) (1,288; 1,338; 1,499; 1,059; 995; 1,089; 1,138; 1,200; 1,385; 50-90) — "Dinosaurus" (U). Very big $30,000. Last week, "Brides of Dracula" (U), $31,000.

Carlton (Rank) (2,318; $1-$1.50) —"Elmer Gantry" (UA) (2d wk). Fine $14,000. Last week, $18,000.

Eglinton (FP) (1,080; $1-$1.40)—"Rosemary" (Films Around World) (6th wk). Holding steady at $4,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.25)

(Continued on page 10)

Chi OK; 'Strangers' Smash $29,000; 'Gantry' Tall 28G, 'Young Men' Boffo 21½G, 2d, 'Naples' Rousing 13G, 4th

Chicago Aug. 30.

Some class holdovers are the impetus for a generally nice first-run tone this stanza, with comfortably warm weather not considered much of a factor. "Strangers When We Meet" teeoff looks to snare a smash $29,000 at United Artists. Other openers include Surf's "39 Steps," rated sharp and Monroe's "Head of Tyrant" which looms good.

In first holdover laps, "Elmer Gantry" looks robust at the Woods while Roosevelt's "All the Young Men" is nice. "Ocean's 11" is hotsy in third Chicago round. "Sons and Lovers" looms disappointing for same Cinestage session. "Pollyanna" shapes trim in State-Lake fourth.

"Started in Naples" is taking bright fourth frame coin at the Esquire while "Jungle Cat" is fast in second stanza at the Loop. "From the Terrace" looks fine in Oriental seventh.

Among the hard-ticket pix, "Can-Can" is fine in 19th Palace canto while "Ben-Hur" continues great in 36th lap at the Todd.

"Huckleberry Finn"-"Giant of Marathon" combo is grabbing a sock $250,000 in 54 theatres.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Cousins" (Films Around World) (4th wk). Nice $3,200. Last week, $3,800.

Chicago (B&K) (3,900; 90-$1.80)—"Ocean's 11" (WB) (3d wk). Lofty $41,000. Last week, $48,000.

Cinestage (Todd) (1,039; 90-$1.80)—"Sons and Lovers" (20th) (3d wk). Dull $7,000. Last week, $9,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Started in Naples" (Par) (4th wk). Hep $13,000. Last week, $14,500.

Loop (Telem't) (606; 90-$1.80)—"Jungle Cat" (BV) (2d wk). Fast $12,500. Last week, $16,000.

Monroe (Jovan) (1,000; 65-90)—"Head of Tyrant" (U) and "Chartroose Caboose" (U). Oke $4,500. Last week, "School For Love" (Indie) and "Three Murderesses" (20th), $5,500.

Oriental (Indie) (3,400; 90-$1.80)—"From Terrace" (20th) (7th wk). Nice $20,000. Last week, $21,000.

Palace (Indie) (1,434; $1.50-$3.50)—"Can-Can" (20th) (19th wk). Good $18,500. Last week, $20,500.

Roosevelt (B&K) (1,400; 90-$1.80)

(Continued on page 10)

'LOVE' LUSH $18,500, FRISCO, 'SPACE' 15½G

San Francisco, Aug. 30.

First-runs are prosperous with "Psycho" tremendous in its third round at the Golden Gate. Initial stanza of "Let's Make Love" at the Fox is powerful. "Battle in Outer Space," another new entry, is nice at the Paramount. "Ocean's 11" and "Gantry" are good in extended runs.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Psycho" (Par) (3d wk). Terrific $26,000. Last week, $35,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Let's Make Love" (20th) and "Five Bold Women" (20th). Powerful $18,500. Last week, "From The Terrace" (20th) (4th wk), $7,500.

Warfield (Loew's) (2,656; $1.25-$1.50)—"Time Machi " (M-G) (2d wk). Fair $8,500. Last week, $25,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Battle in Outer Space" (Col) and "12 to the Moon" (Col). Nice $15,500. Last week, "Hercules Unchained" (WB) and "Cuban Rebel Girls" (Indie) (3d wk), $8,500 for five days.

St. Francis (Par) (1,400; $1-$1.50)—"Ocean's 11" (WB) (4th wk). Fine $13,000. Last week, $14,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (9th wk). Okay $15,500. Last week, $20,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Elmer Gantry" (UA) (4th wk). Satisfactory $7,500. Last week, $8,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"I'm All Right Jack" (Col) (4th wk). Okay $3,900. Last week, $5,400.

Vogue (S.F. Theatres) (364;

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'Strangers' Oke $6,000, Port.; 'Ocean' Big 10G, 2d

Portland, Ore., Aug. 30.

Main stem has lotsa long playing holdovers that continue to keep the turnstiles moving despite the weather and transient attractions. "Strangers When We Meet" is the only new entry. "Ben-Hur" moves into a sizzling 32d week at the Music Box. "Can-Can" stays for an eighth steady round at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Psycho" (Par) (3d wk). Lusty $10,500. Last week, $11,200.

Fox (Evergreen) (1,600; $1-$1.49)—"Strangers When We Meet" (Col) and "3 Murderesses" (Col). Okay $6,000. Last week, "From the Terrace" (20th) (3d wk), $5,400.

Hollywood (Evergreen) (900; $1.25-$3)—"Can-Can" (20th) (8th wk). Climbed to $5,000. Last week, $3,900.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (32d wk). Whopping $17,000. Last week, $16,700.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Ocean's 11" (WB) and "School For Love" (NTA) (2d wk). Lofty $10,000. Last week, $10,500.

Paramount (Port-Par) (3,400; $1-$1.50)—"Elmer Gantry" (UA) and "Cage of Evil" (UA) (2d wk). Mild $4,500.

'Love' Good $8,500, Pitt; 'Psycho' 30G

Pittsburgh, Aug. 30.

"Psycho" broke an all-time house record for a $1.50 top last week at the Penn and second frame looms just as big. Friday and Saturday night tv baseball games between league-leading Pirates and third place Cardinals hurt everyone else, especially the nabes. "Let's Make Love" looms only good at Harris. "From Terrace" is okay in third at Fulton. "It started at Naples" in second at Stanley is only passable.

Estimates for This Week

Fulton (Shea) (1,365; $1-$1.50)—"From Terrace" (20th) (3d wk). Good, $6,000. Last week, $8,300.

Harris (Associated) (2,100; $1-$1.50)—"Let's Make Love" (20th). Only good $8,500. Last week, "Hell to Eternity" (AA) (2d wk), $8,000.

Penn (UATC) (3,300; $1-$1.50)—"Psycho" (Par) (2d wk). On way to second smash $30,000 week. Last week, house record for $1.50 top at $30,000.

Squirrel Hill (834; $1.25)—"Captain's Table" (Indie). Stout $3,800. Last week, "39 Steps" (20th), $2,800.

Stanley (SW) (3,700; $1-$1.50)—"It Started in Naples" (Par) (2d wk). Okay $9,500. Last week, $16,000.

Warner (SW) (1,516; $1.50-$2.75)—"Ben-Hur" (M-G) (32d wk). Wow $18,500. Last week, $18,000.

'Ghosts' Oke 17G, Indpls.; 'Machine' Fair $6,000

Indianapolis, Aug. 30.

Biz continues good for the holdovers. "Ocean's 11," "Psycho" and "Ben-Hur," here this stanza but is only moderate for new pix. State fair, opening this week for 10-day stand, will draw many theatregoers away. Among starters, "13 Ghosts" at Indiana is doing shade better than "Time Machine" at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25—"Psycho" (Par) (3d wk). Still hefty $9,000. Last week, $12,000.

Indiana (Cockrill-Dolle) (3,200; 75-$1)—"13 Ghosts" (Col) and "Murder Reported" (Indie). Oke $7,000. Last week, "College Confidential" (U) and "Time and Eternity" (Indie), $5,000.

Keith's (Cockrill-Dolle) (1,300;

(Continued on page 10)

'TIME' FAIR AT 9G, PROV.; 'OCEANS' 7G

Providence, Aug. 30.

Heavy play via radio and tv plugs has State's "Time Machine" leading currently but just fair on week. Elmwood's 10th week of "Ben-Hur" is holding own. Majestic's third of "Ocean's 11" is still hefty. RKO Albee's third week of "From Terrace" looms oke.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"From Terrace" (20th) and "High Powered Rifle" (20th) (3d wk). Steady $6,000. Second was $7,500.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (10th wk). Steady $8,000. Ninth was $8,500.

Majestic (SW) (2,200; 75-$1)—"Ocean's 11" (WB) (3d wk). Happy $7,000. Second was $10,000.

State (Loew) (3,200; 75-$1)—"Time Machi (M-G) and "Day They Robbed Bank of England" (M-G). Fairish $9,000. Last week, "Elmer Gantry" (UA) (2d wk), $6,000.

Strand (National Realty) (2,200; 65-90) — "Strangers When We Meet" (Col). Happy $7,000. Last week, "Psycho" (Par) (4th wk), $7,700.

'Ocean' Wow 30G, Cleve.; 'Love' 10G

Cleveland, Aug. 30.

"Ocean's 11" is the big noise here, skyrocketing to about $30,000 this stanza for the Allen, surpassing its b.o. records for "Hercules" and "Anatomy of a Murder." Majority of mainstem houses are also getting okay grosses with cooler weather. Stillman still rolls in gravy although "Psycho" is in fourth lap. "From the Terrace" looks satisfactory on h.o. at Hippodrome after big opener.

Succeeding 13-week run of "Can-Can" on hard-ticket policy, "Let's Make Love" on a pop-priced scale started too slowly for comfort at Palace. "Rat Race" also shapes up as only moderate but State plans to hold it. "Ben-Hur" rides into its 31st round with undiminished speed, averaging around $13,000 at Loew's Ohio. "I'm All Right Jack" continues to be one of the season's best grossers for Heights Art.

Estimates for This Week

Allen (SW) ($1-$1.50)—"Ocean's 11" (WB). Phenomenal at $30,000, topping all of house's takes for past year. Last week, "Hercules Unchained" (Embassy-WB), $10,000.

Continental Art (Art Theatre Guild) (950; $1.25)—"Come Dance With Me" (Indie) (3d wk). Good $1,900 after $2,500.

Heights Art (Art Theatre Guild) (950; $1.25)—"Im All Right Jack" (Indie) (5th wk). Hearty $2,000 after $2,600.

Hippodrome (Eastern Hipp) (3,700; $1.25-$1.50)—"From the Terrace" (20th-Fox) (2d wk). Satisfactory $12,000 although quite a dip after big $20,000 for first folio.

Ohio (Loew's) (2,700; $1-$2.75)—"Ben-Hur" (M-G) (31st wk). Steady at $13,000 after registering same $13,000 last week.

Palace (Silk & Helpern) (2,750; $1-$1.50) — "Let's Make Love" (20th-Fox). Kicking off new policy of continuous performances and regular prices. Marilyn Monroe's vehicle ran into tough competition. Looks fairish only at $10,000. Last week, "Can-Can" (20th) (13th wk), smart $13,500.

State (Loew's) (2,700; 85-$1.25)—"Rat Race" (Par). Lightweight $11,000 but staying. Last week, "Elmer Gantry" (UA) (3d wk), $10,000.

Stillman (Loew's) (2,700; $1-$1.50)—"Psycho" (Par) (4th wk). Great $18,000, drawing long lines of ticket-buyers stretching down streets, something not seen hereabouts for many seasons. Last week, $21,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Shows Stamina Although Short On New Pix; 'Young Men' Virile 43G, 'Time' Trim 22G, 'Song' Big 180G, 3d

Despite a weekend of perfect outdoor weather and a plethora of holdovers Broadway business held up surprisingly well this session. There was an unusual spurt of activity on Sunday. The Sabbath flim-going desire also spilled over into the circuits, with the Loew's doing particularly sock biz with "Elmer Gantry."

The lone Main Stem newcomer, Columbia's "All the Young Men," got off to a rousing start at the Forum. With a getaway $22,000 for the first three days, the Hall Bartlett production appears headed for a sock $43,000 or near in the opening stanza. "Time Machine" (M-G) dipped to okay $22,000 for second week after sock $39,000 opening at Warner Theatre.

The third session of Col's "Song Without End" at the Radio City Music Hall looks to tally a great $180,000 for week ending today (Wed.). The non-roadshow long-runners held up generally, with "The Apartment" (UA) scoring a big $21,000 for 11th Astor round and an equally solid $12,000 for same stanza at eastside Plaza. "Ocean's 11" (WB), in third Capitol week, racked up a great $60,000. With the competition of the circuits ended, "Psycho" (Par) continued its dual downtown engagements at the DeMille and Baronet, registering a respectable total of $22,000, with $14,000 at the DeMille and $8,000 at the Baronet.

"Portrait in Black" (U) day-dating at the Palace and Trans-Lux 85th St., looked okay with a combined tally of $20,000, with $16,000 at the former and $4,000 at the latter. "Strangers When We Meet" (Col) was a strong $19,000 for ninth Criterion week. "From the Terrace" (20th) is showing drawing strength at the Paramount with a solid $21,000 for the sixth stanza. However, picture is winding up its run at the eastside Murray Hill tomorrow (Thurs.) with an okay $7,500 expected for seventh-final round. "It Started in Naples" (Par) opens Friday (1).

"Sons and Lovers" (20th), another eastside-westsider, is moving out of the Victoria tomorrow (Thurs.) with a fair $11,500 anticipated for fourth-final round. "It Started in Naples" follows. "Sons and Lovers," however, will continue at the arty Beekman where it tallied a solid $9,500 for fourth frame.

The two hardticket attractions continued at a steady pace. "Ben-Hur" scored a great $55,000 for 40th week and "Can-Can" was a steady $26,000 for 25th Rivoli stanza.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2.50)—"Apartment" (UA) 12th wk). The 11th round finished last night (Tues.) was big $21,000 after $23,000 for 10th week.

Capitol (Loew) (4,820; $1-$2.50)—"Ocean's 11" (WB) (4th wk). Third week ended last night (Tues.) was great $60,000 after $76,000 for second.

Criterion (Moss) (1,671; 90-$2.40)—"Strangers When We Meet" (Col) (10th wk). Ninth frame ended last night (Tues.) was strong $17,000 after $20,000 for eighth week. "All Fine Young Cannibals" (M-G) opens Sept. 16.

DeMille (Reade) (1,658; 90-$2)—"Psycho" (Par) (11th wk). Current round ending today (Wed.) is heading for fine $14,000 after $16,000 in 10th week. Stays until "Spartacus" (U) opens Oct. 6.

Palace (RKO) (1,642; 90-$2.50)—"Portrait in Black" (U) (6th wk). Fifth week completed last night (Tues.) was okay $16,000 after $18,000 for fourth stanza. Will probably continue until "Sunrise at Campobello" (WB) opens on Sept. 28.

Forum (Moss) (813; 90-$2)—"All the Young Men" (Col). Initial round winding tomorrow (Thurs.) is heading for sock $43,000. Second and final week of "13 Ghosts" (Col) ended with below-hopes $10,000.

Paramount (AB-PT) (3,665; $1-$2)—"From Terrace" (20th) (7th wk). week ending tomorrow (Thurs.) looks to hit solid $21,000 after $24,000 for sixth week. "Let's Make Love" (20th) is set to follow, probably around Sept. 14.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Song Without End" (Col) plus stageshow (3d wk). This session ending today (Wed.) looks to hold with great $180,000. Second was $190,000. Stays a fourth, and undoubtedly longer.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Can-Can" (26th wk). The 25th stanza ended last night (Tues.) was steady $26,000 after $26,500 for 24th week. Continues until late in October, with "The Alamo" (UA) set for two-a-day showings starting Oct. 26.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (41st wk). This session ending today (Wed.) is heading for a great $55,000 for 14 performances after $55,500 for same number of shows in 40th week.

Victoria (City Inv.) (1,003; 50-$2)—"Sons and Lovers" (20th) (4th-final wk). Last session ending Thursday (1) appears headed for fair $11,500 after $12,500 for previous round. "It Started in Naples" (Par) opens Friday (2).

Warner (SW) (1,416; 90-$2)—"Time Machine" (M-G) (3d wk). Second week finished yesterday (Tues.) was okay $22,000 after $39,000 on opener.

Baronet (Reade) (430; $1.25-$2)—"Psycho" (Par) (11th wk). Current round finishing today (Wed.) looks to hit good $8,000 following $8,500 for 10th week. "Modigliani of Montparnasse" (Cont) has been booked to follow, with no opening date set.

Fine Arts (Davis) (468; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (16th wk). The 15th week ended Sunday (28) was smooth $9,500 after $10,000 for 14th frame.

Beekman (R&B) (590; $1.20-$1.75)—"Sons and Lovers" (20th) (5th wk). Fourth round finished Monday (29) was sturdy $9,500 after $10,500 for third week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"The Green Carnation" (Indie) picture, formerly titled "The Trials of Oscar Wilde" moved over from the Paris Theatre. The second-final week of "Marie Octobre" (Lopert) finished Sunday (28) with mild $2,100.

Normandie (T-L) (592; $1.25-$1.80)—"Jungle Cat" (BV) (3d wk). Second frame completed yesterday (Tues.) was bright $13,000 after $20,000 in first week.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Man in Cocked Hat" (Show) (12th wk). The 11th week finished Monday (29) was neat $6,000 after $7,000 in 10th session.

Guild (Guild) (450; $1-$1.75)—"I'm All Right Jack" (BL) (19th

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'PSYCHO' SMASH 28G, SEATTLE; 'NAPLES' 8G

Seattle, Aug. 30.

Blue Mouse is still steady with "Ben-Hur," now in 30th stanza. "Strangers When They Meet" and "Oceans Eleven" are holding for second weeks while "Gantry" stays for a sixth stanza at the Music Box. "Psycho" is smash at the Paramount after eight weeks of "Can-Can."

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G). (30th wk). Great $12,000. Last week, $12,600.

Coliseum (Fox - Evergreen) (1,870; $1-$1.50)—"It Started in Naples" (Par) and "Wake of a Stranger" (Par). Good $8,000. Last week, "13 Ghosts" (Col) and "Electronic Monster" (Col). Nine days, $13,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Strangers When They Meet" (Col) and "3 Murderesses" (20th) (2nd wk). Okay $6,000. Last week, $8,200.

Music Box (Hamrick) (850; $1-$1.50)—"Elmer Gantry" (UA) (6th wk). Okay $4,500. Last week, $5,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Ocean's 11" (WB) (2nd wk). Swell $11,000. Last week, $15,400.

Paramount (Fox - Evergreen) (3,000; $1-$1.50)—"Psycho" (Par). Smash $28,000. Last week, ($1.25-$2.50)—"Can-Can" (20th) (8th wk), $6,200.

New Pix Perk Cincy; 'Ocean' Big 17G, 'Bellboy' Hot 15G; 'Psycho' Socko 14G

Cincinnati, Aug. 30.

Potent openers are zooming pix biz at first-runs here this week. "Ocean's 11" is in high tide at the Albee, looms as top grosser with a wow take. "Bellboy" at the Palace, is rated big. Twin Drive-In rates winners on both sides of screen, "House of Usher" and "12 Hours to Kill" bidding wham total, and "Hell to Eternity" with "Lone Texan" shaping good.

"Elmer Gantry" looks good at Keith's. "Psycho" holds smash in fifth frame at Grand. Hard-ticketers "Ben-Hur" and "Can-Can" remain sturdy.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Oceans 11" (WB). Wham $17,000. Last week, "Bells Ringing" (M-G) (2d wk), $9,000.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (24th wk). Strong $17,000. Last week, $16,500.

Esquire Art (Shor) (500; $1)—"Carry on Nurse" (Gov.) (3d wk). Boff $3,000. Last week, $3,500.

Grand (RKO) (1,400; $1-$1.50)—"Psycho" (Par) (5th wk). Hotsy $14,000. Last week, $15,000.

Guild (Vance) (300; $1)—"Come Dance With Me" (Union) (2d wk). Oke $1,800 after $2,000 preem.

Hyde Park Art (Short) (500-$1)—"Your Past Is Showing" (Indie). Swell $2,000. Last week, "When Comedy Was King" (20th) (3d wk), $1,200.

Keith's (Shor) (1,500; 90-$1.25)—"Elmer Gantry" (UA). Good $8,000. Last week, "Strangers When We Meet" (Col) (2d wk), $6,000.

Palace (RKO) (2,600; $1-$1.25)—"Bellboy" (Par). Big $15,000. Last week, "From Terrace" (20th) (3d wk), $8,500.

Twin Drive-In (Shor) (1,200 cars each side; 90)—West side: "House of Usher" and "12 Hours to Kill" (Indie). Socko $17,000. Last week, "13 Ghosts" (Col) and "Babette To War" (Col), $11,000. East side: "Hell to Eternity" (AA) and "Lone Texan" (AA). Good $11,000. Last week, "Thunder in Carolina" (Indie) and "Five Gold Women" (UA), $10,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Can-Can" (10th wk). Close to last week's nice $9,000.

KANSAS CITY

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stayed 9 days for $9,000.

Missouri (RKO) (2,389; $1-$1.25)—"Psycho" (Par) (4th wk). Big $10,000. Last week, $13,000.

Paramount (UP) (1,900; 75-$1)—"Hell to Eternity" (AA). Pleasant $8,500; may hold. Last week, "Started in Naples" (Par) (2d wk), $6,000.

Plaza (NT) (1,900; $1.25)—"From Terrace" (20th) (2d wk). Wow $12,000. Last week, $17,500.

Roxy (Durwood) (850; $1.25-$1.50)—"Ocean's 11" (WB). Great $14,000; holding. Last week, "Elmer Gantry" (UA) (4th wk), $7,000.

Rockhill (Little Art Theatres) (750; 90-$1.25) — "Savage Eye" (T-L). Fair $1,500. Last week, "No Sun in Venice" (Indie) (2d run), $1,000.

Uptown, Granada (NT) (2,043, 1,217; 90-$1)—"David and Bathsheba" (20th) (reissue). Fair $7,500. Last week, "One Foot in Hell" (20th) and "High Powered Rifle" (20th), ditto.

Isis, Vista (NT) (1,360; 700; 90), Crest, Riverside drive-ins (Commonwealth) (900 cars each, 90); Boulevard Drive-In (Indie) (750 cars, 90), Kansas Drive-in (Finkelstein) (750 cars, 90)—"Thunder in Carolina" (Howco) and "Teen-Age Thunder" (Howco) (reissue). Unusual day-date combo, big $33,000 likely. Last week, on sub-runs.

INDIANAPOLIS

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90-$1.25)—"Ocean's 11" (WB) (2d wk). Great $10,000. Last week, $13,000.

Loew's (Loew's) (2,427; 75-$1)—"Time Machine" (M-G) and "Day They Robbed Bank of England" (M-G). Fair $6,000. Last week, "All Fine Young Cannibals" (M-G) and "The Accursed" (Indie). Slow $4,500.

Lyric (Cockrill-Dolle) (850; $1.25-$2.50) — "Ben-Hur" (M-G). Hot $8,000. Last week, $7,500.

LOS ANGELES

(Continued from page 8)

Whopping $25,000. Last week, $35,000.

Fine Arts (FWC) (631; 90-$1.50)—"Jungle Cat" (BV) (3d wk). Lush $5,000. Last week, $6,000.

Downtown Paramount, Pix, Wiltern (ABPT-Prin-SW) (3,360; 756; 2,344; 90-$1.50) — "Ocean's 11" (WB) (3d wk) and "Platinum High School" (M-G) (3d wk, Downpar, Wilt), "Thunder in the Sun" (Par) (reissue) (Pix) (1st wk). Sock $22,700. Last week, $29,300.

Hollywood (FWC) (756; 90-$1.50)—"The Apartment" (UA) (4th wk). Stout $6,500. Last week, $8,300.

Warner Beverly (SW) (1,330; $2-$2.40) — "Strangers When We Meet" (Col) (6th wk). Busy $7,200. Last week, $7,500.

Pantages (RKO) (2,815; 90-$2)—"Bells Are Ringing" (M-G) (9th wk). Happy $6,900. Last week, $7,100.

Beverly (Elect) (1,150; 90-$1.50)—"From the Terrace" (20th) (7th wk). Firm $5,500.

Music Hall (Ros) (720; $1.85-$2.25)—"I'm All Right, Jack" (Col) (6th wk). Bucko $6,400. Last week, $6,500.

Crest (Elect) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (25th wk). Fast $4,000. Last week, $4,000.

Carthay (FWC) (1,138; $1.75-$3.50) — "Can-Can" (20th) (25th wk). Fairish $10,000. Last week, $10,300.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"Search for Paradise" (Cine) started 30th wk (28) after $18,900 last week.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (40th wk). Great $32,500. Last week, $32,000.

Toho La Brea (Toho) (640; $1.60-$1.90)—"Rikisha-Man" (Toho) (4th wk). Snappy $5,000. Last week, $6,800.

MINNEAPOLIS

(Continued from page 8)

"From Terrace" (20th). Another advanced admission pic. Fat $16,000. Last week, "Psycho" (Par) (5th wk), $13,000, giving it record-breaking $100,000 or near for the run.

Suburban World (Mann) (800; $1.25)—"Sons and Lovers" (20th) (2d wk). Fine $5,000. Last week, $6,500.

Uptown (Field) (1,000; $1.25)—"South Pacific" (20th) (2d run). Good $4,500. Last week, "Bells Are Ringing" (M-G) (2d run), $3,000.

World (Mann) (400; 85-$1.65)—"Apartment" (WB) (8th wk). Terrific $6,000. Last week, $7,000.

'Murder' So-So $9,000, Denver; 'Psycho' 21G, 2d

Denver, Aug. 30.

With "Murder Inc." the lone newcomer, business is slightly off but nevertheless is still holding up well. "Psycho" is big in its second round at the Orpheum while "Ocean's 11" is potent in a third Paramount frame.

Estimates for This Week

Alladi (Fox) (900; $1.50-$2.50) — "Can-Can" (20th) (20th wk). Steady $4,000. Last week, $4,400.

Centre (Fox) (1,270; $1-$1.45)—"From the Terrace" (20th) (3d wk). Nice $10,000. Last week, $12,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (20th wk). Sturdy $14,500. Last week, $15,000.

Denver (Fox) (2,432; $1-$1.25)—"Murder Inc." (20th) and "I Was A Male War Bride" (20th). So-so $9,000. Last week, "It Started In Naples" (Par) and "Conspiracy of Hearts" (Par), $12,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (15th wk). Strong $3,500. Last week, $4,000.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Psycho" (Par) (2d wk). Big $21,000. Last week, $27,500.

Paramount (Indie) (2,100; 90-$1.25)—"Ocean's 11" (WB) (3d wk). Potent $15,000. Last week, $20,000.

Towne (Indie) (600; $1-$1.45)—"Strangers When We Meet" (Col) (4th wk). Good $4,000. Last week, $4,500.

SAN FRANCISCO

(Continued from page 9)

$1.50)—"Private Property" (Indie) and "School For Love" (Indie) (reissue). Fair $2,500. Last week, "Smiles Of Summer Night" (Indie) and "Lesson In Love" (Indie) (2d wk), $2,500.

Coronet (United California) (1,250; $1.80-$3.50)—"Ben Hur" (M-G) (36th wk). Fine $22,000. Last week, $23,000.

Alexandria (United California) (1,610; $2.20-$2.75) — "Can-Can" (20th) (14th wk). Steady $11,000. Last week, same.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Oscar Wilde" (Indie) (2d wk). Okay $4,000. Last week, $5,000.

Crest (A-R) (320; $1.50)—"Sons and Lovers" (20th) (2d wk). Fair $4,000. Last week, $5,900.

Drive-In Muster Feb. 7

Dallas, Aug. 30.

Plans are being formulated here for the ninth annual convention of the Texas Drive-In Theatre Owners Assn. to be held for the second consecutive year here at the Sheraton Dallas Hotel on Feb. 7-9, 1961.

More than 500 theatre owners from all parts of the country are expected to make reservations for the 1961 convention here which makes thi. confab the largest gathering of drive-in exhibitors in the entire nation.

A heavy response is being received here for both contracts and contracts for advertising space in the convention book.

National Boxoffice Survey

Biz Marking Time; 'Ocean' 1st Again, 'Psycho' 2d, 'Ben-Hur' 3d, 'Terrace' 4th, 'Strangers' 5th

Biz this session is following much the same pattern as last week. State Fairs are denting a few keys and fair skies over a large portion of the nation are luring potential theatre patrons to beaches and other outdoor recreation. However, fresh product in most cases is tending to offset the exhibitor's seasonal disadvantages.

"Ocean's 11" (WB) again is the b.o. champ closely followed by "Psycho" (Par), "Ben-Hur" (M-G), a marathon hardticket blockbuster, continues to hold third place. "From Terrace" (20th) is fourth, same as last week.

"Strangers When We Meet" (Col), sixth last week, has climbed to fifth. "Apartment" (UA), still showing stamina, rose to sixth from last week's eighth groove. "It Started in Naples" (Par), which showed lotsa promise last session, is finishing seventh and likely will forge higher next week.

"Can-Can" (20th) is nabbing eighth with "Elmer Gantry" (UA) ninth. Runner-up pix are "Portrait in Black" (U) and "Time Machine" (M-G).

Among top product primed for the Labor Day weekend are "Let's Make Love" (20th), "All the Young Men" (Col), "Song Without End" (Col) and "Hell to Eternity" (AA). "Love," the Marilyn Monroe-Yves Montand starrer, is great in Washington and Detroit but disappointing in Boston and fair in Cleveland.

"Men," great in Chicago, is sock in New York. "Song" is still smash in its third round at the N.Y. Music Hall. "Hell" is good in Kansas City and St. Louis. "House of Usher" (AI), another newie, is fancy in Cincinnati.

"Pollyanna" (BV), big in Chi, is potent in Minneapolis but only okay in Los Angeles. "Sons and Lovers" (20th) is dull in Chi and fair in New York. "I'm All Right, Jack" (Col), around for some time, is steady in a flock of keys including Washington, Frisco and New York.

"School for Scoundrels" (Cont) shapes great in Boston, big in Toronto and neat in New York. "Bells Are Ringing" (M-G) is nice in Toronto and happy in L.A. "13 Ghosts" (Col) is okay in Indianapoli

'Love' Whopping $25,000 Paces D.C.; 'Naples' Smash 16G, 'Terrace' 15G, 5th

BROADWAY

(Continued from page 9)

wk). The 18th round finished Sunday (28) was steady $11,000 after $12,000 in 17th week.

Murray Hill (R&B) (565; 95-$1.80) — "From Terrace" (20th) (7th-final wk). This week ending tomorrow (Thurs.) is heading for okay $7,500 after $8,000 in sixth week. "It Started In Naples" (Par) opens Friday (2) day-dating with the Victoria on Broadway.

Paris (Pathe Cinema) (568; 90-$1.80)—"End of Innocence" (Union). Opened Monday (29). In ahead, "Trials of Oscar Wilde" (Indie) (9th wk), fair $4,400 after $4,600 for eighth week.

Plaza (Lopert) (525; $1.50-$2)—"Apartment" (UA) (12th wk). The 11th round completed last night (Tues.) was solid $12,000 after $12,500 in 10th week.

68th St. Playhouse (Leo Brecher) (370; $1.25-$2) — "Oscar Wilde" (Films-Around World) (11th wk). The 10th stanza completed Sunday (28) was nice $4,900 after $5,000 in ninth week.

Sutton (R&B) (561; 95-$1.80)—"School For Scoundrels" (Cont) (8th wk). Seventh round completed Sunday (28) was neat $8,800 after $9,200 for sixth week. Stays.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"The Savage Eye" (T-L) (13th wk). The 12th session wound up Sunday (28) with a fine $5,000. Last week, $6,000. Continues until "Let's Make Love" (20th) opens Sept. 7 or 14.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Portrait in Black" (U) (6th wk). Fifth week ended last night (Tues.) ith okay $4,000. Last week, $5,000.

World (Perfecto) (390; 90-$1.80)—"Nature's Paradise" (Indie) (5th wk). This session finishing tomorrow (Thurs.) looks to land a fine $9,000 after $10,000 for fourth week.

TORONTO

(Continued from page 8)

—"Psycho" (Par) (3d wk). Wham $17,000. Last week, $20,000.

Hyland (Rank) (1,057; $1-$1.50)—"From Terrace" (20th) (5th wk). Lusty $11,000. Last week, $12,000.

Imperial (FP) (3,343; $1-$1.25)—"It Started in Naples" (Par). Fair $10,000. Last week, "Ice Palace" (WB), $6,500.

International (Taylor) (557; $1-$1.25—"8th Day of Week" (IFD). Bad $2,000. Last week, "Four-Poster" (IFD) (reissue) and "Alive and Kicking" (IFD) (4th wk), $2,000.

Loew's (Loew) (2,745; $1-$1.25)—"Bells Are Ringing" (M-G). Nice $14,000. Last week, "Day Robbed Bank of England" (M-G), $8,000.

Tivoli (FP) (935; $1.50-$2.50) — "Can-Can" (20th) (22d wk). Steady $7,000. Last week, ditto.

Towne (Taylor) (693; $1-$1.50)—"School for Scoundrels" (Cont) (2d wk). Big $7,000. Last week, $8,000.

University (FP) (1,363; $1.50-$2.75) — "Ben-Hur" (M-G) (37th wk). Swell $12,500. Last week, $10,000.

Uptown (Loew) (2,745; -$1.25) —"Apartment" (UA) (1[illegible] wk). Fine $9,500. Last week, $11,000.

Milw. Businessmen Back Local Indie Production

Milwaukee, Aug. 30.

Actor Tom Laughlin and a production staff on various locations in Milwaukee last week began filming "Christopher Wotan," original screenplay based on Laughlin's high school days here. Laughlin, Hollywood film and television actor (former Milwaukeean), and Bill Wellman Jr. are costarring. Linda March, New York, and Jane Taylor, local girl, have femme parts.

Money for the production is provided by Christopher Productions, Inc., comprising several local businessmen who earmarked approximately $100,000. Christopher will back other Laughlin productions if everything jells.

Shelden Lubar, a veepee of Marine National Exchange Bank, is prez of Christopher. C. Paul Johnson, president, Capitol Court Corp. (shopping center) is veep.

Washington, Aug. 30.

Hot entry of "Let's Make Love," at Capitol, is figured for smash total, adds zest to the mainstem this round. "Elmer Gantry" looms boffo in second lap at Keiths. Another initialer, "It Started in Naples," shapes very big at Ontario. "From Terrace" has strength in its fifth stanza at Palace. "Psycho" looks lusty at the Towne, also for fifth. "Ocean's 11," in two houses, still is great for third session.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Ocean's 11" (WB) (3d wk). Boff $14,000. Last week $17,000.

Apex (K-B) (490; 90-$1.10) — "Operation Amsterdam" (WB) (3d wk). Fine $4,500. Second was $5,200.

Capitol (Loew) (3,426; $1-$1.49)—"Let's Make Love" (20th). Great $25,000 or better. Last week, "Murder, Inc." (20th), $9,500.

Keith's (RKO) (1,850; $1-$1.49)—"Elmer Gantry" (UA) (2d wk). Socko $18,000 following $24,000 opener.

MacArthur (K-B) (900; $1.10)—"I'm All Right, Jack" (BL) (7th wk). Fi $4,000. Last week, $4,500.

Ontario (K-B) (1,240; 90-$1.49)—"It Started In Naples" (Par). Smash $16,000 or near. Last week, "Sons and Lovers" (20th) (3d wk), $3,200.

Palace (Loew) (2,390; 90-$1.25)—"From Terrace" (20th) (5th wk). Nifty $15,000 after $16,000 in fourth frame.

Playhouse (T-L) (458; $1-$1.80)—"Come Dance With Me" (Union) (3d wk). Good $3,800 following $4,200 for second.

Plaza (T-L) (276; $1.25-$1.80)—"For Members Only" (Union) (7th wk). Fine $3,800. Last week, $4,200.

Town (King) (800; $1-$1.49) — "Psycho" (Par) (5th wk). Big $14,000. Last week, $15,600.

Trans-Lux (T-L) (600; $1.25-$2)—"Strangers When We Meet" (Col) (9th wk). Fair $5,000, same as last week.

Uptown (SW) (1,300; $1.49-$2.75)—"Can-Can" (20th) (14th wk). Okay $6,500. Last week, $5,500.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (24th wk). Sock $18,000. Last week, same.

BALTIMORE

(Continued from page 8)

(Col). Strong $13,000. Last week, "Bells Ringing" (M-G) (3d wk), $5,000.

Little (Rappaport) (300; 50-$1.25)—"I'm All Right, Jack" (Col) (8th wk). Steady $2,500 after $3,000 in previous week.

Mayfair (Fruchtman) (750; $1.49-$2.50) — "Can-Can" (20th) (14th wk). Good $4,500 after same in 13th round.

New (Fruchtman) (1,600; 50-$1.25)—"From Terrace" (20th) (4th wk). Down to oke $5,500 after $7,000 in third.

Playhouse (Schwaber) (460; 90-$1.50)—"School For Scoundrels" (Cont) (2d wk). Good $3,000 after $3,200 in first.

Stanton (Fruchtman) (2,800; 50-$1.25)—"Ocean's 11" (WB) (2d wk). Sock $10,000 after $16,000 in first.

Town (Rappaport) (1,125; $1.49-$2.50)—"Ben-Hur" (M-G) (22d wk). Holding at big $10,000 after $9,500 in previous frame.

CHICAGO

(Continued from page 9)

—"All Young Men" (Col) (2d wk). Nice $21,500 or close. Last week, $38,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pollyanna" (BV) (4th wk). Big $22,500. Last week, $21,000.

Surf (H&E Balaban) (685; $1.80)—"39 Steps" (20th). Strong $5,000. Last week, "I'm All Right, Jack" (Col) (m.o.) (3d wk) $3,400.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (36th wk). Torrid $30,000. Last week, $29,500.

United Artists (B&K) (1,700; 90-$1.80)—"Strangers When We Meet" (Col). Smash $29,000. Last week, "Apartment" (UA) (10th wk), $15,000.

Woods (Essaness) (1,200; 90-$1.80)—"Elmer Gantry" (UA) (2d wk). Exciting $28,000 near. Last week, $38,000.

World (Teitel) (606; 90-$1.50)—"Ikiru" (Indie) (3d wk). Brisk $4,000. Last week, $4,800.

PAY-TV: SORRY WRONG NUMBER

Amusement Stock Quotations

Week Ended Tues. (30)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	76	37⅛	35	35	+1½
40¼	25¾	Am Br-Par Th	228	41½	38¼	39	—2⅝
42¼	30	Ampex	881	32⅜	30¾	30¾	—1¾
45¼	36⅝	CBS	114	41	39¾	40¼	— ¼
21	14⅝	Col Pix	‡343	22½	20⅞	21¾	+ ¾
34½	17⅜	Decca	157	34½	33½	33⅜	— ¼
49¼	26⅛	Disney	49	32¼	31	31	—1⅜
136½	94	Eastman Kdk	185	128⅛	124½	125	— ½
8½	6¼	EMI	1603	7⅝	6¾	6¾	— ⅜
23½	13½	Glen Alden	335	16¾	15	15	—1⅝
19	14	Loew's Thea.	153	17⅞	16½	16⅞	— ½
38¾	22½	MCA Inc.	92	39	37⅛	37½	—1¾
38½	24⅞	Metro GM	780	40	37	37⅜	—1¼
66½	12⅞	NAFI Corp.	360	40½	36⅛	36½	—2¾
13	6⅛	Nat. Thea.	142	7⅜	7	7⅛	
65¼	39½	Paramount	124	62¼	58⅜	62¼	— ⅜
38¼	23¾	Philco	354	27¼	24⅝	24⅝	—1⅜
261¾	163½	Polaroid	90	260¾	252½	252½	—6½
78⅜	58	RCA	811	65⅛	61	61	—3⅜
11¾	7½	Republic	79	10¾	10⅛	10⅛	— ½
15	12⅝	Rep., pfd.	2	15	14⅞	14⅞	— ⅜
42⅝	23⅝	Stanley War.	31	25½	24½	24½	— ⅞
30¾	26¼	Storer	111	30½	29¾	30	+ ¾
39⅜	30	20th-Fox	558	41⅝	38¾	40¾	+1½
30¾	23⅝	United Artists	136	31¾	29¾	31½	+1⅝
46¾	28¼	Uni Pix	8	44¾	43¾	44¾	+ ¼
83¼	70½	Univ., pfd.	140	82½	82½	82½	— ½
50⅝	37⅜	Warner Bros.	116	50	48	49	+ ¼
127¾	89⅛	Zenith	288	126½	120½	124¾	+2

American Stock Exchange

6¾	4½	Allied Artists	275	6½	5⅝	6⅜	+ ⅝
11¾	10	Al'd Art., pfd.	33	13¾	12⅝	14¼	+2
7¼	3⅝	Buckeye Corp.	827	6½	5½	6⅛	+ ⅝
10	8	Cap. City Bdc.	22	9¼	8¾	9¼	— ¼
5¾	3⅜	Cinerama Inc.	254	5	4½	4⅝	—
14¾	10½	Desilu Prods.	33	11⅞	11⅛	11⅛	— ⅜
7½	4½	Filmways	94	6¾	4⅞	6⅞	+2
2⅜	1⅛	Guild Films	264	1½	1	1½	
8½	3⅜	Nat'l Telefilm	38	3⅞	3½	4	+
9⅞	6⅞	Technicolor	134	8⅛	7½	7¾	+
13	8⅛	Te'eprompter	264	13½	11⅛	13¼	+1½
4¼	2	Tele Indus.	28	3½	2⅞	3½	+ ¼
13½	8½	Trans-Lux	14	13¼	12⅝	12⅞	— ½

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2¼	2½	
Gen Aniline & FA	440	460	—5
King Bros.	1⅝	1⅞	
Magna Theatre	2⅝	2⅞	
Medallion Pictures	1½	2⅛	— ⅛
Metropolitan Broadcasting	18¾	19¼	— ½
Movielab	15	16	— ¼
MPO Videotronics	6¾	7⅛	
Scranton Corp.	2½	3½	+ ½
Sterling Television	1¼	1⅝	
U. A. Theatres	7	7½	

* Week Ended Monday (29).
† Actual Volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Bevhills-a-la Basque

Continued from page 5

phases of the latter, making a Hilton suite their temporary office and scouting locations south to Seville, Granada and th native habitat of Spain', 11th Century hero, to be played by Charlton Heston.

Hugo Fregonese (for the prospective "Don Quixot Stephen Szekley (working "Triffads," science fiction item) and Carl Dudley, ex-Cinerama producer-director, here for six episodes of telepix series. "It's A Wonderful World," are other directors glimpsed in the lobby where surprise and recognition are par for the Scotch and soda course. Meanwhile the busiest director in town right now is undoubtedly Nicholas Ray shooting "Rey de Reys" at both Seville and Chamartin studios.

Other figures seen: Rory Calhoun, who replaced John Derek on the Spanish company-produced "Procusa"; Yakima Canutt, the old silent film cowboy star, now architect and builder of battle scenes, standing by for "El Cid"; Lou Brandt, of "Private Property" antecedents who is production trouble-shooting for Bronston; Irving Lerner, who showed his "Studs Lonigan" to Hilton friends at the RCA projection room; Ted Danielweski, enroute to Japan to do "Big Wave," based on a Pearl Buck story, for Allied Artists, his actress-wife and son to follow there next week.

Players currently in Madrid from the States or Britain include Rhonda Fleming, Hurd Hatfield, Viveca Lindfors, Ron Randell, Lya Raki, Frank Thring, Brigid Bazlen, Rita Gam, Pat Gilbert, Dinah Shore was here not long ago. Ava Gardner remains a fixture and feature of the Madrid economy. Her quiet passage from the Hilton elevator to her waiting automobile is a head-turner every time as innumerable Spaniards or educated-in-the-art-Hollywoodites rush to kiss her hand. The Sol Siegels came twice to fetch her to dinner.

There is a constant coming and going of feature writers and photographers from the British, French, Italian and other journals.

Whether viewed as cloak-and-dagger melodrama or as high farce the lobby scene at the Castellana Hilton is one of the current gossip gushers of the film trade.

Atlanta Suburbs

Continued from page 5

their houses ith pix banned in Atlanta.

"Dr. Laurent" ill get its first screening in this area staring Wednesday at the 85 Fayetteville Drive-In, located on Highway 85 near Fayetteville, Ga., which is in Fayette County which lies next to Atlanta's South Side. Tariff will be hiked to $1 per person for this one and advertisement admonishes "For Adults Only."

So, it seems, censorship can be a two-way street and what's one exhibitor's poison can turn out to be crea on another's Georgia peaches.

TELEPHONE COS. STALL TELEMETER

By GENE ARNEEL

Has International Telemeter run into a political problem? That the home toll system owned by Paramount has proved itself is beyond question in West Toronto where, mainly with motion pictures, it has been grossing about an average of $2 per family per week, which is regarded as adequate revenue.

The income goes up and down in proportion to the interest of each program, but there can be no doubt that a successful modus operandi has been established.

So, specifically, what's holding it up? Why hasn't it been introduced in the United States? The questions are especially pertinent since Telemeter already has gained public acceptance in principle, and the economics at least appear okay for Paramount, as owner of the system, and Famous Players-Canadian, as the franchise holder. It seems certain, too, that would be Yank franchise operators are anxious to start rolling.

Answer seems to lie with the telephone companies, whose cable and wiring facilities are a must. But they are "dragging their feet" —as one insider put it

There's opposition to the idea of pay-see tv, naturally. It comes from the television networks and allied partisan interests, along with theatrical exhibitors. The local telephone company in any given area is aware of this situation and at the same time is aware of its status as a government-controlled utility. It's also a possibility that the phone companies are working on their own plans for a presentation of fee-tv.

There's a fight brewing right up to the highest Congressional echelons as to whether home-toll is to be permitted. Certain exhib elements are in process of taking the issue — or trying to — to the public itself. This seems to have the Bell interests in a state of quandary. Are they to become cohort with a new wrinkle of show business that's possibly to arouse public and-or Congressional agitation?

Paramount in West Toronto initially made with an aggressive "sell" so far as Telemeter was concerned. But now there's only silence as pertaining curtain-going-up in the States. It seems to be regarded with the kind of delicacy that's unique in show business.

It's for sure that Paramount is taking walking-on-egg-shells cautious approach. President Barney Balaban, Telemeter head man Louis A. Novins and other execs doubtless believe they have the hottest new show biz property in town. And they're refraining from any headlong moves, this in the conviction that those aforementioned political statements of the time being eventually will come to disappear.

Rank's Bullish Earnings; GB Too

London, Aug. 30.

Rank Organization trading profits were up to $19,853,500 for the year ending June 25, comparing with $17,063,287 last year. This cues the ordinary dividend distribution at 15% against 10% previously, while a bonus issue of one share for every 10 ordinary stock is recommended.

Gaumont British Trading results also are up from $8,787,250 to $9,865,800, with dividend increased to 17½% from 12½%.

Odeon Properties and Odeon Associated Theatres were down from 1st year but General Theatre Corp. is up by $89,200 and Provincial Cinematograph Theatres show a substantial increase at just over $5,000,000, including the results of a subsidiary acquired last June. Rank Television and General Trust also are up by $218,000 and Rank Cintel is down $56,800.

Johnston's 'Inside Africa'

MPEA Prez in First Interim Report on Pic Biz There —Yank Films Lead in French Equatorial Africa

Washington, Aug. 30.

Despite heavy competition from other countries, Hollywood films account for approximately 60% of the playing time in theatres in French Equatorial Africa, according to a report received at Motion Picture Export Assn. headquarters here from prexy Eric Johnston. With Ralph Hetzel, MPEA exec veepee, Johnston is currently on a tour of underdeveloped African territories. They already have visited the Mali Federation, Liberia, Ghana, Nigeria, and South Africa, and will return to New York in mid-September after travelling up the east coast of Africa for a final stop in Egypt.

In this first interim report covering his visit to French Equatorial Africa, Johnston says that film attendance is increasing there as more and more people migrate into the towns and cities where earnings are higher. As a result, there is a great need for more theatres, which, in turn, would offer new opportunities for U. S. films in the future.

He says the great majority of the theatres in Senegal, Sudan, Guinea, the Cameroons, Ivory Coast and French Congo are open-air arrangements, with only the rear portion covered by a tin roof.

"Recently the Federation of Mali, comprising the old French colonies of Senegal and Sudan, which are quarreling, decreed that all future theatres should be four-walled enclosed. This is far more expensive construction, but theatre owners greet it with joy. Open-air theatres, starting at dark, can have just one show. Enclosed theatres, cooled by forced-air fans, can give multiple performances throughout the day."

Other highlights of the Johnston report: double features are an established policy in the territories, and though a theatre chain seldom runs a pic more than one night at the same theatre, the theatre may re-run the pic many times in course of the usual five-year distribution contract. He says that in one instance the same picture was rerun 164 times. Practice is said to require between 400 and 500 films annually.

He says, too, that two theatre chains control nearly all the theatres in French Equatorial Africa, with the buyers usually going to Paris for their films and getting them for a flat fee on a five-year contract. They in turn act as distribs throughout the territory. Admission prices range from 10c to $1, with action films (dubbed in French) the favorite type. Though very few non-action pix are successful, "The Ten Commandments" was an exception.

While American films occupy most of the screen time, Indian films also are popular. Exec says that only three or four Russian films were shown in French Equatorial Africa last year, although in "leftish Guinea" the picture is said to be different. There the government requires theatres to show "large numbers" of Soviet pix.

Johnston reports that one chain of 100 theatres took in more than $15,000,000 in admissions last year, and adds: "From all appearances these operations appear to be successful. And profits in French Equatorial Africa are usually much higher than in the U. S."

Exec says there are also some portable 16m operations in the bush, operated by small entrepreneurs, and that their number seems to be increasing.

Am-Intl's $1,000,000 Pic

Hollywood, Aug. 30.

American-International Pictures, which started only a few years ago with pix budgeted around $100,000, will spend $1,000,000 on its latest, adaptation of Jules Verne's "Master of the World." Figure is a record for company.

AIP last week closed deal with Republic studios to rent three stages for four weeks, plus process work, biggest theatrical rental project Rep has wrapped up in a long time.

Pennsy's Appeal On Censorship KO Seen As Doomed

Harrisburg, Aug. 30.

With the smoke now cleared, two facts have emerged regarding Pennsylvania's controversial Censorship Code, which was declared unconstitutional two weeks ago by the Dauphin County court:

First, the State will definitely appeal the decision, and, through Attorney General Anne X. Alpern has already asked that such an appeal be hastened.

Second, local legislators as well as the judges who were involved in the initial trial, have expressed the opinion that the initial findings that the Code is unconstitutional will be upheld due to the numerous points at issue embodied in the Act.

"I cannot see how any Court, including the U.S. Supreme Court, could uphold the Act as it now is written," one of the Judges told VARIETY this week, while several State legislators added agreement.

"Pressures continued to keep a Censorship Act on the Pennsylvania books," the legislators stated, "but is extremely doubtful that the current Act will be sustained, or that another one can be written and passed in the foreseeable future. We can be quite sure that pressure will be maintained on the state legislators to pass such legislation, but after two such attempts I would hesitate to forecast the enactment of a third bill."

NT Needs Court Okay To Reconvert Boulder House; SW Gets Nod in Bristol

Washington, Aug. 30.

Justice Dept.'s Antitrust Division has notified National Theatres that federal court approval will be necessary before the chain can reconvert the old Boulder Bldg. in Boulder, Colo., into a motion picture theatre.

It once was a film house, but under the consent judgment with the Government, National Theatres was required to divest itself of interest in the building, either by sale or lease. It was leased.

The company's 607-seat Fox Theatre in Boulder was destroyed by fire last April. Idea is to replace the Fox with reconversion of the Boulder Bldg. National Theatres didn't think court approval was necessary, but Justice Dept. ruled otherwise.

Phoenix Films Divvy

Phoenix, Aug. 30.

Phoenix Film Studios, which produced "Four Fast Guns" for U-I release, has declared a 5c cash dividend for the quarter ended Aug. 20, on strength of earnings from the pic.

Film, on which Phoenix retains tv and foreign sales rights, has already been sold to Ludgate Productions in Britain, and other overseas deals are now being sought.

AA'S MONTEVIDEO BRANCH

Allied Artists International has opened a branch office in Montevideo, Uruguay, with Natalio Caffarena as manager.

Caffarena has previously worked for both Paramount and Universal in that territory.

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Marilyn Monroe · Yves Montand in JERRY WALD'S
LET'S MAKE LOVE

Italo Show Biz Spending Hits Near Record $300,000,000; Pix Top Draw

Rome, Aug. 23.

Italians spent a near record $300,000,000 in entertainment coin during 1959, marking an 8.2% increase over the 1958 figure. This happy statistical picture was painted by Antonio Ciampi, general manager of Italy's Society of Authors and Editors (SIAE), in his annual report released here. Last year marked an important and surprising gain for the film industry. Also up are tele, radio, music (notably jukeboxes), and sports. Only downward trend was shown by legit opera and the musical stage.

The film industry, which figures in a dominant 60% of the total show biz revenue in this country, drew some $175,000,000 of the Italians public's money in 1959, figure just about equalling the best-ever total set in 1955. Importantly, the number of tickets sold likewise rose nearly some 2½%, from 730,000,000 in 1958 to 748,000,000 last year. This is lower than the record of 820,000,000 in 1955, but the trend is in the right direction. Final figures came as a surprise to the local industry. Noted, also, that the average ticket price rose.

The take for Italian-made pictures also reached record proportions during the period covered, according to the SIAE report. 1959 saw the percentage slice of the national market rise, for Italo-mades, from 32.6% in 1958 to 36% for last year, highest percentage ever attained in postwar years.

Signs of Being Tired of Tele

The report goes on to opine that much credit for this filmic reprise is due to the improved quality of Italian pix, together with the increased audiences these items have found in home territory. Noted also that the foregoing situation was coupled with local public's first signs of tiredness with the tele medium.

Biggest boom in other entertainment sectors was the sale of records and use of coin machines, former up no less than 236% since 1955.

Elsewhere, concert attendance appears on the rise. Sports figure importantly in Italian "entertainment" expenses, to the tune of $17,000,000, mostly for league soccer games, the national sport.

Radio and tele subscriptions, under the Italian system, accounted for a wopping $60,000,000 of the 1959 entertainment coin for a substantial 21.8% rise in a year.

Plight of Legit Cited

Most dramatic aspect of the SIAE report is the evidence of local legit plight, together with that of the musical stage, hardest hit of all, and the sharp drop in opera attendance. Figures show that despite population increase and higher standard of living, the theatrical attractions in this country have lost about 10,000,000 spectators in the last 10 years.

Opera and legit totals have risen, due entirely to higher ticket tabs, while the spectator total has dropped drastically (one half for lyric stage and more for legit). The musical stage shows lower figures for both attendance and grosses, despite a heavy rise in entrance fees.

Percentage-wise the report shows Italians spent the same sum for stage shows in 1959 as they did 10 years ago (despite almost doubled ticket prices). They spent 84% more for cinema-going; 88.4% more for sports; 236% more for jukeboxes, and 426% more for radio and tele.

Conan Doyle Theatre For Tele in Offing

London, Aug. 23.

Henry E. Lester, recently named as sole agent by the Sir Arthur Conan Doyle Estate Trustees for all motion picture, tele and theatrical rights of Conan Doyle's works, is currently setting up a feature production of "The Maracot Deep," in conjunction with Sapphire Films.

Plans are also being formulated for a feature film and vidpic series based on Conan Doyle's "Brigadier Gerard" stories as well as a tv anthology skein tentatively titled, "The Conan Doyle Theatre." Lester was an adviser for the Estate on "The Lost World."

Aussie Ballet Will Replace 'Fair Lady'

Melbourne, Aug. 23.

The Aussie Borovansky Ballet Company is set to start new tour here Oct. 22 and will replace "My Fair Lady" at Her Majesty's Theatre. Company recently toured New Zealand, is now in Adelaide and finishes in Perth Sept. 24.

Besides the company's present repertoire, Melbourne is to see a new production of "Coppelia" by the company's newly-appointed Artistic Director, Peggy Van Praagh. Decor and costumes for this will probably be designed by Aussie Kenneth Rowell who has designed for Covent Garden.

Davis Planning Cartoon Feature

Paris, Aug. 23.

Richard Davis, owner of the arty Fine Arts Thatre , New York City, is prepping a full-length animated cartoon version of the 17th Century Spanish novel of Miguel Cervantes, "Don Quixote." Davis oplnes that it has been filmed four times already but never quite successfully. He feels that a cartoon treatment will give the subject its most acceptable form as well as being true to the spirit of the original.

Davis plans to have an American crew overseeing it, with the actual work done in Czechoslovakia where it can be brought i for $300,000 compared with more than $1,000,000 the same work would call for in the U.S. Davis already has talked with Czech film and animation people. The Czechs have proved their solid mastery of the medium.

Davis is also mulling the idea of doing it in 70m for roadshow chances. He points out that it will be easy to dub with important names in countries around the world. It would be more acceptable in this way than a live version dubbing can be a handicap because of the physical aspects of the characters while the cartoon figures already will be international in character.

The late Mike Todd had a live project of "Quixote" in the work at the time of his death. Federico Fellini and Jacques Tati had at one time announced a version of the classic. The most recent versions are a modern one by Orson Welles (made in Mexico) and a Russian one. There have been French, Spanish and U.S. attempts before.

Mex Fed'l Ruling On Security Law Creates New Producer Problem

Mexico City, Aug. 23.

The new federal ruling incorporating all Mexican workers under the social security law has created an additional problem for producers. Formerly Seguro Social benefits were limited to governmen employees and a handful of industries. Producers claim that social security payments will boost their production costs by $2,400 to $3,200 per picture. While the amount is small in dollars, it works out to a 4% to 5% hike on total production costs Producers claim this is crippling.

The Assn. of Mexican Film Producers is discussing the matter with union and federal officials, arguing that producers already make "heavy" social payments to unions (insurance, death, retirement funds, etc.). Therefore, the association position is that unions should make direct payments to Seguro Social.

If pix producers must pay in percentages, then their association will ask for a reduction in social benefits they now turn over to union treasurers to avoid "double payments" for welfare of industry workers. There is one report that has it that if a stalemate in talks occurs, producers may postpone shooting of pictur being readied for production.

Rank in Deal With Regal

London, Aug. 23.

Rank Overseas Film Distributors has made a deal with Regal Films International to distribute the latter company's output in many territories around the world. First film under the new pact will be "The Siege of Sydney Street," for which Rank Overseas will get world rights excluding the United Kingdom, the United States, Greece, Singapore, Malaya, Borneo, Sarawak, Burma, Syria, Lebanon, Iraq and Jordan.

Future Regal product covered by the agreement includes "Hellfire Club," "Fury at Smugglers' Bay" and "Treasure of Monte Cristo."

TV Viewers Down Under Quit Homes for Cinema, With B.O. in Upsurge

Sydney, Aug. 23.

Exit of winter has seen a big upsurge in cinema boxoffice takes here. Everything now points to a bumper season as patrons quit their sets at home for a night at the film theatres. Exhibitors report a decided business uplift, highlighted by the fact that family groups are returning to the cinema following an over-diet of tele fare through the winter months.

Survey also discloses that women are now going to cinema matinees in larger numbers than previously. The majority of exhibs admit that the product coming from the U.S. and Britain is of a high entertainment quality, with resultant solid boxoffice.

Aussies today via good monetary earnings are willing to pay top admissions for blockbusters, hence the reason for the toppers running up powerful takes on extended-runs.

"Ben-Hur" (M-G) is sockeroo in 15th capacity week. "Porgy and Bess" (Col) is likewise wham in 8th session and seems set for a long run. "Suddenly Last Summer" (Col) is still torrid in its 14th frame. "South Pacific" (20th) still carries on at capacity pace. "Can-Can" (20th) continues strong at nights in 18th week.

Lower budget pix include "Our Man in Havana" (Col), "Wake Me When It's Over" (20th), "Who Was That Lady" (Col), "Five Branded Women" (Par), Royal Ballet (BEF) and "Young Philadelphians" (WB).

'Hur,' 'Porgy' Top Melbourne

Melbourne, Aug. 23.

"Ben Hur" and "Porgy and Bess" are the top money-getters here, with "South Pacific" and "Cinerama Holiday" (Cinerama) likewise powerful. Continental product is popular in this territory with Les Amants" (Kapferer) the leader.

'South Pacific' Tops Brisbane

Brisbane, Aug. 23.

Topper here is "South Pacific" in 10th week. Brisbane patrons will see "Ben Hur" and "Porgy & Bess" later this year. Marqueed recently were "Tunnel of Love" (M-G), "Our Man in Havana" and "The Blob" (Par).

"South Pacific" swings into 39th week in Adelaide, an alltime record for that city. Others doing well there are "Man in Havana," "Please Don't Eat Daisies" (M-G) and "Gene Krupa Story" (Col).

8 Years Late, Holland Finally Gets Cinerama

Amsterdam, Aug. 23.

Eight years after the American preem, Cinerama has appeared on the Dutch scene. The Rotterdam Scala Cinema has been rebuilt and is now named the Cinerama Theatre, with 1,100-seat capacity. As might be suspected, "This Is Cinerama" is the first film to play the revamped house. The public has flocked to the Cinerama Theatre in the first four weeks, on two-a-day, attendance being estimated at 32,000 for that time.

Because of the cost, it is not likely that other theatres outside of this one in Rotterdam will install Cinerama. Thence, the slogan "You have to go to Rotterdam to see Cinerama" is entirely true.

For years, The Hague had the only Todd-AO equipped cinema. However, with more pictures made in the Todd-AO system and 70m, another cinema in Den Bos has installed the required new equipment, while others, in Amsterdam are contemplating installations.

Arno Hauke, UFA Theatre Film Chief, Resigns After Row With Directors; May Get Top Post in German Tele

Frankfurt, Aug. 23.

Biggest news in the West German film industry is that 38-year-old Arno Hauke, boss of the UFA Theatre AG and the Universum Film AG, is out of UFA, and perhaps heading for a spot in the growing West German television industry.

"Sir Arno," as the hard-hitting young executive was dubbed in the trade, is credited with reorganizing the giant UFA combine of film production, distribution and the theatre ownerships after the Allied government supposedly tried to break up the monopoly of theatre-ownership and film-making which rose to its peak before the Hitler era. In spite of the Allied efforts to break up the combine, Hauke and his men put the group back together to where it was the largest West German film group. But in putting it back, he left it heavily in the red.

UFA recently announced that it went 5,400,000 marks (about $1,350,000) in the hole last year. Unofficial word is that some of its "biggest" films were flops, including "Das Totenschiff" (Ship of Death), "Klein Engel Ist So Rein" (No Angel Is So Pure) and "Liebe Luft und Lauter Luegen' (Love, Air and Many Lies). Hauka has taken the rap for the financial troubles since he headed over-all production. And he has been criticized, too, for trying to turn his wife, 26-year-old Ingrid Ernest, former tele announcer, into a German star.

Hauke said there had been a disagreement between him and the UFA board of directors about how to run the company, and that he resigned, although not ready to announce future plans. Report is that the new general director may be Herbert Tischendorf, former chief of Herzog films of Munich. But two other members of the UFA board, Dr. Herbert Neudeck of Duesseldorf and Helmuth Mayer of Berlin have denied that a successor to Hauke has been chosen.

Friendly With Television

Another bone of contention has been that allegedly Hauke has been very friendly to television. UFA even produces several tv films, and has not taken the West German film industry tact of fighting tele competition.

At the end of July, UFA indicated that the company was over $1,000,000 in the red.

The July report showed that UFA, through its Munich distributor, had formed a new French film company, Ufa-Sofradis S. A. in Paris, with UFA holding 49% of the capital. This new organization was pointed out as an example of UFA's far-sighted interest in co-productions and in further expansions.

Theatre Setup Shows Biz Dip

The UFA Theatre Corp. in Duesseldorf, which controls 52 houses and is the biggest chain in West Germany, also announced in its report that business had dropped from 8% to 10% in its houses.

Only plus on the UFA scoreboards apparently has been the advertising film division, which doubled its income last year.

The UFA financial report did add that the company had cut back in several respects. The agreement of the German Film Producers' Union to scale salaries and pay the stars a top fee of $25,000 for a leading role has saved the productions about $25,000 per film, the report indicated. And UFA cut the number of its productions. In the 1959-60 season, UFA brought out 16 films, and the 60-61 chart includes only 14, of which four are co-productions with some foreign financing.

Hauke in his July report also indicated that UFA would continue to fight for a decrease in the high entertainment tax that the theatres have to pay annually, pointing out that the cinemas were taxed close to $30,000,000 last year despite dwindling business.

Vatican Getting Its Own Projection Room

Rome, Aug. 23.

A private projection room is being installed in the Vatican for use of Pope John XXIII. Work on a permanent installation to replace the removable equipment previously used has just begun here during the Pope's absence in his summer retreat at Castelgandolfo.

Room, on the third floor of the Apostolic Palace, already had been used for this purpose by Pope Pius XII, but current changes were ordered by the present Pope who is said to have expressed the desire to see a larger quantity of films. Screening room will be airconditioned.

Mexico Cultural Setup Expands

Mexico City, Aug. 23.

Mexico's Organization for International Promotion of Culture, a dependency of the Department of Foreign Relations, is readying a wide expansion of tours by diverse entertainment groups to Latin America, Europe, Russia and the Far East. Objective, according to Miguel Alvarez Acosta, head of OPIC it to make friends with other nations of the world, and to present an authentic picture of the Republic and its art forms.

Success which crowned recent limited tours has been deciding factor in the broad expansion of the program. OPIC troupes have included exponents of the modern dance such as the Waldeen Ballet, and the Amalia Hernandez folklore dance troupe, and included music, theatre, ballet, chamber music, painting and sculpture, touring companies and exhibits. These have toured the U.S. plus Guatemala, Salvador, Panama, Honduras, Nicaragua, Ecuador and other Latin American points in recent months.

In working up new tours, and especially those to European and Far Eastern areas, Acosta is making careful selection of all units in the sphere of entertainment so that each reflects highest achivements of Mexican fine arts and gives a ture essence of Mexican art forms.

7 Outfits Unite Under Unifilms; Prod., Distrib, Exhibition Its Scope

London, Aug. 30.

A batch of seven companies, of which Unifilms (Associates) Ltd., is the parent controlling outfit, has been formed by Lionel Clyne. They'll be involved in distribution, feature pix production, screen advertising, production of ad filmlets and exhibition. All but one will carry the "Unifilm" tag.

Distributing unit will tee off in a month or two with a string of about 10 foreign language pix which have been bought from France, Italy and Mexico. Carl Stack, long general sales manager at Warner Bros., has been named director of sales. He will shortly start on a swing to appoint sales reps for the company.

The group's initial entry into feature film production will be made in association with Bruce Newbery's U.S. company, Monego 3 Films Inc. It's screen rights have been acquired to the recent legiter, "Night Life of a Virile Potato." Tentative film title is "The Gentle Touch."

Newbery and Clyne are also partners in Orbit Productions, which plans to film in Britain, as well as coproduce with Europe and America.

On the exhibition side, Unifilms (Theatres) Ltd., has the nucleus of a circuit with houses in Nottingham and Derby, and is in the market to buy others to strengthen the chain.

Inside Stuff—International

American Ballet Theatre, the Lucia Chase troupe now touring Europe prior to hitting Soviet Russia, has been getting a quite good press in the western countries, as per a handout of Swofford & Ware in Manhattan. Actually this is an 11th European tour for Miss Chase and her dancers. The significance of the notices this time lies in the company having taken such a severe lambasting from the New York dance critics when it opened, too soon and too tired, at the Metropolitan Opera House last spring.

Company will play The Hague, Amsterdam, Rotterdam, Como and Naples, Italy; Vichy, France; Copenhagen, Koblentz, Santander, Spain and Athens, Greece. Thereafter it's set for dates in Red satellite countries, Sofia and Budapest. No American ballet company has ever performed in Roumania. Soviet dates follow.

U. S. exports of motion picture raw film and equipment during the first half of 1960, amounting to $22,992,298, were up about $130,000 over the same period a year earlier. Overseas shipments for the first six months of 1959 had totaled $22,861,986, per handout of Nathan D. Golden, U. S. Commerce Dept.

Film (rawstock) exports during this year's first half were 307,335,121 linear feet valued at $10,069,579, compared with 303,536,012 linear feet valued at $8,675,655 for the like period of 1959.

New Guinea Natives Irked by Censor

Peeved Over Edict Prohibiting Them From Seeing Films in Same Cinema With Whites

Sydney, Aug. 23.

White-educated New Guinea natives located in the Port Moresby area are peeved with political poobahs prohibiting them (natives) from viewing the same films in local cinemas presented to the white populace. Presently, these natives are only permitted to view films after they have been censored by officials of the Papua-New Guinea Administration. Sex, sophisticated and crime pix are strictly tabu for native consumption although greenlighted for white consumption.

Westerns are the main dish for the natives, with oldtime slapstick stuff thrown in for good measure. Understanding is that the educated native is tired of the cowboy diet and simply seeks a film menu change.

The educated native also is annoyed being prohibited entry to cinemas catering to white folk. Under a poobah ruling, natives, educated or otherwise, must not mix with whites in any New Guinea cinema, but must only visit those cinemas strictly playing to native payees.

Pressure by influential white folk, concerned with fair play for the natives generally looks like bringing changes soon. Understood that the administration is now considering permission for the natives to visit any cinema, and view the type of pic presently shown exclusively to the whites.

Here in Australia, there is no color bar in any cinema nor is there a special product setup for native consumption only.

Thousands of American G.I.'s remember the magnificent work done by the natives of New Guinea during the last World War. And they still recall how the natives would come out of the jungles to view the big productions in clearings at night, with Jap planes making frequent bombing raids.

MEX RECONQUEST OF U.S. MARKET STARTS

Mexico City, Aug. 23.

A new epoch in the "reconquest" of the American market for Mexican films has begun, according to Salvador Amelio, head of the official Cimex distributor setup. Recently Amelio, in collaboration with Cesar Santos Galindo and Alfonso Rosas Priego, completely reorganized the distributorship's offices in the U. S., with complete overhauls of sales and exploitation systems, in a bid for higher boxoffice returns.

Now, the reorganization is expected to bear fruit within three months, Amelio stated. He termed the American market as "one of the major key territories for the Mexican industry."

'NURSE'S' DENVER RECORD

Denver, Aug. 30.

A new longrun record for a film not shown at advanced prices was set in Denver by "Carry On Nurse" (Gov.), the British comedy, as it went into its fourth month of continuous run at the Fox Esquire theatre.

The 600-seater opened the pic May 19 for a $4,000 gross that week and has held an average of this figure ever since. Admission is $1, the house's regular price.

Boulting Bros. Start Shorts on Music Biz

London, Aug. 23.

The Boulting Bros., makers of "I'm All Right, Jack," have taken off on what they style a trial run of several 30-minute pix for theatrical release, surveying parts of the current pop music scene. Approach is described as "a mixture of 'New Yorker' profile and 'March of Time' documentary."

First of these now on the floor, features one of the new local rock-'n'-roll singers, Joe Brown. Second takes the form of an investigation into Tin Pan Alley and focuses on a couple of cleffers.

Batch of Longrun Plays Revived in Paris Prior To Regular Legit Year

Paris, Aug. 30.

Before the regular legit season starts in mid-September, a flock of longrun plays are being revived to snare French provincials and those tourists who dig the lingo or are curious enough to see local stage hits. Most have already played over 1,000 times and many will stay on well into the regular season. Others will be summer stopgaps and fillers before new pieces are put on. The coming season looks to be as prolific as ever with more than 150 new plays and revivals due.

Ambigu relights with Victorian Sardou's "Madam Sans Gene." Comedie-Caumartin has the longrun boulevard comedy "Doors Slam" while the Comedy-Wagram comes on with the lightweight, "La Bonne Anne," the first for the 1,000th time and the second one for its 1,046th appearance.

At the Theatre Hebertot, Jules Romain's perennial "Knock" hits the 2,000 mark. "The Bald Singer," at the Theatre Huchette, is in for the 1,200th time. Marcel Achard's "Patate" is being done for the 1,200th time at the Saint-Georges. "My Three Angels" is now in its 2,500th round. The latter is by Albert Husson.

Mex Sending Cultural Troupe to So. America

Mexico City, Aug. 23.

The Office of Promotions for Cultural Interchange (OPIC), directed by Miguel Alvarez Acosta, is sending a company of Mexican television and National Institute of Fine Arts actors on a Central and South American tour starting Aug. 20. Repertory is to include Mexican and international dramatic works.

OPIC has selected some of the newer, talented faces of the Mexican theatre such as Jana Kleinburg, Enrique Lizalde and Jual Lopez Moctezuma for the stock company. In addition, outstanding students of the dramatic academy of the National Institute of Fine Arts, including Rodolfo Valencia, Berta Singer and Ruben Broido will make the tour.

Group will be under supervision of Rodolfo Valencia, who also directs the plays which include "Stars for Breakfast" of Rodolfo Valencia and "What Are You Thinking About."

'La Dolce,' Italo Hit, Acquired By Columbia

London, Aug. 23.

Columbia Pictures has acquired distribution rights for Britain and the Commonwealth of "La Dolce Vita," the Italian b.o. champ which was this year's Cannes Film Fest winner.

It is being set for its British preem at the Columbia Theatre where it will follow "Song Without End," which opens Sept. 5.

Mex World Review Fest Given Okay

Mexico City, Aug. 23.

The third World Review of Film Festivals is now in the bag, and official. A budget of $200,000 dollars ($40,000 less than amount asked for) has been approved by the departments of treasury and state. Jorge Ferretis, board chairman, has received the money, and so organization of event will go forward at top speed. Celebration of event will follow last year's pattern—at the National Auditorium in this capital city and in the San Diego Fortress at Acapulco.

In order to avoid embarrassing difficulties in connection with rental of seats and the structural tubing setup supporting the open air theatre and stage at San Diego Fortress, Ferretis revealed that this equipment will be purchased for approximately $35,000. Since the event is an annual fixture, this will mean a "considerable savings" in rental fees which run roughly $7,500, Ferretis said.

With respect to the film industry museum and exhibition, which will be set up in passages and patios of the National Auditorium, Ferretis stated that stands will be provided "for free" to all festival film exhibitors. But they will have to pay installation charges. Miguel Aleman, Jr., still an important cog in the festival promotion despite earlier intentions to retire, said "we are working actively to bring to Mexico the best films exhibited in European film festivals and delegations of top players from each nation."

Great stress will be placed on publicity year, and many stars are expected to put in appearances. There will be greater accent on bikini clad starlets to cash in on free international press publicity.

Robert J. Corkery, Latin American chief for the American Motion Picture Assn. said he will work for a strong Hollywood representation in this year's event, including top industry pictures as well as a diversified delegation of stars.

Alec Guinness Sought For the Starring Role In Schneer's 'Gentleman'

London, Aug. 23.

Alec Guinness is being paged for the lead in "Gentleman of China" which Charles H. Schneer has scheduled for production to follow "Mysterious Island," now being completed at Shepperton Studios. It will be directed by J. Lee Thompson who performed a similar chore on the producer's "I Aim At The Stars," which has its world preem in Munich next week (19), and is also set to open the Edinburgh festival.

With "Gentleman," Schneer is continuing his policy of making films which combine something to say with novelty. It describes the conflict in China and the problems of co-existence between East and West from the point of view of the Chinese intellectual. It would be filmed in Hong Kong.

Believing that today's public is more aware of world events than ever before, Schneer thinks that a picture with something to say has more chance at the boxoffice than one that is completely meaningless.

As an example, the producer admits that he ran into stiff opposition when he first announced the production of "I Aim At The Stars," which tells the story of Wernher von Braun. He is the man who invented the V-2 rockets in the last World War.

'Epitaph' Steady $13,000 in Sluggish West End; 'Psycho' Rousing 22G, 3d, 'World' Smash 19G, 2d, 'Pompeii' 11G

London, Aug. 23.

With only one newcomer, West End first-runs looked sluggish in contrast to the recent record-breaking holiday weekend, though several of the major holdovers were continuing in great style. "Psycho" was heading for a mighty $22,000 in its third Plaza week, "The Apartment" held to a sock $17,600 in its fourth Leicester Square round, "The Lost World" hit a smash $19,000 in its second frame at the Odeon, Leicester Square, and "The Last Days of Pompeii" was a solid $10,900 in its third London Pavilion stanza. The sole new entry, "Let No Man Write My Epitaph," looked to gross a fair $13,000 at the Odeon, Marble Arch.

A feature of the West End is the continued strength of the blockbusters. "South Pacific," the current longrunning champ, was over $22,500 in its 123rd Dominion week; "Ben Hur" topped $35,000 in its 35th Empire week, "South Seas Adventure" was over $21,800 in its 42nd Casino round, and "Can-Can" grossed almost $11,000 in its 22nd week at the Metropole.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Inherit the Wind" (UA) (7th wk). Fair $6,700. "There Was a Crooked Man" (UA) opens Sept. 1.

Carlton (20th) (1,128; 70-$1.75)—"From the Terrace" (20th) (3d wk). Steady $8,400. Almost $11,000 previous week. "Let's Make Love" (20th) preems Aug. 25.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (42d wk). Smash $21,800.

Columbia (Col) (740; $1.05-$2.50)—"Suddenly Last Summer" (Col) (15th wk). Steady $7,200. "Song Without End" (Col) set to follow Sept. 5.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (123d wk). Over $22,500.

Empire (M-G) 1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (35th wk). Over $35,000 for 13 performances.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"The Apartment" (UA 6th wk). Great $16,000 or near. Around $17,600 previous week. "Three Moves to Freedom" (Rank) follows Sept. 1.

London Pavilion (UA) (1,217; 70-$1.75)—"Last Days of Pompeii" (UA) (4th wk). Stout $10,000, same as previous week. "Fugitive Kind" (UA) bows in Sept. 3.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (22d wk). Fine $11,000.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "The Lost World" (20th) (3d wk). Fancy $15,000. Around $19,000 previous week. "Bells Are Ringing" (M-G) opens Aug. 25.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Let No Man Write My Epitaph" (Col) 1st wk). Steady $13,000.

Plaza (Par) (1,902; 70-$2.10)—"Psycho" (Par) (3d wk). Heading for great $22,000 or more. Almost $24,000 previous week. "French Mistress" (BL) preems Sept. 1.

Rialto (20th) (592; 70-$1.20)—"Sons and Lovers" (20th) (5th wk). Neat $5,000. Over $5,800 previous round.

Ritz (M-G) 432; 70-$1.75)—"Village of the Damned" (M-G) (10th wk). Okay $3,400. Almost $4,000 previous week.

Studio One (Indie) (556; 50-$1.20)—"Pollyanna" (Disney) (3d wk). Smash $7,000. Fancy $7,800 previous round.

Warner (WB) (1,785; 70-$1.75)—"The Nun's Story" (W-P) (3d wk). Average $12,800. Fine $16,500 previous week. "Ocean's 11" (W-P) preems Aug. 25.

Japan's 7,600 Cinemas In Big Attendance Drop

Tokyo, Aug. 23.

Japan's 7,600 theatres reported a sharp drop in cinema attendance during first four months of 1960, indicating greater inroads by tele. Statistics compiled by the Japan Motion Picture Producers Assn. reveal that the 378,700,000 paid admissions for the Jan.-April period were around 4% less than admissions for the corresponding period of 1959 and 8.3% below the figure for like period in 1958.

Statistics further show that picture attendance is declining on a monthly basis, with 112,100,000 paid admissions recorded for January, 79,700,000 for February, a boost to 87,200,000 in March and a drop again to 83,300,000 in April. Sliding attendance is attributed to increasing number of tv sets in use and other diversions, such as outdoor sports, to which Japanese are turning.

Mexico's Dubbing Issue On Films May Rupture Relations of 2 Unions

Mexico City, Aug. 23.

The dubbing issue may rupture relations between the two film unions here as result of diverging opinions about the benefits for workers. STPC (Union of Film Production Workers) holds that dubbed Hollywood and other foreign product will not be harmful, can boost employment for members of its technical and manual workers division as well as for actors.

STIC (Union of Film Industry Workers), through its Section 49, embracing film editors, avers that a retreat on the dubbing issue (permitting the processing of films within Mexico) would be "a major catastrophe" for the national industry. Leaders of the STIC film editors section insist that the dubbing issue should be shelved permanently to keep peace between the unions. They take a dim view of rivalry that would exist between STIC and STPC in vying for dubbing business, and this would bring old rancors out into the open, causing a major conflict between the unions.

The National Assn. of Actors, in the middle of current arguments, admits that its actor members would possibly benefit from dubbing activity, but that in the long run this would prove prejudicial. Proponents of dubbing within Mexico argue it would give industry personnel much needed jobs, unions would collect heavy dues and the Treasury would benefit via tax payments.

But the stand of official functionaries, ranging from distributors to Film Bureau and Film Bank is that they will never change their minds about permitting setting up of large scale feature and short dubbing within Mexico.

Finland Censors Clip Two French Fest Films

Helsinki, Aug. 23.

Two of the three French entries at this year's Berlin Film Fest have been totally banned in Finland. "A Bout de Souffle," Silver Bear winner at the festival for its direction, got the thumbs down, treatment here in spite of its art merits.

"Pickpocket," many critics' favorite film, mercilessly nixed because of its intimate description of a criminal mind. The third French film "Les Jeux d'Amour," has been sold to Finland, but has not yet been presented to the censors. It may also encounter censor trouble because of its suggestive erotics.

Allan Warth, former manager of the Art Theatre, Dayton, will appeal to the Ohio Supreme Court his conviction of exhibiting an obscene film, "The Lovers." He was found guilty by a Municipal Court jury Feb. 3, and the Second District Court of Appeals recently upheld the conviction.

SCHINE SHIFTS

Seymour L. Morris, longtime publicity director for Schine Enterprises Inc., has transferred from the Schine circuit offices in Gloversville, N.Y., to the company's Gotham headquarters to handle promo for the rapidly expanding Schine Hotels. A new Schine motor inn will be opened at Chicopee, Mass., Labor Day weekend. Another recently premiered in Massena, St. Lawrence County.

Succeeding Morris is Sy Evans, his assistant since 1951.

Cassavetes' Shoestring 'Shadows'

No-Script, 40G Pic Cops British-Lion Deal, Wins Raves in London

By HAROLD MYERS

London, Aug. 30.

John Cassavetes' shoestring production of "Shadows," made primarily to showcase young acting and technical talent at a cost of $40,000, is to be released in the United Kingdom by British Lion. The deal, closed last week, calls for a guarantee of $28,000 plus a 70-30% split in favor of the producers.

"Shadows," which has a running time of 88 minutes, is to be presented by BL as a single feature pic in key situations, supported only by shorts and, possibly, a newsreel. It will have its West End preem either at the Academy or the Curzon on Oct. 14. Film was also screened in the information section at the Venice film fest last week, and has been invited to the London Film Festival in October.

The pic came into prominence in London after it had been presented for three days at the National Film Theatre by invitation of the British Film Institute. It collared rave reviews from most of the national dailies, and received the unusual treatment of a full page coverage in The Observer with byline pieces by Nigel Gosling, the Sunday sheet's arts features editor, and by Cassavetes.

Filmed on 16m. with a tape recorder for the sound, "Shadows" took about three years to complete, as production had to be suspended each time any of the artists or crew had a paid assignment. Cassavetes was away for about six months on one chore, and about five months on another. Editing alone took about nine months, and original footage shot ran between 10 and 12 hours.

Idea for the film was inspired by improvisation sessions in acting class, and theory was put into practice. There was no script other than a bare story outline; the action and the situation were explained to the artists, who then improvised the dialog. Sometimes scenes would be shot straight for an hour or more, and then edited down to a couple of minutes or so.

Whole of the film was shot in and around the Times Square (N.Y.) area, and actual locations such as night clubs, etc., were used for interiors. As the unit never got around to seeking police permission to film in the street, lookouts were posted to warn when cops were snooping.

The entire cast and crew from Cassavetes down worked without pay, but agreed on a deferment shareout. The principals will get 10% of the gross, while the small part players will receive .1%. The shareout will not begin until after the investment is repaid, but the British Lion deal virtually takes care of that. Another deal made last week with Europa Films of Stockholm will put the production well in the black.

Now that they have attracted industry and public attention, Cassavetes and his principal associates, 26-year old producer Maurice McEndree, and 25-year old associate producer Seymour Cassel, are lining up other projects. They have seven ideas which are currently being developed, and the first to get off the ground is likely to be "Too Late Blues," which is also to be made in New York. This one, however, will have a shooting sked of two to three months, and will have a proper script and story outline, though the artists will not be confined to the dialog as written.

'Spartacus' Term-Bally

Universal's "Spartacus" brain trust met in N.Y. last week for a three-day session to map out what the company calls "a concept of years" campaign. According to Jeff Livingston, exec coordinator for sales and advertising for the $12,000,000 film, the campaign is geared to cover engagements of one and two years.

Local bally, Livingston told his colleagues, will start six months before the picture opens in any city and field men will be arriving eight to 12 weeks in advance to assist the local exhibitors.

Merman Subs Rogell During Four-Month O'Seas Chore

Hollywood, Aug. 30.

Sid Rogell, 20th-Fox exec production manager, will remain in Europe at least four months supervising foreign production, with Lewis (Doc) Merman, formerly with the now-defunct Pine-Thomas Productions, taking over Rogell's chores at the studio.

Merman joined Rogell's staff earlier this month, with clarification of his job coming only after Rogell left for Europe over weekend.

Rogell will coordinate European production of "The King Must Die," "It Happened in Athens" and "Thermopylae," and will check progress on "Cleopatra."

Film Reviews

Continued from page 6

Tirez Sur le Pianiste

to the destruction of the women in his life.

Charlie (Charles Aznavour) is a pianist in a little bar. The waitress, who loves him, reveals she knows he was once a noted concert pianist before his inability to forgive his wife, who had had an affair with his sleazy impresario. He is content to play in the bar until his brother brings in two gangsters whom he has doublecrossed.

The gangsters take out after Charlie and eventually slay the waitress. Charlie also inadvertently kills his boss in self-defense. He goes back to his piano and a new serving girl after it is all over.

Truffaut leaves too much that is not clear as he concentrates on individual scenes. Using a C'Scope-like process, Dyaliscope, he still manages to give this a terse quality in keeping with the hero's own prison he has created within himself. But the meandering script only intermittently makes its point. However, his offbeat technical aspects still give this enough quality to make it a possible arty theatre entry abroad. The aimless progression may make it more difficult for subsequent-runs.

Aznavour is excellent as the pianist in making himself felt despite the negative quality of his timidity. Truffaut still seems one of the most endowed among the "Wavers." And when he gets down to more uncluttered plots, he should be an important part of the film scene here.

Technical credits are good with on-the-spot lensing a help. *Mosk.*

Le Bois Des Amants
(Lovers' Woods)
(FRENCH)

Paris, Aug. 16.

Cocinor release of Hoche-Dama production. Stars Laurent Terzieff, Erika Remberg; features Horst Frank, Gert Froebe, Jean Verner, Francoise Rosay. Directed by Claude Autant-Lara. Screenplay, Jacques Remy. Rene Hardyt camera; Jacques Natteau; editor, Madeleine Gug. At Colisee, Paris. Running time, 95 MINS.

Charles	Laurent Terzieff
Herta	Erika Remberg
Von Stauffen	Horst Frank
General	Gert Froebe
Interpreter	Jean Verner
Parisot	Francoise Rosay

Contrived war film gives enough insight into its characters caught in the web of the last World War to make it unusual enough for much export value. It might be okay for the Continent, but pic emerges somewhat too talky and forced for arties abroad.

A German girl forges a pass to see her officer husband in occupied France. She is lodged in an isolated house and her husband cannot join her because of the hunt for a Frenchman parachuted in by the English. All this, even if it is Xmas Eve.

Director Claude Autant-Lara has rarely infused the true feeling of muddled enemies into this. The story is not helped by callow acting, flat dialog and heavyhanded direction. Technical credits are good but this seems old fashioned. *Mosk.*

20th Switches 'King' Tag To 'Jesus, Son of God'

Twentieth-Fox apparently has abandoned its attempt to use title "King of The Kingdom" for the projected theatrical release of Father Patrick Peyton's "The 15 Mysteries of the Rosary." Company now is expected to release pic as "Jesus, Son of God."

Latter title was registerd by 20th with the Motion Picture Assn. of America's Title Registration Bureau last Wednesday (24), the day after the Bureau's arbitration committee decided in favor of Samuel Bronston who had protested that "Kingdom" title was too close to his "King of Kings."

Crowther's Titles

Continued from page 7

ally open up a certain number of dubbed films at the Fine Arts Theatre, among them "I Soliti Ignoti." Davis concluded by noting that many early experiments were badly dubbed, thus justifying Crowther's previous opposition. This situation no longer applies, he feels.

Basic agreement with above views comes from George Margolin, a vet importer of foreign product into the U. S. "Eight years ago," he says, "I started dubbing an import if it was successful in its titled version, and I'll continue in this fashion." Margolin too felt, however, that there were some films which could never be properly dubbed.

"Who am I to say?" is the way Peter Riethof expressed himself in re the Crowther viewpoint, in view of his professional status as the topper of one of the most active dubbing outfits in the world. According to Riethof, the distributor has to have the final word.

But speaking from a private vantage point, Riethof feels that Crowther "basically right," though he went a bit too far. In Riethof's opinion, some films are too difficult and should not be dubbed at the risk of losing local color and flavor. Yet to reach mass audiences, and with the right film, income would naturally be substantially higher for dubbed product. "Whatever prompted dubbing in Europe will soon apply in the U. S. as well." In conclusion, Riethof is all for the double solution which would allow certain ix to run with titles, other in Anglicized form.

Riethof added that too much dubbing had been and still was being done in a hurry. "We very often get requests for rush jobs on a picture. Usually we refuse." He added that it took between eight to 10 weeks to do a proper job on a film, more in certain cases. Riethof feels that dubbing is now "in," or at least on its way to total acceptance in the U. S. "It's a characteristic of the States that once something is accepted, it's soon accepted all the way. But it's been a long struggle." Riethof also expressed his theory that foreign films in dubbed version had helped the cause of quality in U. S. pix as well, with lingualized foreign imports imposing an indirect influence on U. S. production.

From a different camp comes the opinion of Joseph Levine, who stated that "as a distributor of films, I welcome the Crowther article." Levine admitted that titles are justified in certain cases, but that these cases are in the minority. "I'm a 100% advocate of dubbing, but am a stickler for dubbing quality. All dubbing must be done with extreme care. For example, we dubbed three films two times each: both the first 'Hercules' features, as well as the upcoming 'Where the Hot Wind Blows.'" Levine also feels that to do things properly, a film should be dubbed differently for each country, and possibly in the country to which the pic is directed.

This point is touched also by an Italian producer currently on the Lido, Giuseppe Amato. In order to get maximum results from his latest pic, "La Dolce Vita," he plans to make two English language versions, one for the British market, and the other for the American. He feels this distinction very important, especially in a film as filled with nuances as his. Exact plans are not set, but "La Dolce Vita" may nevertheless open first in titled form ("to get the reviews"), then follow up with a mass release in dubbed form.

Gleanings From a Gondola

Continued from ?

val. Boston-to-New York Embassy topper has several Italian pic plans, and currently is making "Thief of Bagdad" in Rome together with Goffredo Lombardo's Titanus Films.

UA has four films in festival, not three as previously erratumed here: in addition to "The Apartment," "Tunes of Glory," and "Never on Sunday," the last to out of competition, UA is also screening "Great Dictator" for its Italian premiere here. Another delayed "first" is showing here of Eisenstein's "Ivan the Terrible, Part II." Fellini's "La Dolce Vita," however is still the Number One topic of conversation, even though it's not showing at fest. Many foreign festivaliers who did not see it at Cannes asking for showing or hope it start its second run at a Venice spot while fest is on . . . Producer Giuseppe Amato (with Angelo Rizzoli) here and talking a U. S. deal for pic in between visits to the Lido gambling emporium.

Leonide Moguy is prepping a picture on Einstein and Oppenheimer, plus another pic in Morocco. French highbrow contingent topped by Marcel Achard (jury member) and Rene Clair (honorary fest prexy), both members of French Academy . . . Fest has finally set up an office to handle foreign distribs, importers, producers, etc., headed by Pier Paolo Pineschi, who used to head the press office here years ago. Yet fest veterans still feel best way to be sure getting seat here is to buy a subscription book for run of best.

Nicholas Ray may make a pic in Italy for Jolly Films. Reported set here: a deal linking Anita Ekberg and Anthony Quinn to do "The Gothic Line" in Italy under direction of Guido Malatesta. Quinn to appear in "El Campesino" here next year, sez another report.

* *

Gerd Oswald, here for opening of his German-shot "The Royal Game," says pic may change title in England to "Three Moves to Freedom" to get away from the "Royal" tag. Rank pic sold in 40 countries already by producer Luggi Waldleitner, excluding U.S. and Canada. Two negatives were shot side by side in the Curd Jurgens-Claire Bloom starrer, one in English, another in German. German will be screened here in official fest palace screenings, but an English-language showing is also planned off the record. It's Oswald's 10th feature. He's mulling a U.S.-Italian co-production deal for a remake of "The Short Happy Life of Francis Macomber," from the Hemingway short story, may do another pic before that.

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Producer Joseph Kaufman says he brought in his color ballet pic, "Un, Deux, Troi, Quatre" (which may be called "Mademoiselle" in U.S.) for "under $1,000,000." Pic was shot in France in 70m. Kaufman may decide to cut about 10 minutes from the 140-minute item before release, which will be on hardticket roadshow basis. He called Venice Fest's Cinemaccanica projection ipment excellent.

*

Two major disappointments here are failure to land "Let's Make Love" for final night screening—said here pic was promised fest by 20th (and Jerry Wald was quoted as saying he and pic would be here) and also Robert Aldrich's last minute bowout due to cutting-room work on his U-I project. Fest people still hope to have him come for last days and catch up on pix he missed, but it looks a difficult prospect, as the director has already sent regrets. Aldrich probably won't be replaced on the jury, because present uneven total of 11 is better than previous stalemate-begging even dozen.

* *

CINERIZ has world rights to the Olympic Games film now being shot by Romolo Marcellini for INCOM under title of "Rome Olympics—1960," and will also release pic in Italy. Italian tv coverage of the Venice fest is delaying start of evening screenings, rather than promoting on-time debuts. Reason is that RAI-TV has no set hours, or rather rarely respects them, frequently runs overtime. Opening night fest screening delayed 45 minutes until RAI-TV line to Rome was free to transmit images of arrivals at fest. By then, naturally, all but the stars had already been seated for some time.

* *

Fest Palace decor got a further facelifting operation on opening day when director Emilio Lonero added three precious tapestries and large number of modern statues to main entrance hall to remind people that pic fest after all is an outcropping circa 1932, of the older painting exhibit, the Venice Biennale.

The Festival exhib of Film Publications is now in its 6th year, and this year boasts over 2,000 exhibit items from 400 publishers i 48 countries plus UNESCO.

*

"Shadows," John Cassavetes' first film as director and the first Yank film to be shown (out of competition) at the Festival, got an excellent reception here by the public and press, latter in several cases calling it best pic of the day and better than the competitiv items shown so far here. It got a loud and strong hand after the afternoon screening in the Festival palace, and word got round to buyers immediately. Several offers are reportedly ready to be made, but so far no rep for the production firm has been located here. Milan's Il Giorno, which usually speaks only of competing pix, noted the "extraordinary elegance" with which "Shadows" was shot, and noted, among other things, that its stylistic quality "often achieves a rare quality of emotion."

*

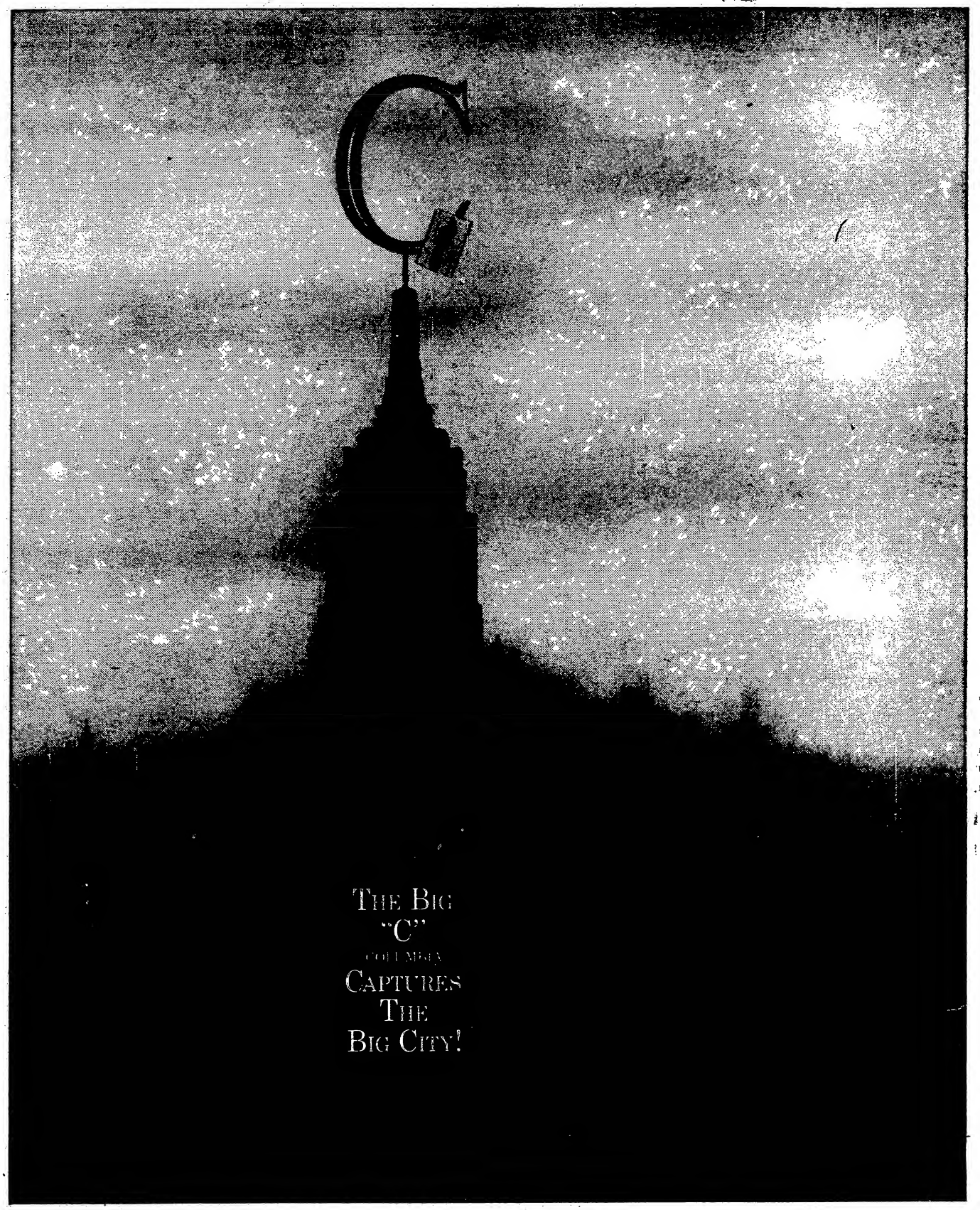
Marcel Achard, member of the French Academy has been voted president of this year's Venice jury . . . Several Italian publications have cited fact that choice of four Italian pix for this year's competition, vs only one Yank rep in the face, could prove very embarrassing to Venice especially if Italos don't all shape up as expected . . . Also noted by some that first two competitive items, from Yugoslavia and Czechoslovakia, are not very strong, and that certainly the U.S. must have or have had other better films available for Venice showings.

World preem of Titanus Films' "Rocco and His Brothers" will see practically the whole cast reunited at Venice together with director Luchino Visconti: Alain Delon, Renato Salvatori, Katina Paxinou, Annie Girardot, Claudia Cardinale, Paolo Stoppa, Claudio Mori, Roger Hanin, and possibly Suzy Delair. Titanus topper Goffredo Lombardo, here for opening, will return for screening and end of fest, joined by company's Franco De Simone.

One enterprising French-Italian starlet, Susanne Loret, thinks she's licked the autograph problem here: she walks round with a rubber stamp boasting her signature and a phone number. Only catch is no one knows which city the number applies to. She also carries around bios of her brief career and background . . . Eva Kritzenska and director Valijo Bulajick here for screening of "Wax," their Yugo entry, and Frantisek Vlacil, whose "The White Dove" is already a hot contender for the best "first" film, and his lenser, Jan Curik, accepted applause for that pic after screening here . . . Generally favorable reaction in Italian press for the non-competing French pic, "One, Two, Three, Four," though all noted its over-length . . . Curt Jurgens, director Gerd Oswald, producer Luggi Waldleitner all in for screening of their "The Royal Game," the German entry.

* *

Giulietta Massina back to Rome after few days here. Her next will be a biopic of Mother Cabrini, the first American Saint, and it'll be a coproduction linking Int'l Golden Star with Yank company. An Italian will direct . . . Titanus poured in honor of the Joseph Levines. Levine-Titanus now have another item coming up soon, "Sodom and Gomorrah," with Stewart Granger. All Titanus brass present to fete the Yank exec, who's just been named Pioneer of the Year.



RADIO CITY MUSIC HALL William Goetz' **SONG WITHOUT END**
Business Without End . . . 3rd Smash Week!

CRITERION THEATRE Richard Quine's **STRANGERS WHEN WE MEET**
10th Blockbusting Week!

FORUM THEATRE Hall Bartlett's **ALL THE YOUNG MEN**
Sets New All Time Opening Day and Weekend Record! Headed For Long Run!

GUILD THEATRE The Boulting Brothers' **I'M ALL RIGHT JACK**
19th Week to Packed Houses! Expect to hold through '61!

ART THEATRE (PLUS 8 OTHER METROPOLITAN AREA THEATRES) Carl Foreman's **THE MOUSE THAT ROARED**
10th Hilarious Week . . . after 6 Sensational Months at the Guild!

Bklyn. PARAMOUNT William Castle's **13 GHOSTS**
Spook-tacular opening, following Exciting Engagement at the Forum. Headed for neighborhood run on entire RKO CIRCUIT!

For The Big Hits...Call The Man From COLUMBIA!

Baker's Bonus Ballyhoo

N.C. Exhib Counteracts Downbeat Newspaper Pieces And Gets Some Hefty Plugs Besides

An example of what can be done by an individual theatreman to combat newspaper articles downbeating the industry is cited by Theatre Owners of America i its "Business Builders" bulletin.

The TOA publication reports the efforts of R. L. (Sonny) Baker Jr., owner of the Webb Theatre in Gastonia, N.C., to counteract the effects of a series of articles written by Bob Thomas, Associated Press Hollywood columnist. Thomas pictured "America's most publicized industry" as "also its sickest."

Baker, TOA notes, quickly got in touch with the editor of Gastonia Daily Gazette. He also contacted the film company branch managers in Charlotte. He drove the editor to Charlotte a number of times so he could interview each branch manager.

Within two weeks the Gastonia paper headlined a story "Dear Mr. Thomas—Movies Aren't Dead Yet." The article, by Garland Atkins, the paper's entertainment editor, was accompanied by a photograph showing a long line in front of the Webb Theatre. The story detailed upcoming product and the optimistic outlook of the city's eight indoor and seven drive-in theatres.

For six succeeding days, the paper ran interviews with the Charlotte branch managers of the film companies, each of whom replied to Thomas' contentions and, at the same time, called attention to the hefty production programs of their firms.

AFM May Support 'Runaway' Pickets

Hollywood, Aug. 30.

American Federation of Musicians may join the cameramen's union in picketing theatres showing "runaway" productions. AFM prexy Herman Kenin confirmed he has informally agreed with Herb Aller, biz rep of Cameramen's Local 659, IATSE, to a "mutual assistance pact" concerning overseas production of American films and stated he expects to meet shortly with reps of IA and the basic craft unions to discuss the issue.

While declining to discuss the means AFM would use in combatting "runaway" production, he said, "If it involves picketing, that would be all right." Significance of the AFM support is that, whereas lensers are located primarily in N. Y and Hollywood, musicians are located in every important city.

Chi Wins 1st Round In Garrick Demolition Hassle; B&K to Appeal

Chicago, Aug. 30.

The "Garrick Gaieties"—or what to do with the Garrick Theatre—is headed for higher court scrutiny, after Superior Court (Cook County) Judge Donald McKinlay stymied Balaban & Katz's efforts to raze the structure for a parking lot.

Judge McKinlay last week denied B&K a wrecking permit from the city, supporting the contention that a municipality has the right to base its actions on esthetic reasons. The city, spurred by architecture buffs who want to preserve the 63-year-old Loop landmark, is seeking ways to save the structure from demolition.

B&K, claiming it is losing $500 daily, wants to tear it down unless a buyer can be found at the $1,500,000 asking price. So far, no takers. Ultimate solution, it appears, is for the city to buy it—probably via bond issue—though other plans are being studied.

B&K indicates it'll appeal last week's ruling to either the appellate bench or the state supreme court, and is also mulling whether to sue the city for damages. To emphasize its disgust with the situation, circuit intends to board up and abandon the edifice, thus saving even the normal caretaking expense.

TORONTO TO VOTE ON SUNDAY FILM SHOWINGS

Toronto, Aug. 30.

Backed unanimously by Toronto's local 173 of the Moving Picture Operators Union, a plebiscite on issue of Sunday film showings in Toronto will be placed on election ballots next December.

Mayor Nathan Phillips and majority of City Council favor city wide voting by the people on the grounds that Toronto might be a logical extension for Sunday showings, following Toronto-launched adoption of holding Sunday sports events and concerts.

Chi Censor Setup Paralleled in 16 Cities, 4 States

Brief filed by the Motion Picture Assn. of America with U.S. Supreme Court as amicus curiae i Times Film's suit against City of Chicago (see separate story) reports that laws similar to Chicago ordinance exist in four states (Kansas, Maryland, New York and Virginia) and in 16 municipalities.

Brief contains a special appendix which lists these 16 along with 24 other cities and towns which have film censorship regulations of any kind.

Generally the types of censor control break down into three categories: (1) those which require a license or a permit to show a film; (2) those which require advance screening notice to the censor body without requiring a permit or license, and (3) those which review a film during the regular public performance.

Brief, prepared by MPAA's counsel, Sidney Schreiber, points out that Supreme Court's decision in the "Miracle" case, and subsequent film cases, have led to a number of confusing interpretations. Some communities believed the decisions completely invalidated all film censorship, while others acted as if only vague and indefinite standards had been affected.

IA READIES DEMANDS FOR NEW FILM PACT

Hollywood, Aug. 30.

IATSE yesterday (Mon.) started work on drafting of contract demands to present to major producers in October. George Flaherty, Coast rep of International Alliance of Theatrical and Stage Employes, held a six-hour meeting yesterday with business representatives of 22 locals to discuss issues briefly and to appoint three committees.

Committees are set up to draft general proposals on wages, hours, working conditions, etc., health and welfare proposals, and pension plan proposals. Expected the committees will be meeting frequently between now and Oct. 15 in an effort to get demands in shape two weeks ahead of the Nov. 1 deadline in hope that negotiators can get much of the discussion concluded before the Christmas holidays. IA's two-year pact with the Assn. of Motion Picture Producers expires Jan. 31, 1961.

Clavell Goes Indie

Hollywood, Aug. 30.

James Clavell, currently in N.Y. dramatizing "White Alice" for Roger Stevens and Frederick Brisson on leave-of-absence from his non-exclusive Paramount pact, has set up his own indie, Cee Productions. Plans call for three features.

Initialer will be "Unwanted," novel by Jason Lindsay about displaced persons, skedded to start in Germany in February. Others are originals by Clavell: "Kingdom of the Mad" and "Earthquake," latter dealing with last year's quake in Yellowstone Park.

Any Takers?

Hollywood, Aug. 30.

Price tag of $200,000 against 4% of the gross has been tacked on screen rights to Saturday Evepost writer Frank Harvey's first novel, "The Lion Pit."

It's stipulated in deal being sought that the buyer must make pic within three years; otherwise, a $20,00-a-year penalty would be levied for maximum of five years, all to be applied against the gross. H. N. Swanson is handling sale.

Launch Suit Vs. Customs Censors

While Times Film prepared its case against prior censorship for presentation before the U.S. Supreme Court (see separate story), another "censor" battle, which could in time also lead to the High Court, was getting underway in Washington, D.C. district court.

Acting for Films-Around-The-World, attorney Ephraim London Monday (29) tendered show cause order to compel the Commissioner of Customs to pass print of the French import, "Les Jeux De L'Amour," which has been held by Washington Customs officers since July 16. Affidavit tendered with the show cause order, succinctly summarized the major beefs which almost all U.S. film importers have aired at one time or another against Customs authorities. These include the vast amount of time wasted in getting a film through port-of-entry and attitude of Customs officers who can act as censors.

[*At the Monday court session the district judge asked London to withhold show cause order and affidavit and, instead, file a formal complaint nd request for temporary injunction vs. Customs' seizure of "Amour." Complaint, due to be filed tomorrow (Thurs.) will elaborate on points made in earlier affidavit.*]

While the immediate purpose of the suit is to recover the "Amour" print so that the distrib can get on with plans for release of the pic here, suit importantly challenges right of Customs officers to approve motion pictures brought into this country from abroad. Cited are the First and Fifth Amendments.

This is understood to be the first time that a film company has taken the matter to court. In 1945, a book seller, Truth Seeker Co., filed for damages against the N.Y. Collector of Customs when latter withheld a number of imported books including "The Bible Handbook," "Papacy in Politics Today," "The Free Thinker" and Tom Paine's "Age of Reason") on the grounds that the books might be harmful to the war effort. Case was settled without any decision as to Constitutionality of the Customs statute involved.

Films-Around prexy Irvin Shapiro retained London several weeks ago to look into the "Amour" case when the distrib was unable to get any adequate answer as to why the film was being held up at the D.C. port of entry. On Aug. 17, London went to Washington to screen the film for Customs authorities, following which he was informed by letter that authorities could not give him an answer on pic until they received advice from "a special consultant" who would be away on vacation until after Labor Day.

Film, a comedy which won a Silver Bear prize at the recent Berlin fest, deals with the efforts of the distaff half of an unwed couple to get the boy to marry her so she can have a baby. London says there are a couple of bedroom scenes which might have scared the Customs men, but, he claims in his affadavit, they certainly are not obscene and that no film can be condemned because of isolated sequences "even if they are questionable." Under "controlling decisions of the Supreme Court," he says, "a film must be judged as a whole." Attorney also questions what qualifications the Customs' "special consultant" might have to be able to rule on the pic.

Without committing himself as to the damages he might seek later, London does point out that a film is a "perishable article and loses substantial revenue when it becomes dated."

'Prior Submission' Issue the Key

Continued from page 3

York Times, March 5, 1958, to outline the latter plan which was to include a new monetary unit to be known as the "mondial" "global.")

A sign of how the times have changed since the "Miracle" case is that the Motion Picture Assn. of America, which remained on the sidelines during the Burstyn litigation, has filed a brief as *amicus curiae* with the Supreme Court on behalf of Times Film. To be sure, the Times case, which seeks to determine whether any city or state has right to require prior submission of a film for licensing purposes, has nothing to do with actual content of the film in question, the Austrian-made opera pic, "Don Juan." However, it does represent first time MPAA has aligned itself in a case involving a non-Code seal picture.

The "Don Juan" case is a direct descendant of the "Miracle" battle, as is the now-brewing fight against U.S. Customs which Films-Around-the-World is mapping under guidance of attorney London (see separate story). It was the "Miracle" decision which established once and for all that films are to be protected under the free speech guarantee of the First Amendment and, secondly though importantly, found the term "sacrilegious" too vague a ground for banning a film.

Subsequent Supreme Court decisions involving "The Moon Is Blue," "La Ronde" and "Lady Chatterley's Lover" firmed up the original "Miracle" decision by throwing out censor statutes relying on vague definitions of "obscene" and "immoral" and or which tried to exclude pix advocating "unpopular" ideas. With "Don Juan," however, the entire matter of prior censorship comes before the Supreme Court distilled and refined because, as the case has been drawn, the content of the picture is not an issue.

Therein lies the heart of the brief prepared by Times attorneys Felix Bilgrey of New York and Abner J. Mikva of Chicago. The most important point which Times has to win before the Supreme Court is that there is a "justifiable" controversy between Times and the City of Chicago. The latter claimed, and was upheld by Illinois courts, that since Times never did submit "Don Juan" to the censor board, company had not exhausted all avenues of relief before applying to the Supreme Court for review of the case. Chicago's argument is that had the film been submitted, it might well have been passed.

Times' brief emphasizes that it is not asking the High Court to "strike down all licensing schemes for all purposes. The distinction is between a license which is ministerial in nature and one that is discriminatory in nature.

"The argument is limited to the position that licensing schemes which demand censorship of content prior to the issuance of a license are discretionary and afoul of the Constitutional mandates," Times brief holds.

As a prelude to the filing of its suit against Chicago, Times complied with all the licensing requirements (including the tendering of the license fee), *except* submission of the film itself for review.

If the Supreme Court agrees with Times that it has a "real" case, it will be the first time that the court has ruled on the "prior-restraint-through-submission" issue in relation to a film. Actually about the only "prior restraint" cases which ever have been upheld by the Supreme Court have been those involving pamphlets or other types of literature advocating such things as the overthrow of the government, draft-dodging, etc., and those cases only during World War I. And in each of those cases, too, there had to be some outside evidance of conspiracy in connection with the restrained material. Times attorney Bilgrey hardly things th "Don Juan" case is comparable.

In addition to emphasizing what Bilgrey and Mikva see to be violations of the First and Fourteenth Amendments in the Chicago censor ordinance, the Times brief points out inequities which exist in that the same picture which must be screened and licensed by the police board for theatrical exhibition can also be telecast in Chicago, or published in book and magazine form without such straints.

Brief also takes potshots at one of the favorite arguments of the pro-censor forces, that is, that films can cause some anti-social conduct. Bilgrey quotes Kinsey's "Sexual Behavior of the Human Male" to the effect that "there are ever present stimuli to heterosexual response" including such ordinarily "normal" stimuli as "swimming, sitting in church, sitting in warm sand, listening to the national anthem and fast elevator rides."

The brief goes on to state: "Thus even if the arousal of sexual desires can be considered undesirable, the city cannot establish that motion pictures, or even some motion pictures have that effect." It adds that if a picture turns out to be obscene in any way, there are adequate laws already on the books to take care of the matter "after the communication" or public screening.

While nobody ever knows how the Court will act on a given case, the individual justices have in previous decisions given some indication of their views on the issues at hand. Justice Felix Frankfurter, regarded as one of the more "conservative" members of the court, is usually disinclined to interpret existing statutes too widely and, wherever possible, has been in favor of redressing such legislative inequities through the legislatures themselves. However, not one of the justices has ever upheld prior censorship, and all recent decisions have protected free speech with understanding that there are adequate ways of prosecuting after-the-fact.

Justices Hugo Black and William O. Douglas have gone even further, stating that there is no roo at all for prior restraint and questioning legality of punishment on charges of "obscenity" unless some kind of anti-social act could be shown to have resulted directly from material in question.

In addition to MPAA's amicus curiae brief, anothed has been filed by the Independent Film Importers & Distributors of America. The American Civil Liberties Union and its Illinois affiliate also plan to participate in the action.

Ironical note: Times Films' rights to "Don Juan" have expired since the court case got underway. Rights have reverted to the producers of the pic, Wein Films.

600,000 Feet

Continued from page 2

in their own right, and specialists in feature documentaries.

Plan is for a two-hour feature to be trimmed down from the 600,000 feet of film expected to be shot. It will be in color and use a wide-screen ratio. More than previous similar items, film will be patterned after the postwar style of "Italian" feature documentary, as seen in "Lost Continent" and "Last Paradise," adapted to the sports spectacle, and the spotlight will be on "the athlete and man in th framework of ancient and modern Rome." Makers are said to have been particularly impressed with a 1958 Japanese feature on the Asiatic Games, and this may influence current item to a degree.

Musical score will be composed by E. Lavagnino and Armando Trovajoli. First named is one of best-known experts on music for feature documentaries and has a long experience in the field.

Nix Paul Butler

Continued from page 5

Kirk Douglas, Frank Sinatra, Dore Schary, William Goetz, Jerry Wald, Harold Hecht, Tony Curtis, Walter Mirisch, Norman Panama and Melvin Frank.

Plan subsequently was presented to SPG, with organization being asked to expand its setup and policy and embrace the program. Project now likely will be reconsidered by the indies who conceived it.

MOST PEOPLE
SIT WIDE-EYED
WHEN A TRAILER
FLASHES
ON THE SCREEN...
I KNOW, I DO...
BUT
MORE IMPORTANT,
I ENJOY BEING SOLD
BY TRAILERS!
SO BE SURE
TO USE TRAILERS
IN YOUR THEATRE...
ESPECIALLY
THE TRAILER FOR
"LET'S MAKE LOVE".

MARILYN MONROE
starring with
YVES MONTAND
in JERRY WALD'S production of
LET'S MAKE LOVE

NATIONAL SCREEN SERVICE

Risky It May Be But 'Showcasing' On Broadway Looks Sure To Continue

Simultaneous Broadway showcase and eastside art house firstruns, being practiced on an ever more frequent basis by the major distribs, will probably never be "extended" to include selected theatres in other parts of the city, in the opinion of one major company sales exec who has had profitable experience in the now accepted two-theatre day-dating procedure in New York.

Because of the success of such recent or current dual firstruns as Columbia's "Suddenly Last Summer," United Artists' "The Apartment," 20th-Fox's "From The Terrace" and "Sons and Lovers," and Universal's "Portrait in Black," to name just a few, there has been much speculation in the trade that perhaps the practice might serve as the opening wedge in campaign to change what some distribs believe to be the archaic booking pattern in New York. That is, the standard Broadway to Brooklyn to circuit break playoff which has been the usual procedure in metropolitan New York for several decades.

Some sales execs have suggested privately that the Broadway-eastside firstrun plan might be extended to include, perhaps, a theatre in Greenwich Village, or one in Brooklyn and one in the Bronx Conceivably, too, one in Westchester.

Still Pro-Broadway

At least one sales topper, however, does not agree that this "extension" of the Broadway-eastside idea is feasible, though he doesn't dispute the fact that populations are shifting and that patrons must be served conveniently.

He says, first off, that though very expensive and often unprofitable to a distrib, Broadway showcase openings still mean valuable prestige and promotion to a picture in its subsequent runs throughout the city—which prestige and promotion might very well be dissipated by expanding the number of firstrun dates.

Secondly, he believes that the distrib who tried to go firstrun on Broadway, eastside, as well as in one theatre each in the Village, the Bronx, Brooklyn and Westchester, would be opening up a Pandora's Box full of law suits. It would upset established clearances and all hell would break loose, he predicted.

Problems

As an example, he said, how would you pick a theatre in Westchester? First you would have to pick the town, White Plains, New Rochelle, etc. And if you picked New Rochelle, who would get the picture, Loew's, RKO or an indie house? Whatever decision was made would leave at least several exhibs angry enough to sue, and maybe with a good case.

Also, he asks, where would you draw the line on the number of such simultaneous firstruns. At three, five, seven or 14 theatres? You might simply end up with what is now known as the "saturation" opening which in New York is usually reserved for the exploitation type of picture. And, he asked, what kind of an innovation is that?

Important factor, he points out, in the success of the Broadway-eastside system is that by going into the arties firstrun, the majors have not upset any established clearances since those houses have generally been going firstrun anyway, principally with indie and foreign product. Same would not be true as soon as you tried to move into a circuit house and took it out of its established subsequent run pattern.

PALACE, ALBANY, FACELIFT

Albany, Aug. 30.

Fabian's Palace will shut down Sept. 11 to permit completion of a refurbishing project under way since early summer and reopen Oct. 20. About $250,000 will be spent in a major revamping of the theatre, opened in 1931 as a combination vaudeville-motion picture house.

The 3,368-seater will be reduced in capacity with installation of larger orchestra-floor seats cutting the orch capacity by 760—from 2200 to 1500.

'Viva Vamp' OK Cheese, But No Stickler for Accuracy

"Viva Vamp" (McKay; $2.95) is one of those cheesecake presentation which almost called for the madcap and offbeat titles which have been a vogue in the recent wave of photos-and-captions books. Instead, this American edition of "a book of photographs in praise of vamps from Theda Bara to Marilyn Monroe," with cartoons by Paul Flora and an Ogden Nash rhymed foreword, is a straight presentation of a book published last year by Daniel Keel, Diogenes Verlag, Zurich. Apparently a Swiss bestseller, there are other editions in France, Sweden and Spain, besides this U.S. edition.

Apart from the somewhat disorganized inclusion of such nonvamps as Norma Shearer, Carole Lombard, Anita Page, Dolores del Rio, Claudette Colbert, Annabella and some others who certainly don't qualify in the Theda Bara-Pola Negri-Valeska Suratt-Lya de Putti femme fatale league, it's a nice anthology of cheesecake. It is notable that with the last decade's femmes, the accent is on extremely revealing endowments—frontal and derriere—whereas the yesteryear vamps looked slinking and rapacious with extra-heavy eye makeup, except when they were doing Cleopatra-style character roles. *Abel.*

MPAA Overrides Coast Nix, Hands 'Suzie' Code Seal

Hollywood, Aug. 30.

Board of directors of the Motion Picture Assn. of America in N. Y., has overridden the Coast's Production Code Administration nix on Ray Stark's "The World of Suzie Wong" and handed the Paramount release a seal.

Pic was turned down by Geoffrey Shurlock's office here on grounds it deals with the life of a prostitute. Section of the Code stipulates: "The methods and techniques of prostitution and white slavery shall never be presented in detail, nor shall the subjects be presented unless shown in contrast to right standards of behavior. Brothels in any clear identification as such may not be shown."

Rejection was appealed in N.Y. by Stark, Par prexy Barney Balaban, eastern production manager Russell Holman and Par censorship head Luigi Luraschi. Gotham MPAA board approved picture sans a cut and granted the MPAA seal.

WARWICK GIVES IN ON 'WILDE' TITLE CHANGE

The two Oscar Wilde films—"Oscar Wilde" and "The Trials of Oscar Wilde"—will not have to vie for attention in national release because of the title similarity.

Although the producers of both films had refused to alter their titles for the first-run London and New York engagements, Warwick Films, which made "The Trials of Oscar Wilde," has decided to change the title to "The Green Carnation" for the national release this fall.

According to Warwick topper A. H. Broccoli and Irving Allen, the conflict and confusion in N.Y. because of the simultaneous showing of both pix "dictated the change." The new title was employed for the first time when the picture moved over to the 5th Avenue Cinema on Monday (29) after winning up nine weeks at the Paris Theatre the day before.

"Oscar Wilde," made by Vanguard Films of England, is being released by Irving Schapiro's Films-Around-the-World. Release was originally set to be handled by 20th-Fox, but 20th gave it up when film failed to get a Production Code seal. "The Trials of Oscar Wilde" was also nixed by the Production Code.

Only One 'Exodus'

A temporary injunction was issued in N.Y. Supreme Court by Justice Henry Epstein last week restraining Bernard K. Hoffer and Exodus Motion Picture Corp., a company recently organized by Hoffer, from using "Exodus" as the title for a 1949-made Italian film previously released in the U.S. under the title "The Earth Cries Out."

Suit for the injunction had been filed by United Artists and Carlyle-Alpine S.A., Otto Preminger's Swiss corporation. Preminger recently completed the film version of Leon Uris' best-seller, "Exodus." The film was made in Israel and Cyprus and will open in N.Y. on Dec. 15.

Pic Employment Jumps in July

Hollywood, Aug. 30.

Number of waged or salaried workers in motion picture production and distribution in the L. A. area climbed back to 75% of what it was during the late 1940s, according to Security First National Bank's monthly biz summary.

Estimated 24,200 were employed during July, according to California State Employment Dept. figures. The new high is calculated from a base period of 1947 through 1949, was worked out in monthly averages and adjusted for seasonal variation. July figure is 7.1% higher that same month in 1959 and compares with 20,700 during June, 1960.

Total employed in all industries in L. A. area during July this year is estimated to be 2,670,000, or 2.2% higher than July last year.

H'wood Transient

Continued from page 5

the subjects fall into the hands of less artistic people.

Schary expressed the hope that "Sunrise at Campobello," based on his play dealing with Franklin D. Roosevelt's fight with infantile paralysis, might open new avenues of subject matter for the screen. "If it's a success," he said, "perhaps filmmakers will be convinced that a story dealing with the nobility of man can be a boxoffice hit. This will provide a change from the steady diet of sex, brutality, and shooting."

Schary is convinced that "Sunrise" would never have been accepted as a screen vehicle if it had not been a stage success first. "There would have been concern about its acceptability, but the play proved that there's an audience for it," he said. Moreover, Schary noted that it did not contain the shock ingredients that are being sought for most of today's films.

J. L. Warner a GOP

Curious angle involving Warner Bros.' financing and releasing of "Sunrise" is that Jack L. Warner is an ardent Republican who is actively involved in Nixon's campaign for the presidency. On the other hand, United Artists, whose toppers are equally ardent Democrats, nixed the picture. "They didn't think it would go," Schary said. "Then they might have had a different reason. After all, I gave them a flop in 'Miss Lonelyhearts.' "

Now actively engaged in the legit theatre (he's currently directing and co-producing "The Unsinkable Molly Brown", Schary now regards the theatre as his major interest. He has no elaborate program of films in mind ("I've had it"), but will produce pictures occasionally, mainly those based on the plays with which he is involved. "Unless I come across a screen subject I have a burning desire to do," he added.

Schary emphasized that he bears no animosity to Metro or to those involved with his "ouster" as production chief. "No matter what happened or what reasons they gave, my task was to get to work. I was too young to quit." He feels that his accomplishments as a playwright and legit director have proved more than any series of recriminations he might have had with Metro.

He is convinced that the revolution in Hollywood was brought about by conditions that involve the high tax structure and changes in the American society. He believes that Hollywood could have made the transition with less panic if it had anticipated some of the changes that were taking place. However, he maintained that Hollywood is slow to anticipate anything, including its labor, public relations, and business policies.

He attributes the resurgence in the film business to "a settling down of the audience" and the audience's realization that the filmmakers are "taking more time and care to attract them." He feels that the hardticket film and the policy on "Psycho" have been "very beneficial" in restoring some of the glamor of the industry.

Following the opening of "The Unsinkable Molly Brown" in late October, Schary plans to place his dramatization of Morris West's novel, "The Devil's Advocate," which he is also directing, into rehearsal. He then plans to take three months off to tour Europe. At the same time, he will scout locations in Italy for the film version of "The Devil's Advocate." So far he's made no financing and releasing deal for the film project.

Inside Stuff—Pictures

Producer Jerry Wald, in a "Newsletter" put out on his Company of Artists letterhead, tees off on the similar-properties conflict of the type which resulted in 20th-Fox's resignation from the Motion Picture Assn. of America. Citing several conflicts which have arisen between theatrical film producers and television, as well as the "King of Kings", "Greatest Story Ever Told" row, Wald proposes the establishment of some kind of World Court of entertainment "which would encompass all media, all countries and all producers."

According to Wald, American book publishers already have this kind of undertsanding, as do play producers in New York, London and Paris. He also assumes that the tv networks "have never duplicated each other's creative production efforts." Producer goes on to suggest that "this elementary understanding on the single medium level ought to be expanded to all media, and throughout the world by the creation of a World Clearing House, cooperatively operated by all phases of the world's entertainment industry."

He doesn't give any details.

Current 20th-Fox filming schedule under studio production chief Robert Goldstein has been worked out to "insure a solution of the print problem," according to an article in current issue of The Dynamo, 20th distribution department's information organ.

Article reports that studio has promised Glenn Norris, general sales manager, that by the first of November, negatives of at least nine of the releases for the first 1961 quarter will have been delivered to the homeoffice for print manufacture.

Number is expected to jump to an even dozen by the end of December. Total pertains wholly to attractions filmed by the studio organization and is exclusive of outside producers' films and API productions set for 20th release during the January-March period next year.

Dynamo states that judging from the studio's shooting sked, delivery of the 1961 negatives to the homeoffice should average about three months prior to their release dates. So-called "rough" prints are scheduled to be shown to homeoffice staff even earlier to permit the ad-pub-exploitation people to expand advance campaigns on the attractions.

This would be a vast improvement on current situation which saw, for example, homeoffice staff getting its first look at "Let's Make Love" Aug. 12, not two weeks before film's Reno world premiere Sunday (21).

As his parting gesture for National Theatres & Television, Jerry Franken, who resigned his post as pub-ad chief rather than move from L.A. to N.Y., completed a promotion involving a special film supplement of the Rocky Mountain News. Working in association with Robert Selig, head of NT&T's Fox Intermountain and Midwest circuits, Franken put together the 16-page supplement consisting of a review of the product of each of the major companies. Each of the companies—Buena Vista, American International, Paramount, 20th-Fox, Columbia, United Artists, and Universal—cooperated to the extent of taking a full page of advertising each for the special section. NT&T reprinted the supplement, inserting its own logo, and distributed copies through the entire circuit and key traffic centers. Original Rocky Mountain News edition ran to 200,000 copies, with the NT&T reprint bringing the total near 1,000,000.

A portion of the huge sign covering the DeMille Theatre on Broadway, heretofore not utilized, has been taken over by Universal for "Spartacus," which opens a hardticket run at the theatre on Oct. 6.

The sign, nine stories high, juts out on Seventh Ave. and only can be seen from the north. However, with 7th Ave. a downtown one-way street, the sign attacts all (southbound) traffic.

Erected at a cost of $2,500, the vertical sign spelling out "Spartacus" is equipped with lights, but will be animated in a short while. The display was erected although the main DeMille Theatre sign featured "Psycho," the house's current attraction. "Spartacus," of course, will get the full sign when it moves into the house.

Motion Picture Assn. of America's Title Registration Bureau has revised its policy re-registration of foreign language titles and will no longer list a foreign tag unless registered in tandem with an English translation.

English version will be used for informational purposes only and will serve as basis for determining possible similarity to prior registrations. Bureau will not show similarities to the foreign language form. English translation will not be a separate part of the daily registration form unless applying producing company makes a separate registration of the title in English.

Hollywood producer Ken Herts' claim that he has a priority over Joe Levine concerning a pic on "Sodom and Gomorrah" rests on a volume Max Knepper wrote while editor of The Epic News in Los Angeles in 1935. Knepper, thought dead, is actually an attorney now with offices 6605 Hollywood Blvd.

Herts claims his is the same subject matter as Titanus Films intends to film, the wicked biblical city, though actually Knepper's book is about Hollywood, seeking to point out a deadly parallel.

Metro is setting plans for international press coverage of the HMS Bounty, now under construction in Nova Scotia. The company hopes to have reps of newspapers, newsreels, radio and tv on hand on Sept. 15 when the Bounty sets sail at Lunenberg, Nova Scotia, where it has been in a shipyard for the past six months. After a trial run, the ship will set sail via the Panama Canal to Tahiti where M-G will film "Mutiny on the Bounty." The ship is an exact replica of the vessel on which the mutiny against Capt. Bligh occurred in 1789.

William L. Taub was a recent visitor to Madrid following his late hassle with Josephine Baker. Taub is reportedly producing a short semi-documentary film in Spain for the doctor-husband of one Franco daughter, Marquisa de Villa Verda. Film will include detailing of a delicate heart operation.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 4
This Date, Last Year.....5

AMERICAN INT'L

Starts, This Year..... 4
This Date, Last Year.....3

"REPTILICUS"
(Sidney Pink Prods. American Intern'al)
(Shooting in Copenhagen)
Prod.—Sidney Pink
Bodil Miller
(Started July 18)

COLUMBIA

Starts, This Year..... 9
This Date, Last Year.....20

"THE GUNS OF NAVARONE"
(Highroad Prods.)
(Shooting in London)
Prod.—Carl Foreman
Assoc. Prods.—Cecil Ford, Leon Becker
Dir.—J. Lee Thompson
Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Darren, Gia Scala, Irene Pappas, Albert Lieven, Walter Gotell, Percy Herbert, Alan Cuthbertson, Michael Trubshaw, James Robertson Justice
(Started Feb. 8)

"MYSTERIOUS ISLAND"
(American Film Prods.)
(Shooting in Spain)
Pro.—Charles H. Schneer
Dir.—Cyril Endfield
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Beth Rogan, Herbert Lom, Dan Jackson, Percy Herbert, Nigel Green
(Started June 20)

"A RAISIN IN THE SUN"
(Shooting in Chicago)
Prods.—David Susskind, Lilli Rose
Dir.—Daniel Petrie
Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, Louis Gossett, John Fiedler, Stephen Perry, Joel Fluellen, Roy Glenn
(Started July 6)

WALT DISNEY

Starts, This Year... 2
This Date, Last Year..... 5

"PETTICOATS AND BLUEJEANS"
Prod.—Walt Disney
Assoc. Prod.—George Golitt
Dir.—David Swift
Hayley Mills, Maureen O'Hara, Brian Keith, Joanna Barnes, Una Merkel
(Started July 19)

METRO

Starts, This Year.....4
This Date, Last Year.....13

PARAMOUNT

Starts, This Year.....11
This Date, Last Year.....9

"THE COUNTERFEIT TRAITOR"
(Perlberg-Seaton Prods.)
(Shooting in Hamburg, Ger
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Lilli Hugh Griffith
(Started June 7)

20th CENTURY-FOX

Starts, This Year.....16
This Date, Last Year.....16

"THE BIG GAMBLE"
(Daryl Zanuck Prod.)
(Shooting in Europe)
Prod.—Daryl F. Zanuc
Dir.—Richard Fleischer
Stephen Boyd, Juliette Greco, David Wayne, Dame Sybil Thorndike, Harold Goldplatt, Philip O'Flynn, Mary Kean, Maureen O'Dea
(Started May 23)

"SANCTUARY"
(Darryl F. Zanuck Prod.)
Prod.—Richard Zanuck
Dir.—Tony Richardson
Lee Remick, Yves Montand, Odetta, Bradford Dillman, Reta Shaw
(Started July 28)

"BLACK STAR"
Prod.—David Weisbart
Dir.—Don Siegel
Elvis Presley, Dolores Del Rio, Steve Forrest, John McIntire, Rudolph Acosta, Barbara Steele, Douglas Dick, Ann Seymour, Richard Jaeckel, Tom Reese, Carl Swenson
(Started Aug. 16)

"MISTY"
Prod.—Robert
Dir.—James
David Ladd, Anne Seymour
(Started Aug. 22)

UNITED ARTISTS

Starts, This Year.....15
This Date, Last Year..... 8

"JACK THE GIANT KILLER"
(Edward Small Prods. for UA)
Prod.—Edward Small
Assoc. Prods.—Robert E.
Dir.—Jerry Juran
Kerwin Mathews, Judi Meredith, Walter Burke, Barry Kelley, Torin Thatcher, Robert Mobley, Robert Gist, Dayton Loomis, Anna Lee, Terrence de Marney
(Started July

"THE MISFITS"
(Seven Arts for UA)
(Shooting at Reno)
Prod.—Frank E. Taylor
Dir.—John Huston
Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter, Eli Wallach, Kevin McCarthy, Estell Winwood, James Barton
(Started July 18)

"SOMETHING WILD"
(Prometheus Prods. for UA)
(Shooting in N.Y.)
Prod.—George Justi
Dir.—Jack Garfein
Carroll Baker, Ralph Meeker, Mildred Dunnock, Charles Watts
(Started July 25)

"WEST SIDE STORY"
(Mirisch Picts.-Seven Arts for UA)
(Shooting in N.Y.)
Prod.—Robert Wise
Dir.—Robert Wise, Jerome Robbins
Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris
(Started Aug. 8)

"THE HOODLUM PRIEST"
(Murray-Wood Prod. for UA)
(Shooting in St. Louis)
Prods.—Don Murray, Walter Wood
Dir.—Irvin Kershner
Don Murray, Larry Gates, Cindi Wood, Logan Ramsey, Keir Dullea, Don Joslyn
(Started Aug. 23)

"BURMA PATROL"
(Zenith Picts for UA)
(Shooting at Goldwyn)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Ron Foster, Miiko Taka
(Started Aug. 25)

UNIVERSAL

Starts, This Year.....9
This Date, Last Year.....5

"THE SECRET WAYS"
(Heath Prod.)
(Shooting in Vienna)
Prod.—Richard Widmark
Assoc. Prod.—Euan Lloyd
Dir.—Phil Karlson
Richard Widmark, Sonja Ziemann, Walter Rilla, Charles Regnier, Howard Vernon, Senta Berger, Helmuth Janatsch
(Started Aug. 1)

"THE 4TH MAN"
Prod.—Sy Bartlett
Dir.—Delbert Mann
Tony Curtis, James Franciscus, Miriam Colon, Gregory Walcott, Vivian Nathan, Bruce Bennett, Paul Comi
(Started Aug. 15)

WARNER BROS.

Starts, This Year.....9
This Date, Last Year.....9

"FANNY"
(Mansfield Prod.)
(Shooting in Paris)
Prod.—Joshua Logan
Dir.—Joshua Logan
Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Bucholz, Salvatore Baccoloni, Lionel Jeffries, Brenda de Banzie, Joel Flatteau, Raymond Bussieres, Victor Francen
(Started May 16)

INDEPENDENT

Starts, This Year.....32
This Date, Last Year.....36

"KING OF KINGS"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Jeff Hunter, Robert yan, Siobhan McKenna, Viveca indfors, Rita Gam, Carmen Seville, Jorelyn Brando, Harry Guardino, Rip Torn, Frank Thring, Ron Randell
(Started May 1)

"ATLAS"
(Shooting in Greece)
Prod.—Roger Corman
Dir.—Roger Corman
Michael Forrest, Barboura Morris, Frank Woolf, Shirley Falls, Walter Maslow
(tarted Aug. 17)

Racial Outbreaks

Continued from page 3

they only saw fists used.

Earl Long, who manages both the Paramount and the 1,400-seat St. Francis, said the fights climaxed "the worst summer" of racial scrapping he's seen in nearly a decade of running the two houses.

"It's a police problem primarily," said Long, adding he employs two Negro cops on Sundays when he fears this type of outbreak. He hoped that if "we go in a group" to Police Chief Tom Cahill the theatres might get some extra protection.

Long said the near-riot wasn't unique, that much the same thing had happened the previous Sunday (21) at Loew's Warfield where "Time Machine" was playing and had happened the first Sunday "Hercules Unchained" played the Paramount.

One reason for the violence, he said, was that all the theatres in Frisco's chief Negro district, the Fillmore, have closed—last one to go under was the 850-seat Harding, which San Francisco Theatres Inc., folded a week ago Sunday (21). Long indicated certain films attracted "the hoodlum element," and that he didn't know if "barring the ringleaders" would be a good idea. One reason for that, he said, is that he fears an economic boycott or "such retaliation as slashing seats." He said the Sunday matinee business for such pictures as "Battle in Outer Space" might be as much as 30% Negro, or roughly between $500 and $1,000.

Al Horwits Loses Tilt With H'wood Publicists

Hollywood, Aug. 30.

Al Horwits, publicity director of Stanley Kramer's Lomitas Productions and former pub director of Columbia Pictures, has lost his arbitration proceedings in hassle with IATSE Publicists Assn., Local 818, and has applied for membership.

Flack had refused to join on grounds he was a department head and thus exempt, a stand the publicists local challenged and subsequently took to arbitration.

Dispute began when Horwits failed to apply for membership with in 30 days after joining Lomitas on March 10. Publicist now shells out $400 initiation fee and pays $30 quarterly dues, standard for the local.

25 Years Ago

Continued from page 2

he was "burned up" about some situation at the studio.

"Diamond Jim" (U) plus stage show a mighty $45,000 at the Roxy, playing at 55c top, while "Alice Adams, (RKO), in its second week at Music Hall, clocked a socko $80,000 to a $1.65 top.

Current new pix releases included Fredric March's "Anthony Adverse," Marion Davies' "Page Miss Glory," Dick Powell & Ruby Keeler in "Shipmates Forever," Olivia DeHavilland & Errol Flynn in "Captain Blood," James Cagney's "Adventures of Robin Hood." Due into the Music Hall was Irving Berlin's "Top Hat" starring Astaire and Rogers.

Major Edward Bowes took an ad warning theatre managers that he appointed NBC as the exclusive manager for his amateur units.

Dr. "Jafsie" C. Condon, who came to attention in the Lindbergh baby kidnapping, acting as intermediary, broke in a New Act, talking about crime and G-men in general, with a Q. and A. session added. So-so at the Gayety, Boston.

Preview of Metro's "Broadway Melody of 1936," at Santa Barbara, hailed Jack Benny, Eleanor Powell, Sid Silvers, Vilma & Buddy Ebsen, Robert Wildhack, Nick Long Jr., Carl Randall, June Knight, Una Merkel, Frances Langford, Robert Taylor and Harry Stockwell as "new faces."

Myrna Loy walked out on her Metro contract.

Government was suing Wallace Beery and Lionel Barrymore for tax arrears.

Sidney R. Kent detailed advantages of 20th Century-Fox Film merger.

Jesse L. Lasky talked a six-picture deal with Paramount.

Jock Whitney's Pioneer Pictures starting shooting on the UA lot.

Walter Wanger Productions shooting in London.

Warner at 5¼ and RKO at 2½ about the only film stock moving upwards.

FTC crackdown on General Foods for "exaggerated ad copy," Maxwell House coffee's ad claims keyed a National League For Decency in Radio heralded as a non-profit, non-sectarian, non-political, non-fund raising agency. Nothing came of it.

Jimmy McHugh split with Dorothy Fields after eight years.

Cab Calloway and his Cotton Club Orchestra due for the next Al Jolson picture at Warners.

A survey of the top songs for 20 years indicated that Hollywood filmusical had been a principal source since '29. More hits, but less sheet music sales.

Hoteliers and restaurants were fighting the just enacted law prohibiting discrimination against Negroes or any other persons because of race, creed or color as being unrealistic.

Warner Bros. publishing group talked resigning from ASCAP and Irving Berlin reportedly possibly interested in joining a splinter group. Nothing came of latter.

"Three Men On A Horse" mulling a tent tour.

"Anything Goes" was in its 40th week at the Alvin along with "Children's Hour," "The Old Maid," "Personal Appearance" Earl Carroll's "Sketch Book," "The Great Waltz," "Three Men On A Horse," "Tobacco Road."

George Axelsson's story dateline Juan-les-Pins reported Riviera casinos complaining that the young gigolos didn't know their jobs so the Riviera and cafe operators were starting a school to tutor the professional male partners.

'Field' Day for 'Pollyanna'

Mpls. Nabe Exhib Pulls Exclusive Firstruns Away From Loop by Aggressive Bidding

Minneapolis, Aug. 30.

Uptown indie exhibitor Harold Field, who owns the 70m-equipped St. Louis Park and another nabe house, is giving local exhibs and branch managers an object lesson in daring and judgment.

The St. Louis Park is currently running "Pollyanna" (BV) on an exclusive firstrun basis (Field outbid the Loop firstruns) and is grossing a steady $5,000 a week, already in its sixth stanza. Field, in bidding for the film, is reported to have made a $40,000 guarantee to Buena Vista to get the film, an amazing amount in this city.

Field demonstrated his faith in exhibition's future a year ago by forking out a substantial sum to beautify and still further modernize his two local neighborhood houses which already were among the city's most attractive and in installing 70m in the St. Louis Park. In this entire area only two other theatres have that propection—both in downtown Minneapolis, Mann's Academy and Cinerama, Inc's, Century.

Then Field asked the privilege of bidding competitively with downtown theatres for firstruns. Some of the companies acceded to the request and on competitive bids he has won a number of important pictures in addition to "Pollyanna" and they've chalked up successful runs, justifying his optimism re exhibition.

At the Field houses "The Mouse That Roared" (Col) ran nine weeks; "Solomon and Sheba" (UA), 11; "Last Angry Man" (Col), six; "I'm All Right, Jack" (Col), four, and "Black Orpheus" (Lop), three.

Meanwhile, rival exhib Ted Mann, whose Suburban World is in the same general neighborhood as the St. Louis Park, is doing extremely well in the second week of his firstrun booking of 20th's "Sons and Lovers," and that, too, looks in for a long run.

An Amateur Heist

Detroit, Aug. 30.

Ardell Lenze, manager of the Regent Theatre, closed for remodeling, noticed that something looked different about the 2,000-pipe, $70,000 organ. He investigated and found half of it gone. A few days later, while workmen were pounding away fixing up the rest of the theatre, Lenze heard someone pounding near the organ and called police.

Police arrested four men who were using parts from the Regent's organ to add to their own 550-pipe organ. Detective Dennia O'Neill said: "It definitely was not a theft for profit. It was their love of music that drove them on."

B'way Embassy: From Sex to Art Via 150G Facelift

The Embassy Theatre on Broadway, heretofore a sexploitation house, will shortly receive a new image.

Norman Elson, head of Guild Enterprises and Embassy Theatres, plans a $150,000 renovation job to convert the theatre to a respectable firstrun art house outlet. The theatre will be renamed the Broadway Guild to conform with the Elson-operated Guild Theatre in Rockefeller Center. The latter has been a successful site for specialized films, tallying long runs for such films as "I'm All Right, Jack," its current tenant. Elson is considering day-and-date bookings for his new-look Broadway house and his Rockefeller showcase.

The Guild topper leaves today (Wed.) for Europe on a prowl for product that will fit his new policy. The Brodaway Embassy, incidentally, recently launched a firstrun policy with Albert Zugsmith's sex-angled "College Confidential."

Defer Decision on AFM Bid To Stop WB Post-'48 Sales

New York Federal Court Judge William B. Herlands yesterday (Tues.) reserved decision on an American Federation of Musicians application for an injunction restraining Warners from licensing 122 post-1948 theatrical features to television. Plan to divest the films to tv were announced by WB a few weeks ago.

Decision also was reserved on a WB motion to dismiss the suit.

Film company asserted that AFM is no longer the bargaining agent for WB musicians and consequently can't enforce any prior contract governing video licensing. Musicians Guild of America now represents the WB musicians.

AFM countered that the productions involved in the projected tv licensing were made at the time AFM had the bargaining power and this gives the union the right to enforce prior contracted provisions.

'Pre-Sold' Fadeout

Continued from page 3

try" isn't exactly a newcomer to American culture, nor is "Pollyanna," neither have they been the kind of current attention-getters embraced by the pre-sold theorists, nor have they been for some 30 years and more.

The argument isn't all one-sided, of course. There's little question that "Exodus," on the basis of hard-ticket advances, will be a smash b.o. contender. On the other hand, John O'Hara's "From the Terrace," first novelized, then filmed by 20th, shapes up as a moderate entry.

If for no other reason, the public reception to screen originals is encouraging because there was many a filmmaker in Hollywood depressed at the prospect of an industry which could create nothing for itself.

Bartlett Reissuing His '53 'Crazylegs' With Own Distrib'n

The producer of a theatrical feature of seven years ago is set to give his picture another whirl in the theatrical market, and this time as his own distribution item. Hall Bartlett, who made "Crazylegs, All-American" for Republic release in 1953, has recouped the right and is bent on sending the picture to market anew via business agent George J. Schaefer.

There's to be no elaborate distribution system; Schaefer, who's been a major name in releasing circles for years, simply plans to handle accounts via telephone.

"Crazylegs" has a tradewise history. Producer Bartlett had a continuing row going with Herbert J. Yates, president of Republic at the time, because the filmmaker felt his picture was being sluffed off in favor of other productions in the Rep distribution lineup. These included features starring Vera Ralston, Yates' wife.

But this is ancient history. The major concern at present is that "Crazylegs," which is based on the football career of Elroy Hirsch, former Los Angeles Rams star end, is a timely item for now and, in the opinion of both Bartlett and Schaefer, the theatrical outlets, not television, represent the biggest potential money yield.

Harris Comm. Charges WBZ Topper Was 'Uncooperative' During Probe

Washington, Aug. 30.

The general manager of WBZ, Westinghouse Broadcasting's Boston station, was accused today (Tues.) of failing to cooperate fully with Congressional payola probers. Charge was made against Paul G. O'Friel by Robert Lishman, counsel of the House Harris Subcommittee, who said it stemmed from reports by committee investigators after their inquiries into WBZ affairs made last December.

Lishman said that subcommittee staffers informed him O'Friel did not cooperate with the investigation on "really essential things," but only in a superficial manner. O'Friel appeared at an epilog to the payola hearings to deny as "false" charges regarding payola at WBZ, made against the station by ex-jeejay Norman Prescott. O'Friel denied flatly that management was aware of payola among its employees, as alleged by Prescott last February in closed hearings. The Prescott testimony was later made public.

O'Friel testified WBZ did not play tie-in records from pictures in return for commercials bought by theatres. Prescott, in the hearing room, was to take the stand, after O'Friel, to answer the executive testimony later thi (Tues.) afternoon.

O'Friel spoke to the committee, to "set the record straight" and countered Prescott's contention in February that he quit the Boston outlet in disgust over the kind of music he had to spin.

O'Friel said that the circumstances of Prescott's separation were not as laid down by Prescott, but that the deejay had been dismissed by the station even before the payola scandals.

Bump 'Heckle' In CBS Sat. Revamp

Revamp of its Saturday morning schedule will find CBS-TV scuttling its Terrytoons-produced "Heckle & Jeckle" half-hour cartoon series and reschduled its network service, effective Oct. 1.

Web has been on a split schedule, serving the network at 8-9 with "Captain Kangaroo," going dark until 10, then returning till after noon with a schedule beginning with "Heckle." Effective with the change, which incidentally brings some new Kellogg business in, web will start service with "Kangaroo" at 10-11.

That will be followed at 11 by a new Kellogg show out of the Leo Burnett agency, "The Magic World of Ali Kazam," with a magician-host and interpolated cartoons.

FCC's Vacation Schedule (August Off) Doesn't Sit Too Well With Lawyers

Washington, Aug. 30.

Commissioners and many employees of the Federal Communications Commission will soon be returning from their month-long vacation. According to FCC's perennial announcement, the August vacation is not only for FCC officials and staff, but also to "accommodate those doing business with the Commission."

It doesn't work out that way.

As one prominent radio-television lawyer here put it:

"The Commission quits business for August on the theory that everyone can vacation at the same time. But what happens? During the last week of July, Commissioners get busy, cleaning off their desks, and take more actions in a single week than they take during the previous seven months put together. As a result, they can leave for the mountains and what have you. But we lawyers and others who work with the commission have everything dumped on us at once—and we do good even to get a weekend away from work during August!"

Upshot is that FCC may be asked to stagger vacations in the future and end the practice of August off.

DEMO ASSIGNMENT FOR LEONARD MARKS

Washington, Aug. 30.

Leonard H. Marks, Washington television-radio attorney and former prexy of the Federal Communications Bar Assn., has taken an executive post with the Kennedy-Johnson National Campaign headquarters here.

Marks is working with James H. Rowe, former White House assistant in the Franklin D. Roosevelt administration, and Earle C. Clements, ex-Senate Democratic leader, in coordinating the national Democratic campaign.

Marks served as treasurer of the Citizens for Lyndon B. Johnson organization prior to the Democratic National Convention. He has for many years been lawyer for Mrs Johnson's Texas radio-tv holdings.

Schary Civil War Deal Terminated; 'Wald Night' Iffy

Hollywood, Aug. 30.

Jerry Wald's proposed three-hour special for NBC-TV is still in the "iffy" stage, according to David Levy, veepee of programming and talent, who is here for meetings with the web's program staffers. He indicated that it's a matter of economics and may be trimmed to two hours, depending on sponsor reaction.

"He has an excellent idea," said Levy, but declined to elaborate on the format other than it would be live and tape. Wald has also been reticent about the makeup of his marathon spec. "Such Hollywood talent as Wald and Dore Schary can be channeled into tv to upgrade the night time schedule," he declared, parrying the question that all "upgrading" would come from the east.

Deal with Schary for a Civil War series has been terminated said Levy, after he turned in one 90-minute script and four complete outlines. He was originally contracted to produce three specials on that era but was released from his commitment because of other pressing matters including the staging of the musical, "The Unsinkable Molly Brown." Levy said NBC still has an interest in Schary and may recall him for Civil War or other specials.

Specials on NBC will be trimmed by half, with only about 100 next season. "There were too many of them," said Levy. On the other hand, there will be 50% more color for the million or more sets.

Kennedy Names B'caster

Washington, Aug. 30.

A prominent broadcaster has been named by Sen. John F. Kennedy to the chairmanship of the Kennedy-Johnson campaign committee for Washington state.

The post went to Henry B. Owen, executive v.p. of King Broadcasting Co., licensee of KING-AM-FM-TV, Seattle, and KGW-AM-TV, Portland, Ore.

L.A. Times & Examiner's New Sunday TV Supps; Annenberg-Times Deal

Los Angeles, Aug. 30.

L.A. Times and Examiner, long-time circulation and ad enemies, are both rushing out new Sunday tv supplements, with Exam nosing out its rival by one week.

Times bows with a new full color roto tv mag Sept. 25. Coincident with announcement of the Sunday supplement, Times made public a partnership with Triangle Publications in graphic arts.

While in one phase of biz these two huge publishing outfits will merge interests, they will compete in another. Walter Annenberg, prexy of Triangle, publishes TV Guide among others (including the Racing Form).

It's understood the Exam tv section will have the same general format as TV Guide. The Times TV Channels will be larger than TV Guide in size and, according to downtown sheet, will have a starting circulation to exceed 913,000. Circulation of TV Guide in Southern California is 550,391.

Understood that Times' decision to plunge with a new roto section is to give the section better color reproduction than is allowed in current weekly section on newsprint. Tint job on this newsprint was said to have been unsatisfactory and failed to attract the anticipated volume of advertising.

(Times many years ago put out both a regular weekly roto section and The Pre-View, a section devoted exculsively to motion pictures but which the publishers folded in 1933 when it became too costly to operate without sufficient advertising.)

16-Page Boilerplate

In buying TV Channels for this area, Times is acquiring a 16-page boilerplate wrapper to which will be added the Hollywood coverage, features and logs. N.Y. outfit owning TV Channels has sold it in many other markets as a Sunday supplement on the same general principle of supplying the wrapper, with staffers localizing their own news, logs and features.

Lee Silvian, former tv editor of Look mag, will be the N.Y. feature editor of TV Channels. Other staffers will include Joan Walker, former tv editor of Newsweek; Ruth Bowser, late associate editor of TV Star Parade; and Herbert Kamm of the N.Y. World-Telegram. Cecil Smith, the Times' tv editor, and his staff will handle the Hollywood news.

Production of the magazine will be supervised by Home Magazine staff of the Times.

The Rain & the Ratings

It poured all morning in New York on Friday, Aug. 19, and the day was literally turned into night—insofar as television ratings were concerned.

The venerable "I Love Lucy," in something like its fifth or sixth rerun at 11-11:30 a.m. pulled down a 22.3 Arbitron rating on CBS-TV (WCBS-TV locally), the highest-rated show of the day—or night. Next best was ABC's nighttime "77 Sunset Strip," with a 21.3.

That isn't all. Next for the entire day-or-night was the 10 a.m. "December Bride" reruns, with 19.7 on the Arbitrons, and following Walt Disney (nighttime, ABC) with a 17.4 was CBS-TV's "Video Village" with 16.5 at 10:30 a.m. "Twilight Zone" rounded up the Friday Top Five with 16.3.

For comparision, there were the nighttime versions of the same show. While "December Bride" hit 19.7 that morning, its CBS-TV nighttime edition that same evening managed only a 7.3. "Video Village" had a 16.5 that rainy morn, but that same night, it managed a mere 10.6. "Lucy" had 22.3 that morning, but the previous Sunday's "Lucy in Connecticut" nighttime reruns managed only a 9.3

Finally, there was the Arbitron Top 10 for the week (Aug. 14-20) in New York, which saw that Friday morning "Lucy" grabbing third place for all shows (behind "Gunsmoke" and "Have Gun Will Travel") and "December Bride" in eighth.

WCBS-TV v.p.-general manager Frank Shakespeare's happy add: "And the hurricane season is just beginning."

Lawmakers With B'cast Interests Comng Under D.C. Scrutiny in '61

Washington, Aug. 30.

The Senate Communications Subcommittee is going into a delicate subject next year—the treatment by the Federal Communications Commission of radio-television applications in which members of Congress have a financial interest.

Subcommittee chairman John O. Pastore (D-R.I.) committed hi group to "extensive hearings" the subject in 1961 (using the word "extensive" twice for emphasis) when he encouraged Sen. William Proxmire (D-Wis.) not to press the issue in the Senate last week.

Proxmire had offered an amendment to the catchall broadcasting bill (S-1898) specifically forbidding FCC from giving any special consideration to any application because one or more stockholders are members of Congress. Sens. Paul Douglas (D-Ill.), Joseph Clark (D-Pa.) and Ernest Gruening (D-Alaska) co-sponsored the amendment with Proxmire. But with Pastore's promise of 1961 action, they withdrew it for the time being.

Congress in the past has dodged problems kicked up by some of their members having broadcasting interests.

Proxmire said he was disturbed by an Albany, N.Y., case where a FCC examiner gave "public service" weight to an applicant because of Congressional stock holders.

LAST MINUTE BUYS ON CBS OLYMPICS

CBS-TV pulled some last-minute Olympics sponsorship into the house last week as the events got underway in Rome, bringing the network to the 13/16ths commercial level, then turned the remaining part of the 10-day coverage over to stations for co-op sale.

Last-minute buys were made by Dristan and Bristol-Myers, which together shared a sixteenth of the package, and by Lorillard, which added 10 more one-minute commercials (slightly better than a sixteenth) to its original one-eighth sponsorship buy.

Senate Asks FCC Spell Out Specifics On 'Hidden Com'ls'

Washington, Aug. 30.

The Federal Communications Commission stands ready to lay out the specifics for "hidden commercials" (i.e. the loan without charge of a new auto or electric refrigerator, etc., if it appears in scenes of a televised program) under the revised Sec. 317, the "disclosure" provision of the Federal Communications Act.

Senate debate on S-1898, the catchall broadcasting bill which affects Sec. 317 among other sections of the act, was consumed in large measure by Senators wanting

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ILGWU's Demo Network Series

International Ladies Garment Workers Union (ILGWU) Campaign Committee will sponsor a five-week "Labor for Kennedy" network stanza on ABC Radio starting Oct. 6. Show will mark the union's sixth such consecutive quadrennial series: ILGWU and consultant Morris Novik pioneered the use of a weekly network series back in 1940 in campaigning for FDR.

Series will kick off with Adlai Stevenson, followed by Mrs. Eleanor Roosevelt, AFL-CIO prexy George Meany, Democratic Vice-Presidential candidate Lyndon Johnson and winding with John F. Kennedy himself. Each show will be hosted by a Hollywood star, will employ a live orch and will be themed with a labor-for-Kennedy song written by Jack Lawrence.

Novik is producing the series, and ILGWU business was placed with ABC via the Furman-Feiner agency. Show will be heavily promoted via posters and newspaper ads with local call-letters inserted.

GM's WCBS Sked

Saturation schedule by General Motors on WCBS Radio, N.Y., will be unusual in that it (1) is being booked for all GM makes and th GM Guardian service, and (2) it will consist of short program buys rather than spots.

Buys include news, sports, and time and traffic reports on Jack Sterling's morning stanza and Dick Noel's afternoon rush-hour segment.

Why Do They Always Pin the Rap On Networks, Agencies & Sponors?

By MAX SHULMAN

Hollywood, Aug. 30.

The noted television innovator, David Susskind, who gave us a video adaptation of "The Philadelphia Story," has recently been handing down a series of pronouncements to the effect that television's lack of boldness and originality is caused by the shortsightedness of networks, sponsors and agencies.

I think Mr. Susskind, the noted television trail blazer who gave us a video adaptation of "The Bells of St. Mary's," misses the point. It is in the main true that television lacks boldness and originality. It is in the main true that networks, sponsors and agencies are shortsighted. But there is another and far more significant reason for the current sorry state of television. (You will note that I said current sorry state of television; this is to differentiate today's sorry state from preceding sorry states).

The primary trouble with television is not men of little vision among the networks, sponsors and agencies. It is purely and simply the lack of good writers. (This, I should add, is also the trouble with features, with Broadway, with the book business, with the magazine business, with the mail order business, with the advertising business and with the skywriting business).

The shortage of good writers has been the curse of entertainment ever since the beginning of entertainment. In Ancient Greece the citizens of Athens were treated to six plays a year; four were bad and one was shaky. On modern Broadway something like 100 plays come in each year; 90 are bad and four are so-so. Book publishers issue some 2,500 novels each year; 2,300 are bad and 11 are dirty. Hollywood makes 200 features a year; 164 are bad and 21 are remakes. Magazines publish 8,000 stories a year; two are good.

In books and magazines, the stage and in features, time is not of the essence for a writer. He can spend weeks, months or years polishing and perfecting his work. He can dawdle, he can temporize, he can procrastinate, he can wait for the Muse, he can sharpen pencils, he can stare out the window, he can walk his cheetah. He does not have to submit his work until he has buffed and burinshed every syllable.

And yet, with writers having all the time they want, the results are still nine out of 10 times ghastly. Think then how ghastly the results must be in television where the writer is always under the gun.

What is the solution? Mr. Susskind, the noted television frontrunner who gave us a video adaptation of "Body and Soul," harks back nostalgically to the good old days of television when live shows predominated and the air was charged with spontaneity and excitement. I am older than Mr. Susskind (and who is not?) and my memory of those early days is not so rosy.

There were, of course, fine plays from writers like Chayefsky, Serling and Reginald Rose but most

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IT TAKES MORE THAN A STAR

Those Extravagant Contracts

NBC-TV's buy-up of Jerry Lewis' contract (he still had six shows to go, with NBC confessing to the fact that "he isn't easy to sell on tv") throws into sharp focus some of the longrange deals to which the networks had committeed themselves and, as a result, in some cases, are paying through the nose. As far as NBC is concerned, those days are now over and extravagant deals are now verboten. Pacting of fresh, young talent on the way up is one thing, says the network, but it no longer makes sense to commit the web to long-range contracts that can't guarantee you'll get your investment back.

As with Lewis, who asked for his release due to his heavy pix commitments, NBC ran into the same situation last season when it abrogated its Eddie Fisher contract. He, too, was hard to sell. Martha Raye was another who "resolved" her contract with the web.

Not generally known is that NBC is still paying off (reportedly to the tune of $50,000 a year) on the longterm contract that was negotiated with Phil Harris some years back. He pops up once or twice a year in a special or guest shot.

One in awhile, a longterm contract with a piece of talent pays off. Milton Berle is on a 20-year deal with NBC-TV, and, despite recent layoffs and even the uncertainty of his upcoming bowling skein (the same uncertainty shared by all new programs), he's still figured to pay off heavily on the web's investment—if, in fact, he hasn't already paid off. Ditto Groucho Marx, who's still SRO after a decade of "You Bet Your Life."

Al Capp on U.S. TV: 'They're All Too Scared to Say Anything'

London, Aug. 30.

Al Capp gave the press boys and girls many a chuckle here when the commercial tv web Associated-Rediffusion brought him forward to hello. The "Li'l Abner" creator, who's been vacationing in Europe, does a frequent A-R spot as American correspondent for the weekly program "This Week" and took over as guest interlinker to the show Friday (26).

His comments ranged wide over American tv, from strictures on the "electronic Fagins" who purvey programs of violence—and what else purveyer, was the querying Capp theme—to slambangs at the Federal Communications Commission. There's only one way to become a successful tv producer in the States, the cartoonist-critic reckons, and that's by convincing the FCC that you're going to run a station in the public interest, then forget the whole thing and go in for violence shows.

Capp, who returns Stateside Thursday (1), had high words of praise for British opinion programs. "In America, if you're asked to do a show on which you express an opinion, every word is most carefully watched by armies of frightened boys all earning $50,000 a year for being really scared," he told the scribes. "Over there, hordes of network commentators are so scared that they have said anything. It's so dif-

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See the USA, in Your—

CBS-TV program veep Mike Dann wanted to get away from it all this summer, so he took his family some 2,700 miles away from Madison Ave., to a ranch in the farthest northwest corner of Wyoming, his vacation.

First day out, they rode horseback into the mountains, and what did they run into? A Campbell-Ewald film crew, shooting commercial for Chevrolet.

Carnegie Hall In Closed-Circuit TV Series; 4-a-Year

Concerts will probably be the next big item for closed-circuit television. Carnegie Hall, the recently spared center of the musical arts in N.Y., is expected shortly to announce that it has signed a five-an-a-half year contract with TelePrompTer, to present a of musical programs by television to stubholders in other theatres and in school and college auditoriums.

Though there is no formal contract yet, TelePrompTer's boss Irving Kahn and the trustees of Carnegie have "partial agreement" to televise Carnegie's annual opening concert on Sept 26. At that time, it's likely Eugene Ormandy and the visiting Philadelphia Orch, Marian Anderson, Isaac Stern, Jack Benny and Victor Borge will be on the bill.

Decision to become one of the first major sources to regularly supply closed-circuit audiences with entertainment is believed prompted by Carnegie's desire for cash. The newly reorganized music house needs $360,000 year to repay debts to New York City. It is also possible that the pending TelePrompTer deal is a way for Carnegie to slip its famous concert series into the field of pay tv.

Televised stanza will run between two and two-and-a-half hours on Sept. 26, it is reported. Sources also indicate that there will be a minimum of four Carnegie concerts on closed-circuit tv the first year of the longterm contract.

Although there is the understanding between Kahn and Carnegie, it is said to be complicated for the time by the need to clear with all the Carnegie labor unions and with the various agents who supply musical talent.

Cantor and NBC Mull '61 Format

Eddie Cantor is working with NBC-TV's program veepee Dave Levy on a new 30-minute series, "So You Want To Be A Star," a talent quest variation, primed for early 1961. From the fields of motion pictures, niteries, disks, Broadway legit and tv, the idea is to stage a practical "audition" for a specific assignment, viz., David Merrick will be guest on a show where a pair of legit hopefuls for one of his upcoming shows will show their stuff.

Similarly, the a&r toppers from RCA Victor and Capitol, and representative impresarios and producers from Hollywood, niteries and video, will be professional guests under Cantor's overall aegis. It falls into the star's past track record with discoveries such as Dinah Shore, Deanna Durbin, Bobby Breen et al. Any number of names—Jerry Lewis, Jack Benny, George Burns, George Jessel et al.—will also participate. Allan Krieff, who helped conceive the format, is now in New York as eastern rep of Eddie Cantor Productions in association with NBC-TV.

GOOD SCRIPTING FIRST REQUISITE

By GEORGE ROSEN

It's too late to do anything about it for the upcoming fall season, but as far as '61-'62 is concerned, the television networks are determined that things will be different. A lot different.

They're convinced for example, that (1) the mere pacting of a star doesn't necessarily mean you've got a hit on your hands. Putting a Henry Fonda into a western series doesn't mean a thing, NBC has found out, much to its regret, unless you've got a good script to accompany it. By the same token, putting a Robert Taylor into a detective series and failing to back it up with qualitative scripting can prove equally ineffective, as ABC found out. Both shows have been losing ground to the competition in their respective time periods. (Of course, grabbing off a Marilyn Monroe is something else again, they're quick to point out.)

(2) The day is also over when a single pilot alone will fetch a sale. There have been too many heartbreaks and busted bankrolls on this account. Henceforth the networks are determined to play a more dominant role in spelling out the pattern, the taste, the format and even the lines in each and every episode that go into a series. That's why the webs are doing their shopping and plotting a full year ahead; the reason why an Oscar Katz (CBS) and a Dave Levy (NBC) are practically doing a N. Y.-to-L.A. commuting job and even now are on the Coast deeply involved in the '61-'62 schedules.

It's all very well to entrust production to a Four Star, a Ziv, a Screen Gems, an MCA-Revue, et al., but it's equally evident that the tv networks have no intention of abdicating or relinquishing control. If anything, the NBC-CBS-ABC reins on program control will be getting tighter and tighter.

As one of the network execs put it: "It doesn't mean we have any less regard for a Four Star or a Ziv, a Screen Gems or a Revue. After all, we wouldn't be doing business with them in the first place if we didn't classify them A-1. But we have out own standards and practices to maintain, not only as they relate to taste and overdoses of violence, but primarily in achieving a week-in-week-out quality of product. This we intend to control, right down the line, from the pilot to episode No. 39."

On the basis that "selling by pilot is the antique way of doing business," Levy, the NBC-TV program chieftain, has initiated a new modus operandi which has been getting favorable response from the Coast producers. This involves a planning-far-in-advance concept whereby a series will be carefully delineated as to format, ideas and characterization, with 13 to 20 outlines prepared. The producing company and the network will be working closely together, perhaps even on a co-production basis on financing a series (Levy sees such co-production as a possible trend for the future, thus taking some of the financing burden off the networks). On the strength of these outlines, a writer will be commissioned to do six scripts and from these scripts will come the decision whether to go ahead with production.

Producees have admitted to me," says Levy, "that they've been obliged, due to lack of time and lack of material, to accept inferior scripts, converting them into $100,000 productions though realizing they should never have been done. With careful planning in advance, by eliminating those deadly deadlines to meet production, we can eliminate all that. Let's not kid ourselves, we've got to."

Levy's convinced that because of this year-ahead planning, there will be a lot less pilots; less coin will go down the drain.

Listeners Sound Off (On Air) On CBS Radio Dumping of Soapers; Males Hit 'All That News & Music'

Albany, Aug. 30.

A vox pop show on CBS Radio affiliate WROW here gave listeners a chance to sound off critically on the web's "modified program consolidation plan," which knocks off soap operas, along with weekend dramas and the Amos 'n' Andy strip in favor of music, news, public service and culture shows.

The comments, via "Opinion," 55-minute phone-in show moderated by Marc Edwards, were believed to be the first blasts at web programming changes publicly aired hereabouts.

Sparked by a housewife's "regret" at the scheduled disappearance of the soapers—which "relieve the monotony" of her duties—the show went ahead to draw a surprisingly similar reaction from male listeners, most of whom squawked about the idea of "18 hours of news and music."

One man asked, "Who but teenagers would be crazy enough to listen all day long to that kind of fare?" And the male listener on the other end of the phone was not impressd when moderator Edwards said the simulcast Godfrey show would have "live music." Vox popper said the Godfrey show "means nothing to me" when the talk stops and the music starts.

And still another male respondent warned Edwards he might lose his job through the web changes, because the new format might decimate the radio audience on CBS outposts—"What would there be worth listening to, and what reason would there be for you to continue broadcasting?"

Implied in other male criticisms was that they would be largely forgotten in the program reshuffle.

Edwards, who at one point called the CBS decision "ivory tower,"

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Veep's 7,500,000 Homes

Veep Richard Nixon was of interest to approximately 7,500,000 homes last Thursday (25) when he appeared with Jack Paar on the latter's NBC-TV program. That's according to Arbitron, which says that the stanza marked a summer high for Paar.

The Nixon appearance hit a 16.4 rating for the midnight-12:30 a.m. seg of the Paar show by the seven-city Arbitron count. Rating service says this is projectable nationally into the above number of homes. When Sen. John Kennedy appeared with Nixon last June 16, he achieved the second highest Paar score of the summer, an 11.5 seven-city rating, which projects to 5,230,000-odd tv homes nationally.

Susskind Hosting Lanvin's NBC-TV Comedy Gabfest

WNTA-TV was evidently so successful with both the original and the repeat of its "Open End" dissection of comedy that Lanvin perfumes has decided to make a network special out of a similar event. Transposition of a local format to network tv is rare.

To do it, Lanvin has David Susskind, host of the WNTA, N. Y., program, stealing from himself. Susskind will produce and host a roundtable discussion among w.k. comedians on NBC-TV Dec. 6 in the 10-11 p.m. time.

Last Sunday (28), a tape repeat was shown locally of Susskind in conversation with Buddy Hackett, Alan King, Bob Newhart, Milt Kamen and Tom Poston. Susskind hopes to keep Hackett on the network show, it is reported, and he has approached Milton Berle, George Burns, Phil Silver and Groucho Marx to fill the other purportedly ad lib roles in a dissection of their own biz.

It's probable that WNTA-TV will get a royalty or a percentage in the network special, because of its part in the prototype.

Lowell Thomas Set As Host-Narrator for CBS' 'American Heritage'

Not only is commentator Lowell Thomas picking up extra work on his "home" network, CBS, next season, but he's signed to host-narrate a series of seven "Our American Heritage" programs for Equitable Life on NBC-TV.

Thomas next season will do an unspecified series of programs for U.S. Steel on CBS-TV, in addition to what he's already signed for, and he'll continue his CBS Radio newscasts.

It was Thomas who helped pioneer video for NBC. Besides conducting the web's first news program, he conducted NBC's "A TV First Night" back in '39.

Herridge's New Pact

CBS-TV has pinned producer Robert Herridge down to a three-year pact. He'll concentrate on the development of dramatic and musical specials for the web, in addition to his current project-in-development, the Gore Vidal-Herridge "Monograph" series.

Herridge reports to program v.p. Mike Dann in his new slot.

Negro Educator's WCBS-TV Series

Without fanfare or advance tipping as to his race, a Negro professor will be placed on the air starting Sept. 26 by WCBS-TV to conduct a course on "The Peoples of Africa" as part of the CBS-TV New York flagship's "Sunrise Semester."

Dr. Elliott P. Skinner, assistant professor of anthropology in New York U.'s Washington Square College of Arts & Sciences, will conduct the course, which airs three days a week at 6:30 a.m. through Jan. 13. Dr. Skinner has studied in Africa under Whitney and Ford Foundation grants and was a visiting professor at Columbia for two years prior to joining N.Y.U. last year. He's believed the first Negro educator to appear with a tv series of his own.

"Peoples of Africa" is one of four courses being presented on "Sunrise Semester" this fall. One, "Landmarks in the Development of the Novel," will be taught by Dr. Floyd Zulli Jr., the N.Y.U. prof who did the first "Sunrise Semester" four years ago and brought the educational tv stanza into national prominence.

'P to P' Shortterm Biz

CBS-TV has begun accepting shortterm business for "Person to Person." Web has three two-week orders for a minute each from Scripto Pens, Prestone antifreeze and Burlington Mills.

Polaroid, of course, is already in for one-third sponsorship on a cycle basis. The shortterms will enable CBS to kickoff "P to P" on Oct. 6 on an SRO basis, but until some more quickie business comes along, the SRO projection stays at two weeks after the preem.

NTA's Batch of 61 Post-'48s Bows Sept. 19 on Home Grounds (WNTA)

WNTA-TV, the New York outlet belonging to National Telefilm Associates, will air 61 post-1948 films, including several from 20th Fox. NTA sells the films for local tv use, and reports that the o&o station is meeting the going market price for the features.

First of the films, "All About Eve," will be exposed the week of Sept. 19. For seven consecutive nights the film will be shown in a time period beginning at 10:30 p.m. and running until an unedited version of the full-lengther is finished. The next week "Eve" will have seven more exposures, but this time in edited form, between 6:30 and 8 p.m.

While "Eve" is having its "second run," another picture will move into the 10:30 slot and have its first seven exposures. This means that by the second week, WNTA-TV will have two pictures running the same night, one at 10:30 and the other, which had appeared the previous week at 10:30, in the 6:30 time.

From 8 to 8:30 p.m., WNTA will combine Mike Wallace interviews with news wrapups. And from 8:30 to 10:30, six nights a week, and from 7:30 to 9:30 on Sundays, the "Play of the Week" will be shown.

WNTA-TV would not specify the number of 20th features that it had bought. Previously, rival WOR-TV was negotiating for 27 Fox films from the post-'48 batch. WNTA-TV would not confirm that it had 27 for itself. But some of the pictures listed for use by WNTA-TV are "Viva Zapato," "Pinky," "12 O'Clock High," "All About Eve," "Letter to Three Wives" (which is to be the second film shown next season), "Panic in the Streets," "Come to the Stable," "Mr. 880," "Father Was a Fullback," and "Down to the Sea in Ships."

WNTA-TV again launches "Play of the Week," which will fall between the nightly showings of the first-run films, on Sept. 19. Instead of a new play the first week, the station will repeat a cross-section of last season's "Plays." Succession will be "Medea," "The World of Sholom Aleichem," "Waltz of the Toreadors," "Strindberg on Love," "Tiger at the Gates," "Lullaby" and "Rope Dancers." Show for the second week has not been selected, but in the can already is a four-hour (in two parts) version of "Iceman Cometh." This Eugene O'Neill piece will probably be used next January, however, and then in its full four-hour form only on the first and 14th nights of its showing. Rest of the two-weeks for "Iceman" (most "Plays" only run seven days), parts I and II will probably be shown on alternate nights.

Still open to question is what WNTA-TV will do in the pre-dark hours. Until recently, the station opened its 9 a.m.-6 p.m. sked to a store merchandising plan called "Daywatch," not a program per se but a collection of sights and sounds meant as an appeal to supermarket shoppers.

Allied Artists' Einstein Special

Hollywood, Aug. 30.

Allied Artists' newly-formed Informational Films Division launches its production program with a television special based on the life of the late Albert Einstein. Story will be filmed here, abroad and at the Princeton, N.J., homesite of the famed scientist.

Jack L. Copeland, exec producer in charge of the new AA unit, has earmarked a top budget and a three-week shooting schedule for the spec, the first of four such tv specials to be made by AA next year.

Plans call for the signing of a top star and director, as well as a writer to screenplay Einstein's biopic. Copeland will tag the film, "He Reached for Eternity," and will present it either as two one-hour shows, or one 90-minute spec.

Negotiations are currently underway with agencies for sponsorship and network release.

'Slade's' New Coin

Wm. Esty ad agency, for clients P. Ballantine & Sons and R. J. Reynolds, has added four markets to the original placements for another year's run of "Shotgun Slade," syndie half-hour starring Scott Brady.

For a total of 29 markets, Ballantine has added another upstate New York market, and the cig firm has added one in Kentucky and another in Wisconsin for a total of 12.

Producer MCA-TV has started production on another 39 stanzas.

$1,000,000 Ziv-UA Sale to Australia On Rerun Bundle

International Television Programs, foreign distributor for Ziv-UA productions, reports it has made the first rerun package sale in the history of Australian commercial tv, a bundle of 12 series for a total price of close to $1,000,000.

Sale was made to Amalgamated Television Services, Sydney, with the film rights covering stations in Sydney, Melbourne, Perth, Hobart, Brisbane and Adelaide. ITP sales chief Edward Stern says the rerun sale is the largest single sale of reruns in the international market to date.

Shows involved, all of which have played previously in Sydney and Melbourne, include "Highway Patrol," "Sea Hunt," "Tombstone Territory," "Bat Masterson," "Rough Riders," "Mackenzie's Raiders," "Eddie Cantor Comedy Theatre," Mr. DA," "Man Called X," "Dr. Christian," "Harbor Command" and "Bold Venture."

In addition, the Ziv-UA overseas distribution wing has sold six shows to ATN, Sydney and GTV, Melbourne, from the new hour series, "Aquanauts," web preeming on CBS-TV in the fall, and "Case of the Dangerous Robin," half-hour adventure series set for U.S. syndication intro this fall.

Renewals also were pacted in Australia for "Lock Up" and "Bat Masterson."

KHJ-TV PRIME TIME DOUBLE-FEATURES

Hollywood, Aug. 30.

KHJ-TV has streamlined its programming setup for Fall to permit running of two first-run feature films back-to-back in primetime. Debut of the new concept in theatrical programming, an extension of double-feature idea initiated by the station last February and a first in Coast tv circles, is set for Sept. 12, according to station veepee Mal C. Klein.

Two first-run films will be telecast Monday-through-Thursday on "Channel 9 Movie Theatre" and "Million Dollar Movie Theatre" respectively.

Klein revealed identities of Sept. 12 kick-off features as "The Thing" (1951 vintage) and "The Las Vegas Story" (1952). Following weeks will feature "Stromboli," "Naughty Girl" and "The Jolson Story." During week of Sept. 12, station will expand schedule of its children's shows to six days. Shows affected are "Engineer Bill" and "The Little Rascals."

'Dr. Hudson' Sales

MCA-TV has sold the web rerun package of 78 stanzas, "Dr. Hudson's Secret Journal," to WNBC-TV, New York, and more than a dozen other markets across the country.

New York outlet has scheduled the series for daily stripping at 1:30 p.m. beginning in September.

Other buyers of the series starring John Howard in the title role include WAGA, Atlanta; WTVT, Tampa; WGN, Chicago; KABC, Los Angeles; WRC, Washington; WHBQ, Memphis; WLBW, Miami; and WBT, Charlotte.

MGM-TV Names Clayton

Harris Clayton, formerly resident counsel to the Shuberts and a New York attorney specializing in show biz, has been named MGM-TV director of business affairs on the Coast.

For the last five years he's been with the Rosenberg-Coryell agency.

McCarthy's Aim: 'More Realistic' Quota Systems

Hollywood, Aug. 30.

A "glad hand" followed by a tougher mitt of action will be the course of the recently formed Television Export Assn. in bringing about more realistic quota systems throughout the world. Org was formed to counteract the walls of combines and quotas limiting the exporting of U.S. vidpix to foreign lands.

TEA is also initiating strong measures that would counteract this movement of cartels, booking combines and even nations themselves in the Far East to fix prices of telepix imported from Hollywood.

Markets cited by TEA prexy John McCarthy as being the toughest—and the largest—were the United Kingdom, Japan and Mexico, and other Latin countries.

Purpose of TEA, according to McCarthy is to break down "those unrealistic quota systems and fantastically low prices" offered for U.S. tv product. McCarthy figures this country has been on the tail-end long enough and wants to take specific action in bringing about the reversal of this "injustice." He, of course, is referring to the limited exportation of U. S. telepix.

TEA was formed this past January and is made up of 11 charter member companies. To date, the only tele-factories hesitating in giving their allegiance to TEA are Ziv, Warners and 20th-Fox. But as one member quipped: "Spyros Skouras will have to join—just so that he can later resign." (Reference was to the 20th-Fox prexy's recent resignation from MPA.)

McCarthy's background covers service in the U. S. Diplomatic Corps and with the Motion Picture Assn. of America. While he wouldn't elaborate on what measures TEA could, or would take, in opening up the foreign market, he did indicate that strong measures could be levered via the State Department.

The quota system in Britain was McCarthy's prime target. He kept hammering away at their unrealistic attitude of shipping unlimited quantities throughout the world while still maintaining strict limitations on the importing of product. "The U. S. has no quota system. And to be taken advantage of by other countries with their quotas is unjust—something TEA hopes to alleviate," said McCarthy.

McCarthy said that Britain only allows 14% of imported tv product to hit its shores, but yet allows 30% of theatrical films. Why should there be that much of a difference? he asks.

Backing McCarthy's hand was Dick Powell, prexy of Four Star, and Taft Schreiber, exec tv veepee of MCA. Both offered similar

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Framer's 'How to Swim' As Syndicated Entry

Producer Walt Framer, who currently has no programs on American tv, aims to make a "comeback" via the syndication route. Owner of the former "Strike It Rich" is planning a series of 13 to 26 taped half-hours called "How to Swim" with Buster Crabbe as host.

Framer hasn't set a shooting schedule for the new stanza, but he figures to stage the show at a closed-in swimming pool being built now in the backyard of his Long Island home. Besides this one, Framer indicates that he will do other types of "How to . . ." programs for syndication.

The producer has one program on the air at present, and that's "For Love or Money," carried in England.

Tooters Score in Vidpix Pact

Hollywood, Aug. 30.

Substantial new employment in television films and salary boosts for sidemen scoring vidpix are incorporated in new contract between Musicians Guild of America and Alliance of Television Film Producers.

MGA membership ratified new agreement by an overwhelming majority of 206 to 12 in a secret ballot vote. Pact, which covers Desilu, Four Star, Filmaster, Ziv-UA, Jack Wrather Co., and other firms, reportedly will provide 50% more live scoring than union's current contract with major studios covering tv fims.

Guild stated that new pact guarantees one and one-half hours of live scoring for each one-half hour film of the , with a basic rate of $55 for each musician plus 4% vacation pay. It also includes reuse payments to tooters, copyists and arrangers if the vidpix are released theatrically, or if the sound track is put to wax, transcriptions or other commercial purposes.

'All-Mexico Month' on Radio-TV May Lop Off U.S. Vidpix in Sept.

Mexico City, Aug. 30.

The "all Mexican" entertainment idea for month of September will now probably embrace radio and television as well. In connection with forthcoming celebration of the 50th anniversary of the revolution and 150th anniversary of Mexican independence, Mexican movie houses and legit theatres will only feature national productions.

Entertainers in the radio and television field have approached the National Association of Actors and the Chamber of the Radio and Television Industry, asking that only Mexicans be used in radi and tv programming for the month.

Idea, as an expression of nationalism by entertainment industry, and in honor of important revolution and independence anniversaries, will ban all live and waxed songs and rhythms of foreign origin, as well as foreign song stylists. There will be a holiday from rock and roll, cha cha cha's, and other imported rhythms.

In live and filmed dramatic and episodic series accent is to be on purely Mexican talent. Close observance of this would mean a holiday from filmed American tv series from "Have Gun Will Travel" to programming of American cartoon subjects, etc.

However, as this is written, neither ANDA nor Telesistema Mexicana have given any indication that they will initiate the "all Mexican month" over radio and television. Problem of juggling programs and finding replacements for displaced foreign shows would be serious.

Still with celebration of the twin Mexican holidays not set to begin until Sept. 16, and continuing on from then to end of year, possibility of a ban of all foreign disks, programs, talent and singers etc., is not beyond the realm of possibility.

104 New 'Bozo' Segs

Hollywood, Aug. 30.

Larry Harmon Productions will do an additional 104 six-minute segments of company's syndicated cartoon teleseries, "Bozo, the Clown," decision arrived at after confabs with Reuben R. Kaufman, prexy of Arjay Film Corp., which distribs series to 130 stations. Series plays five days per week as a half-hour show.

Firm, which consistently has maintained a permanent staff of more than 100 artists since its inception, plans two additional series.

CBS O&O Outlets Also Back Down On NTA Post-'48s

Shortly after RKO Teleradio refused to sign with National Telefilm Associates for some post-'48 features, CBS' o&o stations backed out of a deal for the same pix in three of its markets.

CBS had almost bought a package of 40 post-'48s for its stations in Philly, Chicago and St. Louis, but there was a contractual upset and the network's station division backed off. CBS would not comment on the specific difficulties with NTA although web stated that the two parties "couldn't get together on a number of things."

When RKO Teleradio, which sought the pictures for its stations in Los Angeles and New York, pulled out earlier, it was because the chain couldn't get certain warranties from the distributor, NTA, such as a guarantee that the features would be delivered (in return for cash payments) even if NTA lost or gave up distribution rights. However, this week, it is understood, RKO Teleradio was again seeking exposure rights to the 20th product NTA has in the house and which were subsequently sold to WNTA-TV, N. Y.

MORE MILEAGE FOR 'SHERLOCK HOLMES'

United Artists Associated is getting a good sales ride out of the "Sherlock Holmes" package, a dozen features of early '40s vintage starring Basil Rathbone as Holmes and Nigel Bruce as Dr. Watson.

Recent sales of the Universal bundle include WBNS-TV, Columbus, O.; WEAU, Eau Clair, Wis.; KXGO, Fargo, N. D.; KGMB, Honolulu; WNEW, New York; WTVH, Peoria, Ill.; WSLA, Selma, Ala.; KSLA, Shreveport, La.; WICS, Springfield, Ill., and KXJB, Valley City, N. D.

UAA also reports new sales on six Boris Karloff and six Charlie Chan horror and mystery pix and two other shock mellers, "The Crawling Eye" and "Cosmic Monsters."

Recent new markets for the package of spookers include Corpus Christi, Tex.; Honolulu; Jacksonville, Fla.; Lafayette, La.; Palm Beach, Fla.; Panama City, Fla.; Sacramento, Calif.; Peoria, Ill.; Pueblo, Col., and Selma, Ala.

$850,000 Sales On 'Deputy Dawg'

CBS Films' "Deputy Dawg" cartoon stanza, out of the network's Terrytoons shop, continues to pile up sales, with the 75-market gross now up to $850,000. A sideline source of income will be a soundtrack album consisting of six episodes to be released in the fall. Switch in this instance is that the CBS show will be released via RCA Victor.

Animated show is getting good station clearancs in the South, where Lay's Potato Chips bought for 45 markets. Lay's is getting the fifth day on the socalled "Kellogg strip," the strip which Kellogg clears for four of its national-spot cartoon stanzas, "Huckleberry Hound," "Quick Draw McGraw," "Mr. Magoo" and "Woody Woodpecker." They run same time every day, four days weekly, with "Dawg" getting the fifth spot in all but a couple of markets.

UAA Ups Ben Elrod, Carl Miller Addition

United Artists Associated has upped Ben Elrod to western division manager, and Carl Miller has joined the syndication firm as an account exec for the division's Seattle area.

Elrod has been with the company since its start in August of '54. He's a veteran of 24 years in the film business.

TV FEATURES' SOUND ECONOMY

Y' Takes Yer Choice & Pays Yer Money

Multi-faceted battle over pricing the post-'48 feature films for television is on. When it gets right down to it, however, the one yardstick that is expected to have a telling effect is "how much will the market bear?"

"Science" of price analysis in motion picture selling is rife with pitfalls. And it seems that no matter how sophisticated the business of analyzing the film's value has become in the past decade, the analyses are still arguable by both distributors (who seek more money for films) and stations (who want to hold the line and, even, pay less). Someone pointed out recently that the chief value of scientific feature film pricing in television is its propaganda impact.

Yet harder than estimating the quality or audience potential for a televised feature is estimating the real worth of propaganda in influencing price.

One thing buyer and seller both agree on is the reasonable assumption that not all pictures in the post-1948 vaults are worth the the same thing. But that's not much of an agreement. Here are some of the choice propagandistically-applied scientific findings—or, if one prefers, the scientifically-applied propagandistic allegations—that one comes across these days:

From stations: (1) We don't care if they were made after 1948; the year has no bearing on quality. Many newer films aren't as good as some we've run from 1935. (2) The new films are frequently so "adult" that we wouldn't think of running them in times when kids can watch. Consequently, a lot of our old feature film time periods can't be used for pictures like "The Apartment" or "From the Terrace." Look at "The Moon Is Blue." (3) The salesmen are already getting too much for their pre-'48s; we have trouble making them pay. (4) Distributors are charging three and four times in toto what they pay for negatives.

From the distribs: (1) Pictures—at least since 1952—have improved in quality, and, ironically, it's because of television. Video has forced film producers to work harder and to pour more money into each film in order to compete, and now tv has to "pay the piper." (2) The price of post-1948 films is higher than anything we've paid before. (3) Viewers see these newer blockbusters as the kind of things that they wouldn't miss for the world on free tv.

Kaycee Researches a TV Premiere Which Yields Some Interesting Data

Kansas City, Aug. 30.

"Atomic Submarine," the new strip show being produced by Majestic Television Productions, won conclusive approval of young viewers following the on-the-air world premiere of the show on KMBC-TV here.

Results, which have just been compiled from nearly 1,000 completed surveys, indicate that the show is liked "as much as, or more than, most shows I watch" by 88.7% of the 7-12 age group. Majestic officials said they also are pleased with the survey results which show that 75.2% of all persons answering the survey believe it will appeal to the 7-12 age group.

This is felt to be authentic reaction since the producers deliberately did not tell in advance the age of the tv viewer for which the show is aimed. For most adults the show is regarded as tongue-in-cheek, and the survey comments from adults indicate they pretty much so regard it.

Majestic carried out its "Kansas City Plan" of the premier-survey, after completing a number of episodes in the science-fiction-adventure series, in order to obtain pub-

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Desilu's Net Off But Arnaz Bullish

Hollywood, Aug. 30.

Desilu Productions Inc., showed a net operating loss of $201,397 for first quarter ended July 30, 1960, according to prexy Desi Arnaz in an interim report to stockholders. Drop-off from last year's net profit of $265,050 for same 13-week period was attributed by Arnaz to the five-month writers strike, which "created a very late start in our production this fiscal year as compared with previous years."

Arnaz pointed out, however, that it's anticipated the net income for second and third quarters of current fiscal year will be greater than for corresponding periods in 1959.

Accompanying report to stockholders was the quarterly dividend of 15 cents per share on common stock, which was payable Aug. 26 to shareholders of record Aug. 12. Board didn't declare any dividends on the Class "B" common stock, held by Lucille Ball and Arnaz.

'Howdy' Into Syndication?

With "Howdy Doody" being displaced from its longtime network berth in October, NBC is thinking of taking the kidvid stanza's existing tapes—and perhaps add new ones—and selling them in syndication vi subsidiary California National Productions.

If this fails to come off for some reason, it's a case of "Howdy, goodby."

KRCA's $920,000 Splurge for Film

Hollywood, Aug. 30.

KRCA is plunging heavily on purchase of theatrical and tv films for the upcoming Fall season, having already acquired more than $920,000 worth, principally of post-'48 vintage. Station plans a big celluloid push for the new season, and through a total number of 587 film buys strong foreign flavor will mark weekend programming.

Major purchase includes Lopert post-'57 package, Flamingo Festival of late-'50 releases, and Screen Gems' Triumph package of recent Columbia films. Anthologies bought by KRCA, all firstrun off the network, are "Alcoa-Goodyear Theatre," "Screen Directors Playhouse" and "Stage 7," in addition to "Ford Theatre" group of 239 films.

Flamingo and Lopert packages of foreign films, plus SG package, will be programmed on Saturday and Sunday nights. Re-run anthologies are to be aired on weekday afternoons from 3-4:30 p.m., commencing Sept. 5.

Among features acquired are "The Horse's Mouth" (Alec Guinness), "La Parisienne" (Brigitte Bardot), "The Greatest Love" (Ingrid Bergman), "Richard III" (Laurence Olivier), "The Crucible" (Simone Signoret and Yves Montand), "The Last Bridge" (Maria Schell), "The Little World of Don Camillo" (Fernandel) and "The Nights of Cabiria" (Guiletta Masina and Francoise Perier). SG's Triumph package preems Sept. 4 with "Gilda."

PORTENDS HIKE FOR POST-'48'S

By ART WOODSTONE

CBS' owned & operated stations have never made secret the fact they make money on their use of feature films, but they've never said how much they make. Quite clearly, it's plenty, with one well researched estimate placing the intake of the five tv stations at about $190,000 per first-rate film.

And this knowledge, in the hands of distributors with fresh product to peddle, is expected to push up the price of post-1948 films to new highs, especially in the major tv markets.

What is also likely to contribute to the price jackup on the new product is the distinct possibility that the rival NBC o&o stations will soon become competitors for hot first-run features for television—if only because they might have to use features as the way to pick up the latenight slack that seems destined to occur in a couple of seasons when Jack Paar quits his nightly network stanza.

68G Per Pic

Rock-bottom price one distributor is believed to have set for each of its post-'48 films for the five CBS o&o markets, altogether, is $68,000, with the scale possibly running as high as $75,000 for some of the pix. Until now, the best price ever received from the CBS owned station lineup was a reported aggregate of $40,000 per pic. Recipient of this record price was MCA for some of the pre-1948 Paramount feature film titles.

The new top (or bottom, depending on the view) of $68,000 for the five CBS o&o's is based on what the stations are assumed to have earned from their pre-'48 stockpile. This is because it is easier to assess earnings, as hard as that sometimes is, than it is to settle an argument over the asking price one should cite on the basis of picture quality.

CBS is not making, or confirming, any revelations of its feature film earning power, but some careful scrutinization of how many commercials it carries in the "Late Show," "Late Late Show" and "Early Show" patterns on each of its stations, plus knowledge of some of the various discounts earned by bankrollers in these o&o feature programs, gives what is felt to be a presentable picture of the CBS o&o boodle from full-length films.

All five stations nightly air the three stanzas—"Late," "Late Late" and "Early." Roughly, each film

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Comedy Stripping A WCBS-TV Fave

Longterm renewals for three comedy libraries were set this week by WCBS-TV, the CBS flagship in New York. Station renewed the 104 "People's Choice" stanzas with ABC Films; the 128 "Our Miss Brooks" half-hours with CBS Films; and the 126 "My Little Margie" comedies with Official Films.

Renewals are all f. an elaborate stripping scheme, involving "rests" and substitutions. For example, "Brooks" ran in the station's 1-1:30 p.m. strip for a couple of years, then was retired for awhile in favor of "The Burns & Allen Show." Some months hence, "B & A" will be rested for a year or so and "Brooks" put back into the slot."

"Margie" and "Choice" are current in WCBS-TV's 9-10 a.m. strip, but that's not necessarily permanent either, with one or both of them to be retired from time to time and with some temporaty fill-in experimenting in the station's 5:30 p.m. strip.

Only sure thing is that WCBS-TV has the three shows (plus "B&A") locked up for several years, and that as far as daytime is concerned, it likes comedy.

Colgate (& McCann) Partnership Stipulation on Telefilm Buyups A Poser to Syndies on Future

Colgate, via McCann-Erickson agency, is shopping the late-season syndication bargain basement for a half-hour series and setting down the hardest list of buying rules telefilm men have seen since the medium went national.

Stipulations include a partnership angle, which could, for better or worse, trend the future of major syndie buys.

Soapery is: 1. offering $17,000 a week for the top 50 markets; 2. asking an option on the next 25 markets; 3. demanding a share ownership of the show, reportedly 25%—and other considerations.

Going tab for the top 50, which cover 75% of the country's viewers, is from $20,000 to $30,000. With Colgate slicing some $3,000 off the minimum for the spread and asking for an option on the next 25 markets, plus a healthy slice of all initial and residual profits via partnership, feeling is that McCann-Erickson's sliderule wizards may have sliced the bread too thin for most producers, but might latch on to a Mother Hubbard who's cupboard is bare of active product.

It's a safe bet all the established syndicators have given pause to the partnership angle. Did Ziv-UA hand sponsors and agencies a bargaining wedge when the company agreed to a partnership deal on "Case of the Dangerous Robin?" Brown & Williamson, via another Colgate shop, Ted Bates, contracted for a piece of "Robin" along with a multi-market placement of the new adventure series. It could be the inspiration for McCann and Colgate pressuring for a similar partnership.

With advertisers and agencies virtually out of the network picture, syndie partnerships could re-establish an economic grip of sorts, and could—if a series hit with solid rerun and foreign residual profits—bail out the sponsor, or at least cut the cost-per-thousand viewers to the very minimum.

Success of such deals could pull new sponsors into syndication, but whether the volume of business would strengthen or weaken the producers' profits, is a moot question. Thinner profits also could be the cause for production shortcuts to the sacrifice of quality.

Lowenstein to NTA

Larry Lowenstein is taking over where Jerry Franken left off, as public relations director for National Telefilm Associates. Having already ankled as boss of the N. Y. office of the Rogers & Cowan flackery, Lowenstein picks up on his new NTA post tomorrow (Thurs.).

Lowenstein plans to keep the existing NTA publicity staff intact. Franken quit the NTA job rather than leave Hollywood, when the company recently shifted headquarters back to N. Y.

WBBM-TV's Sales On Congo Special

Chicago, Aug. 30.

WBBM-TV has sold Carter Davidson's documentary on the Congo, "Anatomy of a Crisis," to WCBS, New York, and KMOX-TV, St. Louis, and at press time had at least two additional takers for the film. Those nibbling are WCAU, Philadelphia, and KNXT, Los Angeles.

Davidson, as WBBM-TV's foreign editor, had used CBS News crews to shoot the film in Africa two weeks ago. The telementary, which he wrote and narrated, was aired in prime time here last week as a two-parter, with American Photocopy Equipment Co. picking up the tab. It's understood the sponsor might also underwrite th New York showing. As of now, the syndication buys are only for Part I, which surveys the Congo situation alone. Part II, which takes up the general problems in Africa, is still being dickered. Each part runs 30 minutes.

Except for its part in the pub-affairs swap amongst the CBS-TV o&os, WBBM-TV is making its debut in syndication with the Congo specials.

'LATE SHOW' PREPS 'FESTIVAL' SPLASH

All-out splash of major pre-'48 Paramount, Metro and Warner Bros. films, the majority of them first New York showings, is planned as a "Fall Film Festival" by WCBS-TV, N.Y., as a major "Late Show" push.

Station's firstruns, starting Sept. 11, will count for 17 out of the subsequent 22-film showings. They include "San Francisco," "The Big Clock," "The Emperor Waltz," "Where There's Life," "The Uninvited," "Monsieur Beaucaire," "Wells Fargo," "Weekend at the Waldorf," "The Good Earth," "High Sierra," "The Sea Hawk," "Take a Letter, Darling," "Saigon" and "Task Force."

Some of the reruns include "At War With the Army," "The Hucksters," "Road to Morocco," "Meet Me in St. Louis," "Command Decision," "The Spoilers," "Yellow Jack" and "Northwest Passage."

WGA Accepts Franklin's Resignation With 'Regret'

Hollywood, Aug. 30.

Resignation of Michael H. Franklin as exec director of the Writers Guild of America-West has been accepted "with great regret." Franklin will continue in post until a replacement is found, to be selected by a specially-set-up committee.

Franklin, who submitted his resignation three weeks ago, bowed out due to continuing conflicts within the Guild. Prior to joining Guild he was an attorney in private practice, member of legal staff at Paramount and CBS and in the biz affairs dept. at CBS.

Graff Gets Nod In Churchill Series

Robert D. Graff was called in by ABC-TV to fill the hole as producer of the Churchill series, made last week when Edgar Peterson quit even before the first of the new Sunday half-hour series was committed to celluloid.

Ben Feiner Jr., who has been a program executive on the series from almost the beginning, will work with Graff as the program's producer.

Graff, with credits as producer of several NBC programs, including "Wisdom," stepped in immediately, so that the network could meet the Nov. 27 target date for the Sunday night half-hour pubaffairs films. Graff heads Sextant Inc., a production company which has sold CBS-TV an original Igor Stravinksy theatrical piece on the story of Noah.

Peterson, it was announced, asked out of his deal with ABC in order to take care of his other interests. Other than for that, the web would not comment why the producer and ABC split with such apparent suddeness.

Most Agencies Shun BBDO-Inspired Campaign Associates (Nixon-Lodge) —On Other Madison Ave. Fronts

By BILL GREELEY

Campaign Associates, so called anchor and loan agency for the Republican National Committee, is supposed to be a co-op effort with talent drawn from agencies up and down Madison Ave. But, with hard campaigning for Nixon-Lodge just a week or two away, CA shapes as little more than a subsidiary of BBDO, which was the agency of record for both of Eisenhower's national campaigns.

BBDO's Carroll Newton, who's on leave of absence to prexy the political shop says he has "several feelers out" for execs from elsewhere, but a check of major tv agencies indicates there is slight interest in the communal effort.

So far the only full-time outsiders at CA are J. Walter Thompson's Ruth Jones, who is timebuying chief with no assistants designated to date, and Lennen & Newell's Bruce Allen, tv production side. Otherwise, CA is all BBDO with Newton and an assistant, Ed Wetzell, and Ev Heart heading up tv production (currently advance man for Nixon's stix appearances).

Among agencies that say they are not releasing any execs to Campaign Associates are Ted Bates, Young & Rubicam, Benton & Bowles, McCann-Erickson and Compton. With CA geared almost totally to tv timebuying and production, at least a couple, or all, of these top tele shops would surely be involved in the co-op effort.

Newton now says that a lot of outside people will be used part time—working on campaign literature, kit campaigns for state orgs and so on—but this leaves the big national production to BBDO.

Some of the outsiders have specific reasons for not joining in. Compton brass insists that agency personnel stand politically independent as far as their work is concerned. Ted Bates, which was active in previous Republican national campaigns, is not now about to aid and comfort a party that has given it so much heat via Federal Trade Commission complaints (chiefed by Republican Earl Kintner who's operating under orders directly from the White House to clean up tv advertising.)

It's not hard to figure the reluctance of the other shops. If Nixon wins, Newton and cohorts i key posts grab whatever glory accrues to agency manipulators for BBDO. If he loses, BBDO is covered by the autonomy of Campaign Associates.

Same time, Democrats Coast-based agency, Guild, Bascom & Bonfigli, has transported a number of staffers from San Francisco to New York and Washington. Temporary campaign HQ in Washington has copywriters Richard Arnold and Kellogg Smith, art director Sam Hollis and account exec Gil Barton. New York timebuying staff of Catherine Ferrell and Mary Ferriter has been augmented with Coasters Diane Robinson and Janice Bryant. Producer Bill Wilson from the San Francisco office is working in New York and as an advance man for Kennedy road shows.

Chrysler Innovations

Chrysler Corp. has ordered a National Audience Board survey of commercials that will be carried on the car company's Fred Astaire color special on NBC-TV, Wednesday, Sept. 28, 10 to 11 p.m.

Created by Chicago agency Leo Burnett, the blurbs are said to have surprising innovations.

National Audience Board, organization which polls civic leaders throughout the country on tv programs and commercials, will ballot associates on several statements, including: "The commercials are in good taste;" "The selling message is effective and informative;" "the commercials are imaginative;" "the ad copy is accurate;" "the commercials have entertainment value;" "the commercials have eye appeal;" and "the commercials increase my interest in the product."

Author, Author

Ed Wallant, art director at SCI, sales promotion division of McCann-Erickson, has a first novel published this week, "The Human Season" (Harcourt Brace). Fred Manchee, retired treasurer of BBDO, and author of "The Hucksters Revenge," has a second book coming out in September, "The Secret of Being a Somebody."

Blurb on Wallant's novel says it's about Joe Berman, an immigrant at 18, now 59, "a hard-working Connecticut plumber who takes on a stature and a rough-hewn dignity that will make most people feel better about the human race."

Manchee's book on being a "somebody" has a section with specific advice for airline stewardesses, appliance dealers, automobile dealers, bakers, bankers, barbers, beauty shop operators, builders, butchers, clerks, college professors, college students, dentists, doctors, druggists, electricians, florists, grocers, homemakers, hotel operators, insurance men, jewelers, landlords, junior executives, landscape gardeners, laundry operators, liquor dealers, theatre managers, men's furnishers, opticians, photographers, plumbers, real estate men, restaurant owners, retail merchants, school teachers, secretaries, service station operators, stock brokers, tailors, travel agents and women's specialty shop operators—but none for fellow ad men, whom he figures don't need it. He lists 130 names of persons who supplied him with "how to be somebody" info. Practically all are Madison Avenuers.

Changes: Kenneth W. Allison is named veepee in charge of New England operations for Molesworth Assoc.'s, international agency specializing in industrial science and technology.

George W. Salzer is named ad and sales promotion manager for Waring Products, maker of electrical housewares. He was an independent marketing consultant in Hartford.

William G. Gohring, formerly with Meredith Publishing in Des Moines, joins the New York sales staff of House Beautiful mag.

Ellen Stullman joints Grant as a veepee. She's been a veepee at Kenyon & Eckhardt, and was once director of advertising and publicity for Ocean Spray Cranberries, Inc., and is still a director of that firm.

New Biz: Playtex de Mexico to Kenyon & Eckhardt de Mexico. Other Mexican business recently to K&E: Kraft Foods, Kodak and American Machine & Foundry . . . Same time, K & E in the U.S. picks up Macleans toothpaste via H. F. Ritchie Co., a subsid of Beecham Groupe Ltd., of England. Agency will initiate a campaign here for the toothpaste that is now marketed extensively in England, Scandinavia, Canada and Italy.

Chi Agencies

Chicago, Aug. 30.

Wade Advertising, that blossoming agency, plucked Toni's Deep Magic $1,000,000 account, while North Advertising is to handle $750,000 Pink Pamper for Toni.

Formerly with Young & Rubicam, Paul Farber signed on as account exec with Stern, Walters & Simmons.

Harry Bressler to be a veep and tv copy director for Leo Burnett.

London Agencies

London, Aug. 30.

Polypenco, British subsidiary of the U.S. Polymer Corp. hands its advertising to Anthony Handley Advertising from Oct. 1 . . . Baron Moss Advertising takes over the Sabena Belgian World Airlines account . . Charles F. Higham Ltd. devises a sew symbol to unify and identify Dunlop products throughout the world, starts an institutional ad scheme Thursday (1) . . Incorporated Society of British Advertisers Ltd. has asked the Screen Advertising Association to research into the characteristics and buying habits of the cinema audience, feeling that there may be more scope in the medium nowadays than in recent years.

With the Timebuyers

Compton agency's timebuying department looks like the place to get ahead this summer.

Newly named head timebuyer Graham Hay was second assistant to the guy in his current job at the beginning of the year. Head buyer at the time was Robert Liddell, who a few weeks ago moved up to a media directorship.

Liddell's first assistant Bertram F. Mulligan moved into the top timebuying post, but has now moved on to become assistant director in the tv-radio program department. And it was announced this week that Mulligan has been handed his veepee stripes.

Hay, who moved this year from the second asst. to first asst., before becoming chief, joined the agency in '52 as an assistant timebuyer and was promoted to timebuyer the following year.

In the top spot, he oversees a department of almost a score of buyers and assitants, mainly concerned with placement of Compton's big broadcast client spot biz, including Procter & Gamble, Mobile Oil, Cheesebrough-Ponds, Sterling beer (a regional) and others.

Amco Kickoff

American Oil Co. this fall will spread its spot coin over four pro football team schedules.

Company has for 19 years bankrolled the Washington Redskins and this year will add part sponsorships of the Baltimore Colts, St. Louis Cardinals and New York Giants.

Starting Sept. 25, Amco will bankroll a half of the Redskins 13-game schedule on a hookup of 37 tv and 67 radio stations. Company is in for a fourth of eight Colt games on a three-station tv web, and a fourth of 13 Cardinal games on a eight-station hookup. Amco will have a third of the Giants 13-game schedule on a 33-station spread.

Otherwise, company is buying five-minute newscasts on several stations on election night Nov. 8. Joseph Katz, New York, is the agency.

Briefs: Record budget for national shoes, through Mogul Williams & Saylor, is being placed with four media, including more than 1,000 radio spots weekly. . Adam Young Inc. has been appointed national rep for WAME, Miami . . . Kenneth Daniels, formerly with Warner Bros. tv commercial sales, joins MGM Commercial and Industrial film department as Coast sales rep . . Bob Klein has ankled as general manager of Freberg Ltd., Stan Freberg's blurb org . . . Peters, Griffin, Woodward named rep for WSJS-AM-TV, Winston-Salem . . . Adam Young has been named rep for the Smullen tv station group with outlets in Ureka, Calif., and Medford and Klamath Falls, Ore. New group brings to a total of 15 tv stations that have signed with Young org this year.

Midcontinent B'casting (Theatre Circuit Owners) In Management Changes

Minneapolis, Aug. 30.

Management changes have been announced by Midcontinent Broadcasting Co. at its radio station KSO, Des Moines, and its newly-acquired WKOW and WKOW-TV, Madison, Wis.

Anton J. ("Tony") Moe, former KSO vice president-general manager, has been named executive v.p. of WKOW Radio and WKOW-TV which are CBS and ABC affiliates, respectively.

Frank McGivern, Twi Cities' WLOL Radio account exec, succeeds Moe as KSO general manager.

Midcontinent president Larry Benton says his company plans still further radio and tv stations' acquisitions in line with its expansion program. It now comprises four tv stations (located in Madison, Wis., and Sioux Falls, Garden City and Reliance, S. D.) WLOL AM and WLOL FM here; KSO AM, Des Moines, and KELO AM, Sioux Falls.

Owners of the company are theatre circuit owners Eddie Ruben and Joe Floyd along with Bentson. Ruben and Bentson reside here where its main office are located; Floyd at Sioux Falls.

TV-Radio Production Centres

IN NEW YORK CITY . .

Quintet that capsized in Westport Harbor (Conn.) over the weekend were all from radio-tv: **Bert Wheeler**, WNEW flack **Frank Young**, William Morris exec **Howard Reilly**, actor **Walter Kinsella** and **Henry Hermann**, J. Walter Thompson producer. All OK . . . **Ruth Musser** becomes director of programming or WMCA, a promotion from program manager . . . Because CBS News erratumed the wrong producer was listed for the web's recent "What Can We Do About Cuba?" **John Sharnik** should have been listed . . . **Arnie Sultan** and **Marvin Worth** writing for new "Jan Murray Show" on NBC-TV . . . Producer **Carlo Vinti** back from five-week European hunt for foreign feature films to use on his weekly WOR-TV stanza . . . **Patti Page** shooting an NBC-TV **Bob Hope** special in late September, then starts a round of three CBS-TV **Garry Moore** stanzas, in October, November, the last in January, then back to Hollywood for a return appearance with Hope . . . **Bud Benjamin** to D.C. to direct a "Twentieth Century" segment with Gen. Mark Clark . . . **Bob Kivelson** joins WCBS Radio sales promotion staff, exiting Ehrlich, Neuwirth & Sobo agency; same station's newswriting staff adds **Richard Reeves**, ex-WWVA, Wheeling . . . **John J. McCrory** moves to the Gotham office of CBS-TV Spot Sales as an account exec from the Chi branch.

While **Mike Wallace** has renewed his tv pact with WNTA, in New York, Westinghouse Broadcasting might still overture him soon to do some more radio shows for the chain in '60-'61, after his summertime roving job for WBC is over . . . Gentleman farmer **Chet Huntley** raises tomatoes in his backyard, on Manhattan's east side . . . NBC News producer **Reuven Frank** off to Europe on Sept. 11, won't return til the 28th . . . NBC's trade press boss **Bud Rukeyser** and **Diana Wilkinson** of Australian Broadcasting are splicing in late October in nuptuals at St. Patrick's Cathedral . . **Dan Peterson** teams with **Harry Wismer** to play-by-play the ABC Radio coverage of the Notr Dame grid games in the fall . . Writer **Draper Lewis**, now doing "Music for a Summer Night," signed by **Henry Jaffe** for two Bell Telephone segs next season on NBC-TV . . . **Tony Curtis** (whose wife **Janet Leigh** was on last week), **Joan Collins**, **Richard Egan**, **Hope Lange** and **William Holden** are **Fred Robbins'** guests this week on his "Assignment Hollywood" WABC radio skein . . **Joe Given** doing the Simoniz blurb out of Dancer Eitzgerald Sample agency, after finishing spots for National Gypsum via BBDO . . **Ted Baughn** did sound introduction for General Electric, which will be the standard opener on all of the sponsor's specials this coming season . . **Merv Griffin**, host of "Play Your Hunch," begins tour of eastern cities to promote RCA color tv sets late in September . . WNEW Radio introduced a new feature called "Sports Car Extra" twice weekly affair with **Pete Myers** leading off on Friday sessions and **William B. Williams** following up Saturday mornings . **Tina Rubin** taping two upcoming segments for Schaefer Circle . . **Dick Maney** visits **Joe Frasklin's** "Memory Lane" (WABC-TV) Friday (2) . . . **Ann Bancroft** ("Miracle Worker") plays a blind woman in "Episode In Darkness" on CBS-TV Zane Grey Theatre tomorrow (1) . . WNTA Radio turned over entir "Sunday Spectacular," 10-hour disk show, to late Oscar Hammerstein II show tunes . . . Mutual Broadcasting's annual Labor Day address will be by **Albert J. Hayes**, prexy, International Assn. of Machinists and veepee, AFL-CIO . . . **Victor C. Diehm**, chairman Mutual's affiliate's advisory committee, received a VFW citation for excellence in pubrelations counselling at the vets' org convention in Detroit.

Jack Perlis copped a brace of first prizes in individual .22 and .38 caliber matches this past weekend in Bethlehem, Pa., at fifth annual Middle Eastern Police Chiefs Invitational Pistol Tournament. He was also a member of the four-man team that picked up a first prize in the .38 caliber category.

IN HOLLYWOOD .

Paul Brody back on the Coast trying to interest tv producers in filming their series in West Germany where he has studio space and all the below-the-line necessities . . . **Don Rickles**, the announcer and not the night club insulter of the same name, won Texaco's "write a commercial" contest. Said Rickles, "I've been reading them for 20 years so I should know how to write one" . . **Betty Crocker** doing the town while her husband attended an electronics convention . . . **Nat Holt**, veteran producer of westerns for theatres and tv and who'll have two of them going for him next season ("Wells Fargo" and "The Tall Man"), isn't at all bothered by the critical potshots taken at the oaters. "They have a false sense of superiority," says Holt, "but as long as the people like them we'll keep making them." **Tom Moore**, ABC-TV's program veepee, picks Warners "The Roaring 20's" as next season's sleeper . . **Harry Maizlish** and **Jack Mulcahy** are determined to revamp program timing to accommodate their shorts. Maizlish is pushing the five-minute "Hannibal Cobb" series and Mulcahy has built 130 shorts (3½ mins.) around **Dayton Allen**, comic with **Steve Allen** last season . . . If the Pirates should be in the world series, **Bing Crosby** will be long gone from tv. He's a heavy stockholder and has already made hotel reservations in the town of every potential American League winner. He'll go to Rome for one week of the Olympics . . . **Jerry Dunphy** transferred from CBS' WBBM in Chicago to newscast staff of the web's KNXT . . . **Rudy Behlmer**, late of the Grant agency, named executive producer at KCOP . . **Al Poska** ended 20 years with KFI to seek greener fields.

IN CHICAGO

WLS news writers voted to organize under NABET, and initial contract is in the planning . . **Val Bettin's** "The Storyteller," which originated on WGN-TV and later did a radio stint on FM, starts on educational station WTTW next week as a gift from Marshall Field & Co. . . . **Jesse Owens** tape recording on-the-scene coverage of the Olympic Games in Rome for WAAF . WNBQ has completed its video tape production installation with acquisition of a kine transfer system. Station now has four Ampex VTRs . . . **Tom Shutter**, once with the R. Scott agency, joined WBKB as producer and creative writer on new kiddie show, "Clock-a-Doodle-Day" . . Heileman Brewing Co. returned "Sea Hunt" to WGN-TV after a season on WNBQ . . . Packager **Hal Stein** produced the Urban League jazz spec at Comiskey Park last weekend **Ward Quaal** and **Jim Hanlon** making periodic trips to Duluth, Minn. to establish community relations, now that WGN Inc. has purchased stations there . . . WKBK announcer **Tom Casey** embarks on a three-month round-the-world tour this week . . . **William Miller** joined NBC-TV central division as sales planning asst . . NBC newscaster **Jim Hurlbut** just back from Marine Reserve training exercise on Coast. He's a Lt. Colonel in the reserves . . Daily News has dropped its radio logs and now is noting only AM and FM highlights. The FM list is the longer.

IN LONDON . .

Associated-Rediffusion starts a second weekly series of Maugham stories, "Somerset Maugham Hour," from Nov. 4 . . BBC Repertory Co. celebrates its 21st anni Saturday (3) with Home Service performance of **Compton Mackenzie's** "Carnival" . . . Associated Tele-Vision's Midlands area show "Lunch Box" hits the 1,000 Sept. 20 . . .

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TV AS POLITICAL 'BOOBY TRAP'

Cut Yourself a Piece of Pye

London, Aug. 30.

It's a graphic way of reporting profitmaking progress: C. O. Stanley, chairman of Pye Ltd., told stockholders at last week's annual general meeting that, if anyone had invested $280 in Pye deferred ordinaries 30 years ago back when the company was floated and put no new money in, selling his rights whenever there was a right issue and investing the proceeds in Pye ordinaries at market prices, the value of the holding today would be over $50,000.

Stanley, who pointed out that group profits for 1959-60 hit a new high ("total available profit for the year" was just under $4,100,000, comparing with $2,360,000) took a hearty slam at the Government's credit squeeze policy. "I wonder sometimes," said he, "if we would not be a wealthier nation if the attacks on hire (credit) purchase were switched to attacks on unnecessary government expenditure."

Pye In the Sky: Radio Stations For British Towns With Staff of 6

London, Aug. 30.

A plan that will allow a "great new expansion" of medium-wave broadcasting is promised soon from a research team of the Pye Group of companies, according to group chairman C. O. Stanley. Stanley reckons that, "by using the most modern techniques in an area where they have been neglected," the team can demonstrate that every town in England with a population of 50,000-plus and every town in Scotland over 40,000 may readily have its own m-w broadcasting station with a 10-mile radius for under $56,000 annual running cost being estimated at around $84,000.

Medium waveband would actually be useable for dawn-to-dusk transmission, according to the Pye plan, with VHF being employed at night. Thataway, about 100 local radio stations could be set up in Britain without causing interference with existing stations or infringing international agreements. During the day, VHF could also be used for public service programs.

Outfit set up a demonstration station at London's Royal Festival Hall last week as part of a three-day public exhibition of Pye products. This "Radio Westminster" was a $42,000 job. Broadcasting turntable programs and others inside the hall, it showed that it could be operated by minimum six people.

Exhibition date clashed in part with the National Radio and Television Show at Earl Court in which, this year, Pye didn't participate. Reason given was, that with its limited aim, the Radio Show couldn't have incorporated exhibits devoted to electronic instrument engineering, optical equipment, anti-tank weapons, which were featured at the Festival Hall. In the strict radio-tv field, Pye came

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Gen. Mills, B-M Buying Post-NCAA Grip Wrapups

General Mills and Bristol-Myers will bankroll the post-NCAA game football wrapup on ABC-TV, "College Football Scoreboard," with Jim Simpson and Bob Wolff, starts Sept. 17, the same Saturday that the NCAA initialer is televised by the web. The pre-game feature, "College Football Time," will be sponsored, beginning Sept. 24, by Union Carbide and Willard Storage Battery. Chris Shenkel will front the pre-gamer.

Although they begi week apart, both the ABC pre and post-game series will run for 12 weeks.

More and More British Viewers Yen 21-Inch Sets

London, Aug. 30.

Larger screens on tv sets, and an emphasis on transistors—these are among the highlights of this year's National Radio and Television Show, the 27th, currently being held at Earl's Court. Where screens are concerned, manufacturers are concentrating somewhat more on the 21-inch, statistics showing that in January-June 11% of sets distributed were of this calibre as against 4% in the whole of 1959, though the 17-inch still has a considerable following inasmuch as 88% of sets sent out in Jan.-June were of that size as against 90% in '59. As for 14-inch jobs, these chalked up only a 1% rating in the first half of the year, while distribution of 23-inch sets is still less than 1%.

The transistor has, of course, resulted in a welter of compact radios, and some allowing VHF reception, but in addition it's prompted portable tv. One manufacturer, Ferguson, is showing a set with a seven-inch screen, weighing 20 pounds, to be marketed at around $235-390. Pye Group, which isn't participating in this year's exhibition, has previously put on show a 14-inch model retailing at around $280.

Prices of tv sets generally haven't changed overmuch since last year, the average 17-incher costing about $180—$8 or so cheaper than at the end of 1959—and the 21-inch model staying at $245 or thereabouts. There's a swing towards more colorful cabinets, allied to slimness allowed by very short tubes. Gimmicks on display include "magic eye" controls of picture brightness and armchair switches.

Show, which opened Wednesday (24) and runs till Sept. 3, is being propagandized as the biggest, meaning that it covers a larger floor area than hitherto. Exhibitors number 156 as compared with 143 last year, though the figure includes 18 members of the Pianomakers' Association. It's the first time pianos have been displayed at the show since the war.

NBC Technicians In Mass Coast Exit

Hollywood, Aug. 30.

NBC Burbank has lost more than 10% of its technical-engineering staffers either through having angled their network posts or who have submitted resignations since May, it's estimated by Syd Rose, regional NABET director, in response to reports that lack of aggressive management and production and failure to get into competitive vidtape production has disillusioned many of the web's technicians and forced them to seek more creative fields.

Rose attributed departure of approximately 30 staffers here to a growing atmosphere of demoralization among technical workers at the network, noting there has been a steady movement into better-paying jobs with firms such as the new Red Skelton unit.

Departure of technical staffers also has been detected at the web's Chicago and N.Y. installations. In Chicago, NBC staff producer Phil Bodwell and four staff techs recently exited the web to form their own Tele-Tape Productions in that city.

CANDIDATES MAY BE OVEREXPOSED

Washington, Aug. 30.

Hottest talent entry in television today is a pair of voteseekers named Richard M. Nixon and John F. Kennedy.

Each wants the most important elective office in the free world, and each evidently figures tv exposure will help. All three nets want them, now that the equal time concern is for the first time gone (but only temporarily).

Yet, in their eagerness for each other, they are being warned to take note of all the danger signals. The advice from the calm heads in Washington is caution.

The webs naturally recognize that Nixon and Kennedy are a potential bonanza in ratings. The temptation is to go beyond the "Great Debates" (the lure which seduced Congress into approving the Sec. 315 waiver for the 1960 Presidential and Vice Presidential races) and sked the two candidates separately on existing shows.

NBC got off to a running sart by snaring Nixon for the Jack Paar show last Thursday (25). And it ignited an immediate Washington argument over programming a candidate for U. S. President on an entertainment show and then interrupting the offbeat interview for a series of commercials. Kennedy is also lined up for Paar's show after Paar's vacation.

CBS doesn't want to be left out and is trying to get Nixon and Kennedy for "Person to Person" appearances. Other invitations seem certai , although there aren't yet any more acceptances.

If this keeps going—and in the competitive situation, it no doubt will—Nixon and Kennedy may well wind up with too much exposure as far as many televiewers are concerned. They are also being warned that very many appearances on high rated "entertainment" shows may diminish the effect of the "Great Debates" once they are held. Numerous details are yet to be worked out on the debates, but something definite should be ready for announcement in about a week, their campaign managers advise.

Also, the two candidates could well create an "equal time" problem of their own by consenting to participate in a number of regularly scheduled sponsored shows. That is the problem of spending unequal time on the three different

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Kennedy & Nixon to Clash Four Times on Video in 'Great Debate' Format; Both Fear Over-Exposure

Washington, Aug. 30.

It is now almost certain that Presidential candidates John F. Kennedy and Richard M. Nixon will make joint radio-television appearances four different times during the campaign. Each program will be one hour and will be carried simultaneously on all radio and tv networks.

Final details are yet to be worked out on where and when each will take place, as well as other problems, but a tentative agreement was reached Monday (29) to compromise Kennedy's desire for five one-hour programs, and Nixon's for three. They settled on four.

J. Leonard Reinsch, Cox Broadcasting properties executive director on leave to handle radio-tv for Kennedy, said the programs will be divided, perhaps two and two, between face-to-face debates and interviews by newspapermen. The debates must be held with the candidates in the same room. But the candidates could be in different cities, with the split screen used, for the hourlong interview programs, Reinsch observed. No date has been fixed for the first program, but that may be decided before this week is out.

Each tv network had offered eight or nine free hours for the programs, but advisers to the condidates feared too much exposure might bomerang public opinion.

The four programs will definitely be skedded on different nights of the week to prevent any popular regular programs from being preempted more than once, Reinsch said.

The candidates themselves are giving considerable personal thought to details of the "Great Debates." Both recognize that never have as many American voters had the opportunity to see the two candidates together discussing the important issues of the Presidential campaign.

Tap Siegel & Roche To Prep Gotham UHF Test

WNYC director Seymour N. Siegel and J. Jeffrey Roche, Mayor Wagner's assistant executive secretary, are a two-man committee in N.Y.C. to map out the city's participation in a UHF test. FCC ordered a test of the feasibility of an ultra-high station for New York, and it will probably begin in the fall of 1961.

The city plans to utilize UHF facilities to telecast police lineups and for training and refresher courses for various city employees. This Federal project, to cost some $2,000,000, is essentially a technical test of UHF transmission (vis-a-vis the technical proficiency of VHF).

Omnibus TV Bill Now in Ike's Lap After House Okay

Washington, Aug. 30.

The House today (Tues.) passed and sent to the President the catchall broadcasting bill imposing fines up to $10,000 on wayward station licensees.

Final Congressional action came as the House agreed, by voice vote, to bow to the Senate amendment stripping from the original House-passed bill the big stick provision which would have authorized suspension of station licenses up to 10 days.

Only opposition was from Rep. John Bennett (Rep.-Mich.) who termed the bill "ineffective and meaningless, "because it failed to deal directly with the networks. The networks, he said, were the real culprits in the quiz-payola scandals, yet they go "scot free" under the bill.

Replying to Bennett, Commerce Committee chairman Oren Harris (Dem.-Ark.) declared networks as

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Frank Stanton on Cloud 9 As TV's Frustrated Architect'

By GEORGE ROSEN

The recent announcement that CBS president Frank Stanton has engaged Eero Saarinen, the celebrated architect-designer, to work on the proposed new CBS skyscraper in New York, was—to those who know him—as natural and expected a move as Stanton's recent forays into modernizing and streamlining the equal time broadcasting provisions of Section 315 of the Communications Act.

Perhaps more importantly, as far as the industry itself is concerned, it could portend an era when (save for those instances when some key flash plays are required in fulfilling the medium's responsibility to the American citizenry) the Stanton role in broadcasting might easily play second fiddle to the ambitions and aspirations of Stanton the "frustrated architect."

That the new CBS building, scheduled for completion in 1964, will embody in one form or another the "Stanton touch," is considered a foregone conclusion—as inevitable, perhaps, as the certainty that, had Stanton carried out his original intent to pursue architecture and not drifted into the areas of research that eventually sparked his yen for broadcasting, he would probably have given a Saarinen, an Ed Johnson or a Mies van der Rohe a run for their money.

Should the new CBS structure emerge as a collaborative Saarinen-Stanton effort, it wouldn't much surprise those with a first-hand knowledge of the FS "master designs" that have made his 20th floor office at 485 Madison Ave. as unique an administrative sanctuary as any to be found in N.Y., or at his upper East Side home in Manhattan. For both epitomize the Stanton flair for taste and perfection in the utilization of ultra-modern design.

Stanton might have seen some of these architectural aspirations fulfilled much earlier if the plans for the Astor Plaza office skyscraper on Park Ave. (between 53d and 54th Sts.) had not collapsed. For it's not generally known that it was Stanton himself who put together the whole block-long parcel of buildings (later, in association with Bill Paley, disposing of it to the Astors) and innovated many of the features that were to be incorporated into Astor Plaza.

Stanton's associates at CBS are not unfamiliar with the "nicety of detail" and striving for perfection that hark back to his early "design for living" days—whether it's in an ordinary press release, where an

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Groucho & Jaffe Teamup for 'Mo'

Hollywood, Aug. 30.

Henry Jaffe, packager of the Chevy Shows and Bell Telephone Hour, has formed a partnership with Groucho Marx for the production of a tv special, which eventually may be developed into a series. They have an order from NBC-TV for the special which will be applied to the half-hour series if sponsor and public reaction warrants it.

Special is Frank Baum's "The Magical Monarch of Mo," written in 1908 by the author of "Wizard of Oz" and never before done at a theatrical venture. Groucho will play the title role in the fantasy with contemporary overtones. Gore Vidal is writing the script and Alan Handley produces-directs. Show will be taped in November when Groucho has free time from his own tv program. It is slated for January airing although David Levy, NBC-TV program and talent veepee, said it has not yet been proposed to clients.

WCAU-TV Shopping Center Promotion for Features

Philadelphia, Aug. 30.

WCAU-TV is using a new approach for promoting feature movies for its "Fall Film Festival" which starts Sept. 11. To exploit the heavy traffic of people through shopping centers, station has affected a tieup with 16 of the largest centers in its coverage area, blanketing eastern Pennsylvania, southern New Jersey and Delaware.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: APRIL 5-11, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. **"THE WEAPON"**— Steve Cochran, Liz Scott; Republic; 1957; Hollywood TV Service	Repeat	Early Show Sat. April 9 5:15-7:00 p.m. KPIX-TV	9.2	9.9	6.0	27.0	Top Pro Golf Divorce Court	KTVU KRON	11.2 21.2
2. **"SAIGON"**— Alan Ladd, Veronica Lake; Paramount; 1948; MCA	1st Run	Fabulous Features Sun. April 10 5:30-7:00 p.m. KPIX-TV	8.6	9.3	7.3	51.1	The Lone Ranger News—Wm. Winter Major League Baseball Hall of Fame	KGO KGO KTVU KRON	5.0 5.3 5.3 17.9
3. **"LA STRADA"**— Anthony Quinn; Trans-Lux; 1956	Repeat	Movie of the Week Sat. April 9 8:30-10:30 p.m. KTVU-TV	6.1	7.9	4.6	10.6	Wanted Dead or Aliv Welk's Dancing Party Gunsmoke	KPIX KGO KPIX	21.9 21.4 37.7
4. **"THE TALL LIE"**— Paul Heinred, Kathleen Hughes; Luppert; 1953; Martin Ros	Repeat	Early Show Tues. April 5 5:30-7:00 p.m. KPIX-TV	6.0	6.6	5.3	20.9	Three Stooges 6 O'Clock News News—Huntley-Brinkley Manhunt	KTVU KRON KRON KRON	7.3 18.5 19.2 12.0
5. **"TRACK THE MAN DOWN"**— Kent Taylor; Republic; 1956; Hollywood TV Service	Repeat	Early Show Wed. April 6 5:30-7:00 p.m. KPIX-TV	5.8	6.6	4.6	15.9	Popeye 6 O'Clock News News—Huntley-Brinkley Rescue 8	KRON KRON KRON KRON	8.3 19.2 23.8 14.3
6. **"HENRY ALDRICH'S LITTLE SECRET"**— Jimmy Lydon, John Litel; Paramount; MCA	1st Ru	Early Show Thurs. April 7 5:30-7:00 p.m. KPIX-TV	5.5	5.3	6.0	18 0	Popeye 6 O'Clock News News—Huntley-Brinkley Quick Draw McGraw	KRON KRON KRON KTVU	9.0 17.2 19.2 12.9
7. **"LADY BE GOOD"**— Eleanor Powell, Ann Sothern, Robert Young; MGM; 1941; MGM-TV	Repeat	Movie 7 Fri. April 8 11:00-1:00 a.m. KGO-TV	5 2	6.0	4.6	35.1	11 O'Clock News; Sports Jack Paar Show	KRON KRON	7.9 5.6
7. **"CHINA"**— Loretta Young, Alan Ladd; Paramount; 1943; MCA	Repeat	Big Movie Sat. April 9 11:00-12:45 a.m. KPIX-TV	5.2	7.3	2 0	46.4	Movie Hits	KRON	3.9
8. **"ADVENTURE OF MARK TWAIN"**— Frederic March; Warner Bros.; 1944; UAA	1st Run	Channel 2 Presents Mon. April 11 8:30-10:00 p.m. KTVU-TV	5.1	6.0	4.6	8.2	Father Knows Best Danny Thomas Adventures in Paradise	KPIX KPIX KGO	33.1 27.2 19.9
9. **"TERROR STREET"**— Dan Duryea; Lippert; 1954; Martin Ros	Repeat	Early Show Fri. April 8	4.4	5.3	4.0	17.2	Three Stooges 6 O'Clock News News—Huntley-Brinkley Jeff's Collie	KTVU KRON KRON KTVU	7.0 15.2 15.2 10.3

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY DATES: APRIL 5-11, 1960.

1. **"CAPT. JANUARY"**— Shirley Temple, Guy Kibbee; 20th Century Fox; 1936; NTA	1st Run	Family Movie Albu Sun. April 10 6:00-7:30 p.m. WTAE-TV	18.6	19.9	15.9	43.3	Meet the Press 20th Century	WIIC KDKA	7.0 23.2
2. **"WOMAN OF THE YEAR"— (Part II)** Katherine Hepburn, Spencer Tracy; MGM; 1942; MGM-TV	Repeat	Sunday Afternoon Feature II Sun. April 10 2:30-4.00 p.m. KDKA-TV	17.7	19.2	15.9	81.2	NBC Opera	WIIC	2.3
3. **"FIVE GRAVES TO CAIRO"**— Franchot Tone, Ann Baxter; Paramount; 1942; MCA	Repeat	Gateway Studio Present Fri. April 8 11:30-1:15 a.m. KDKA-TV	15.9	17.9	9.3	62.4	Million $ Movie— "Magnificent Matador" (1st Run)	WTAE	7.3
4. **"WOMAN OF THE YEAR"— (Part II)** Katherine Hepburn, Spencer Tracy; MGM; 1942; MGM-TV	Repeat	Sunday Afternoon Feature I Sun. April 10 1:00-2:30 p.m. KDKA-TV	13.8	16.6	11.9	66.4	Premiere Performance— "Green Pastures" (Repeat)	WTAE	4.5
5. **"BACKGROUND TO DANGER"**— George Raft, Brenda Marshall; Warner Bros.; 1943; UAA	Repeat	Early Show Mon. April 11 5:00-6:30 p.m. KDKA-TV	13.7	13.9	13.2	39.9	Popeye 6 PM Adventure	WIIC WTAE	14.2 12.6
6. **"TO THE SHORES OF TRIPOLI"**— John Payne, Maureen O'Hara; 20th Century Fox; 1942; NTA	Repeat	Early Show Thurs. April 7 5:00-6:30 p.m. KDKA-TV	13.0	13.2	12.6	38.4	Popeye 6 PM Adventure	WIIC WTAE	13.4 13.2
7. **"NIGHT HAS A THOUSAND EYES"**— Edward G. Robinson, Gail Russell; Paramount; 1948; MCA	Repeat	Gateway Studio Presents Sat. April 9 11:30-1:15 a.m. KDKA-TV	12.5	19.9	10.6	52.7	Million $ Movie— "Millionaire for Christy" (1st Run).	WTAE	6.0
8. **"FOUR FRIGHTENED PEOPLE"**— Herbert Marshall, Claudette Colbert; Paramount; 1934; MCA	Repeat	Early Show Tues. April 5 5:00-6:30 p.m. KDKA-TV	12.4	12.6	11.9	33.8	Popeye 6 PM Adventure	WIIC WTAE	16.1 12.9
9. **"MEN WITH WINGS"**— Fred MacMurray, Ray Milland; Paramount; 1938; MCA	Repeat	Early Show Wed. April 6 5:00-6:30 p.m. KDKA-TV	12.1	13.2	9.9	35.8	Popeye 6 PM Adventure	WIIC WTAE	13.1 15.9
10. **"O.S.S."**— Alan Ladd, Geraldine Fitzgerald; Paramount; 1946; MCA	1st Run	Gateway Studio Presents Wed. April 6 11:15-1:30 a.m. KDKA-TV	11.5	11.9	7.3	60.2	Jack Paar Show	WIIC	7.5

VARIETY -ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimun of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Garry Moore (Tues. 9:00-10:00)	WBBM	37.2
2. Gunsmoke (Sat. 9:00-9:30)	WBBM	34.3
3. Red Skelton (Tues. 8:30-9:00)	WBBM	33.6
4. Wagon Train (Wed. 6:30-7:30)	WNBQ	30.4
5. Summer On Ice (Thurs. 8:30-9:30)	WNBQ	26.9
6. Welk's Dancing Party (Sat. 8:00-9:00)	WBKB	24.7
7. Have Gun, Will Travel (Sat. 8:30-9)	WBBM	24.1
8. U.S. Steel Hour (Wed. 9:00-10:00)	WBBM	23.4
9. 77 Sunset Strip (Fri. 8:00-9:00)	WBKB	23.1
10. Price Is Right (Wed. 7:30-8:00)	WNBQ	22.8

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt (Sun. 9:30)	WNBQ	Ziv-UA	22.5	38.5
2. Trackdown (Sat. 9:30)	WBBM	CBS	22.2	50.7
3. Mike Hammer (Thurs. 9:30)	WGN	MCA	21.0	43.0
4. Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	12.3	24.1
5. This Man Dawson (Fri. 9:30)	WGN	Ziv-UA	11.7	23.1
6. Highway Patrol (Thurs. 10:00)	WGN	Ziv-UA	8.0	14.3
6. N.Y. Confidential (Tues. 9:30)	WBKB	ITC	8.0	12.9
7. Grand Jury (Tues. 9:30)	WNBQ	NTA	7.4	11.9
8. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	7.1	24.7
9. Death Valley Days (Tues. 9:30)	WGN	U.S. Borax	6.8	11.0
9. MacKenzie's Raiders (Sun. 11:30)	WNBQ	Ziv-UA	6.8	64.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
What's My Line	WBBM	24.1
Jubilee, U.S.A.	WBKB	7.4
Sid Caesar	WBBM	9.6
Price Is Right	WNBQ	22.8
Person To Person	WBBM	16.4
Standard News Roundup	WBBM	32.7
Jack Paar Show	WNBQ	20.4
Garry Moore	WBBM	38.6
Garry Moore	WBBM	38.6
Weather: News-Dreier / News-Huntley-Brinkley	WNBQ	9.6
Garry Moore	WBBM	38.6
Trouble With Father	WGN	2.5

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: JUNE 1-7, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WNAC	42.7
2. Wagon Train (Wed. 7:30-8:30)	WBZ	39.1
3. Perry Mason (Sat. 7:30-8:30)	WNAC	35.1
4. U.S. Steel Hour (Wed. 10:00-11:00)	WNAC	32.4
5. Have Gun, Will Travel (Sat. 9:30-10)	WNAC	29.8
6. Real McCoys (Thurs. 8:30-9:00)	WHDH	28.1
6. Welk's Dancing Party (Sat. 9:00-10)	WHDH	28.1
7. Price Is Right (Wed. 8:30-9:00)	WBZ	27.8
8. Adv. In Paradise (Mon. 9:30-10:30)	WHDH	27.7
9. Garry Moore (Tues. 10:00-11:00)	WNAC	27.6
10. Ed Sullivan (Sun. 8:00-9:00)	WNAC	27.5

1. Sea Hunt (Tues. 10:30)	WHDH	Ziv-UA	21.2	40.5
2. U.S. Marshal (Sat. 10:30)	WNAC	NTA	19.9	47.7
3. Lock-Up (Thurs. 10:30)	WHDH	Ziv-UA	18.9	46.8
4. Border Patrol (Wed. 7:00)	WBZ	CBS	16.9	44.0
5. Four Just Men (Sat. 10:30)	WBZ	ITC	15.6	37.4
6. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	14.3	46.9
7. Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	13.2	50.0
8. The Honeymooners (Thurs. 7:30)	WNAC	CBS	12.6	44.2
9. Cannonball (Sat. 7:00)	WHDH	ITC	10.6	33.7
9. Mike Hammer (Sat. 7:00)	WNAC	MCA	10.6	33.7
9. Shotgun Slade (Tues. 7:00)	WBZ	MCA	10.6	58.2
9. Woody Woodpecker (Fri. 6:30)	WNAC	Kellogg	10.6	37.2

Garry Moore	WNAC	25.2
Four Just Men	WBZ	15.6
Sid Caesar	WNAC	11.6
Wednesday Showcase	WNAC	15.2
U.S. Marshal	WNAC	19.9
News-Wea.: News- / Huntley-Brinkley	WBZ	12.3
Whirlybirds	WNAC	9.6
Steve Canyon	WHDH	11.3
Mike Hammer	WNAC	10.6
Cannonball	WHDH	10.6
CBS News-D. Edwards / News-Sports-Weather	WHDH	3.7
News-Wea.: News- / Huntley-Brinkley	WBZ	12.6

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: JUNE 1-7, 1960.

1. Real McCoys (Thurs. 8:30-9:00)	WEWS	41.1
2. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	33.9
3. Gunsmoke (Sat. 10:00-10:30)	WJW	33.1
4. Adv. In Paradise (Mon. 9:30-10:30)	WEWS	32.3
5. Untouchables (Thurs. 9:30-10:30)	WEWS	31.8
6. Summer On Ice (Thurs. 9:30-10:30)	KYW	30.1
7. Hawaiian Eye (Wed. 9:00-10:00)	WEWS	29.3
8. The Detectives (Fri. 10:00-10:30)	WEWS	28.5
8. The Rebel (Sun. 9:00-9:30)	WEWS	28.5
9. The Alaskan (Sun. 9:30-10:30)	WEWS	26.8
9. Red Skelton (Tues. 9:30-10:00)	WJW	26.8

1. Grand Jury (Sat. 10:30)	WJW	NTA	22.9	55.7
2. U.S. Marshal (Fri. 10:30)	WEWS	NTA	20.5	42.6
3. Man Without A Gun (Thurs. 10:30)	WEWS	NTA	17.6	36.7
4. Woody Woodpecker (Thurs. 7:00)	KYW	Kellogg	17.2	50.9
5. Phil Silvers (Thurs. 10:30)	KYW	CBS	16.9	35.2
6. Johnny Midnight (Mon. 10:30)	WJW	MCA	15.6	28.4
7. Coronado 9 (Wed. 10:30)	KYW	MCA	14.9	30.8
7. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	14.9	52.3
7. Lock-Up (Sun. 10:30)	KYW	Ziv-UA	14.9	30.8
8. Tea-4 (Tues. 10:30)	KYW	Ziv-UA	14.6	24.5

Dial 999	WEWS	9.6
Person To Person	WJW	21.9
Phil Silvers	KYW	16.9
City Camera: Sports / CBS News-D. Edwards	WJW	9.6
Man Without A Gun	WEWS	17.6
June Allyson	WEWS	22.6
U.S. Steel Hour	WJW	22.2
City Camera: Sports / CBS News-D. Edwards	WJW	8.6
What's My Line	WJW	21.2
Baseball	WEWS	24.9

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: JUNE 1-7, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WMAR	34.9
2. Red Skelton (Tues. 9:30-10:00)	WMAR	33.5
3. Perry Mason (Sat. 7:30-8:30)	WMAR	30.6
4. Wagon Train (Wed. 7:30-8:30)	WBAL	27.9
5. Real McCoys (Thurs. 8:30-9:00)	WJZ	27.4
6. Garry Moore (Tues. 10:00-11:00)	WMAR	26.7
7. Summer On Ice (Thurs. 9:30-10:30)	WBAL	26.2
8. Have Gun, Will Travel (Sat. 9:30-10)	WMAR	26.0
9. Danny Thomas (Mon. 9:00-9:30)	WMAR	24.7
9. Bachelor Father (Thurs. 9:00-9:30)	WBAL	24.7

1. Johnny Midnight (Wed. 10:30)	WBAL	MCA	12.7	30.1
2. Quick Draw McGraw (Wed. 5:30)	WJZ	Screen Gems	7.9	51.3
3. Huckleberry Hound (Fri. 5:30)	WJZ	Screen Gems	7.2	53.7
4. Border Patrol (Sun. 5:30)	WJZ	CBS	6.8	45.3
4. Play Of The Week (Sat. 9:30)	WBAL	NTA	6.8	15.2
5. Popeye (Mon. 5:00) (Sat. & Sun. 4:30)	WJZ	UAA	6.7	53.6
6. Rescue 8 (Tues. 7:00)	WBAL	Screen Gems	6.5	42.2
7. Our Miss Brooks (Mon.-Fri. 6:00)	WMAR	CBS	6.3	45.7
8. Circus Boy (Sat. 11:30)	WBAL	Screen Gems	6.2	37.6
8. Phil Silvers (Thurs. 7:30)	WBAL	CBS	6.2	22.3

U.S. Steel Hour	WMAR	22.3
Life of Riley	WMAR	3.4
5 O'Clock Movie	WBAL	3.4
Life of Riley	WMAR	3.4
G.E. College Bowl	WMAR	4.1
Champ. Golf	WBAL	4.1
Have Gun, Will Travel	WMAR	26.0
Gunsmoke	WMAR	34.9
Big Movie	WMAR	18.9
5 O'Clock Movie	WBAL	3.4
Commonwealth - Nations	WMAR	2.7
Soldiers of Fortune	WBAL	2.1
7 O'Clock Final: Wea. / CBS News-D. Edwards	WMAR	4.8
5 O'Clock Movie	WBAL	4.1
Early Show	WJZ	4.8
I Love Lucy	WMAR	4.8
To Tell The Truth	WMAR	16.4

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: JUNE 1-7, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WSB	45.3
2. Gunsmoke (Sat. 10:00-10:30)	WAGA	38.7
3. Father Knows Best (Mon. 8:00-8:30)	WAGA	34.4
4. Have Gun, Will Travel (Sat. 9:30-10)	WAGA	33.5
5. Red Skelton (Tues. 9:30-10:00)	WAGA	32.8
6. Price Is Right (Wed. 8:30-9:00)	WSB	30.9
7. Real McCoys (Thurs. 8:30-9:00)	WLWA	30.1
8. 77 Sunset Strip (Fri. 9:00-10:00)	WLWA	29.0
9. Danny Thomas (Mon. 9:00-9:30)	WAGA	27.1
10. I've Got A Secret (Wed. 9:30-10:00)	WAGA	26.5

1. Meet McGraw (Sat. 10:30)	WAGA	ABC	21.9	63.5
2. Whirlybirds (Wed. 7:00)	WSB	CBS	21.0	60.4
3. Not For Hire (Sat. 9:00)	WAGA	CNP	19.2	33.1
4. Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	17.6	64.0
5. Brave Stallion (Tues. 7:00)	WSB	ITC	16.9	58.7
6. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	15.6	58.2
7. U.S. Marshal (Thurs. 10:30)	WSB	NTA	14.6	50.5
8. Popeye (Mon.-Fri. 5:00)	WSB	UAA	14.0	57.1
9. Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	12.6	55.3
10. Manhunt (Thurs. 7:30)	WSB	Screen Gems	12.3	33.7

Play Of The Week	WSB	9.3
Big Movie	WAGA	9.3
The Deputy	WSB	21.6
Tombstone Territory	WLWA	7.9
Deadline	WLWA	7.9
Divorce Court	WAGA	9.9
Sid Caesar	WAGA	8.9
Early Show	WAGA	6.4
American Bandstand	WLWA	6.2
Three Stooges	WLWA	6.0
To Tell The Truth	WAGA	16.9

SEATTLE – TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: MAY 3-9, 1960.

1. 77 Sunset Strip (Friday 8:00-9:00)	KOMO	40.0
2. Real McCoys (Thurs. 7:30-8:00)	KOMO	39.0
3. Wagon Train (Wed. 6:30-7:30)	KING	37.8
4. Hawaiian Eye (Wed. 8:00-9:00)	KOMO	35.7
5. The Rifleman (Tues. 8:00-8:30)	KOMO	30.3
6. Untouchables (Thurs. 8:30-9:30)	KOMO	28.5
7. Adv. In Paradise (Mon. 8:30-9:30)	KOMO	27.8
8. Donna Reed (Thurs. 7:00-7:30)	KOMO	27.3
9. Alcoa Presents (Tues. 9:00-9:30)	KOMO	27.0
10. Royal Wedding (Fri. 9:00-10:00)	KING	26.4

1. Manhunt (Tues. 9:30)	KING	Screen Gems	20.4	32.5
2. Sea Hunt (Sat. 9:30)	KING	Ziv-UA	19.7	36.2
3. Rescue 8 (Thurs. 10:00)	KING	Screen Gems	19.3	42.2
4. Death Valley Days (Sun. 9:30)	KING	U.S. Borax	19.0	36.3
5. Bold Journey (Wed. 9:00)	KOMO	Banner	17.0	29.5
6. Mike Hammer (Tues. 10:00)	KING	MCA	15.7	34.4
7. Phil Silvers (Tues. 10:00)	KING	CBS	15.3	31.0
8. Coronado 9 (Sat. 9:30)	KIRO	MCA	14.7	27.0
9. Quick Draw McGraw (Thurs. 6:30)	KING	Screen Gems	12.7	35.6
10. Huckleberry Hound (Fri. 7:00)	KING	Screen Gems	12.4	25.9

Garry Moore	KIRO	22.4
Champ. Bowling	KOMO	14.7
Coronado 9	KIRO	14.7
Baseball	KTNT	13.0
What's My Line	KIRO	22.0
This Is Your Life	KING	21.3
Deadline	KOMO	13.7
10 O'Clock Report	KIRO	12.7
Sea Hunt	KING	19.7
To Tell The Truth	KIRO	12.0
Walt Disney	KOMO	24.0

(Continued on page 36)

Foreign TV Reviews

DAS LIED DER TAUBE
(Voice of the Turtle)
With Hanns Lothar, Brigette Grothum, Beatrice Ferolly
Director: Paul Verhoeven
Writer: John Van Druten
Music: Hermann Thieme
85 Mins., Sun., 9:05 p.m.
West German TV, from Cologne

John Van Druten's tender romance, "Voice of the Turtle," came across West German TV not exactly as a high class offering, but it nevertheless proved to be a great audience pleaser. The success was due primarily to Hanns Lothar and Brigitte Grothum who competently and appealingly portrayed the roles of Bill and Sally. Lothar, who walked off with the German film crix award for "best supporting actor" earlier this year, again made it obvious that he is a topnotch actor. It's unfortunate that he hasn't been used more regularly on television here.

Brigitte Grothum, who has already scored a number of video successes, made a very charming Sally, a performance that should win her many new admirers. Beatrice Ferolly played the third role, that of Olive, Miss Grothum's girl friend, with not so convincing results. Yet the overall effect was definitely positive, with the brilliant dialog deserving its share of credit.

The real flaws were in the direction and the lensing. Paul Verhoeven has been claimed one of Germany's better (pic, tv, and stage) directors, his abilities were also evident in this, but on the whole, his direction was overly deliberate. A more fluid style would have been a plus. Camera work was dull and ponderous.

"Turtle" proved to be an above-average item despite local critics who got their licks in, most of which semed to be of minute importance. *Hans.*

GLOBAL WAR
Writer: Peter Hunt
Director: Rollo Gamble
60 Mins., Wed., 9:35 p.m.
Associated-Rediffusion, from London

This documentary paraded the nuclear and conventional power available to the Western powers as an anti-Red deterrent, and discussed its purpose and effect. It was all highly earnest, but lacked imagination, although it might have comforted those who like to go to sleep knowing that there's no shortage of missiles and hydrogen bombs in a state of readiness. The great drawback, of course, was that there was little indication of what the Russian bloc could throw back in reply, so the program left an air of uneasy awe, and it proved a one-sided bore.

Scribe Peter Hunt also emceed, and introduced film clips showing the underground nerve-center of the Strategic Air Command, nuclear subs spitting out Polaris missiles, and gases that sent fellows temporarily off their rockers. This was sprinkled with discussion by an Admiral, an Air Marshal, a Field-Marshal, and the defense expert of "The Times." They achieved little, except that they emphasized the continual need for conventional forces, illustrated rather quaintly by the Turkish cavalry charging across a plain.

Although beyond the stated scope of the program, something about political motive and strategy might have livened it up. As it was, it was a solid display of dull fact, and, as a visual lark, ICBMs don't hold a candle to the Changing of the Guard at Buckingham Palace. *Otta.*

CHASING THE DRAGON
With Yoko Tani, Russell Napier, John Meillon, Redmond Phillips, John Forbes-Robertson, Richard Burrell, Andy Ho, Burt Kwouk, Shane, Rimmer, Denis Holmes
Writer: Colin Morris
Producer: Gerard Glaister
60 Mins.: Thurs., 9 p.m.
BBC-TV, from London

With a healthy reputation for his skillful fictional treatments of documentary problems, writer Colin Morris went further afield for "Chasing the Dragon." Casing in on a trip to Hong Kong, he took the sordid and degrading traffic in drugs as the basis for a vivid, fast - paced, and atmospheric thriller.

An American corporal, coming to Hong Kong on leave from Bangkok, was caught with dope during a customs check. Having learned how it was to be delivered, a personable Police Inspector (John Meillon) took up the trail. This took him to a drinking joint, and a delectable dance hostess (Yoko Tani), who claimed to know nothing but obviously knew a lot. Gradually the presence of the Black Dragon secret society was felt, frightening anyone who might blab and keeping its big bosses under wraps. Investigations lead to a small-time tailor, who tried to smuggle out morphine via an Australian tourist, and the club manager. But the big fish escaped the net. And the girl? For all her enigmatic charm, she was ladling out the stuff like crazy.

Morris was careful to pinpoint the misery caused by the addiction, and the only fault in his telling the tale was in the character of the girl. She seemed to be dragged in strictly for exotic effect, and even Yoko Tani's lively performance couldn't make her plausible.

Gerard Glaister produced with suitable no-nonsnse alacrity, and Reece Pemberton's sets reinforced the fearful mood. The cast was fluent, with John Meillon clicking as the sleuth and sharp cameos issuing from Redmond Phillips, Andy Ho and Burt Kwouk. *Otta.*

Foreign TV Followups

The Variety Show

Without probing too many theoretical deeps, it still is a puzzle that Granada-TV's "Variety Show" is a chilly affair. This one was no exception. It's nothing to do with the quality of the acts, which remains spotty, but there's no give-and-take atmosphere between performer and audience. This time director Eric Fawcett had obviously instructed the studio audience to laugh and clap at the slightest provocation, but it was more embarrassing than gay, because they were reacting beyond the material's desserts.

Topping the bill was Carol Burnett, from the U.S., who doled out some mild satire at the expense of popular singers and talentless starlets. Her faces were fine, and she mustered up a certain amount of vivacity; but she was certainly no climax. Other American guests were Milt Kamen, who pattered agreeably about the eccentricities of horror films, and Phil Foster, whose Brooklyn gags had rather more bite, some of which was lost in a tentative delivery.

Best of the warblers was South African Negro Miriam Makeba. With modest charm she gave vent to a local ditty, and followed with a song from New Orleans which didn't entirely suit her simplicity. However, she gave an original and vivid flavor to a show that badly needed it.

Torrebruno, a singing leg-wagger from Italy, was acceptable in three Latin numbers, which were fervent without setting the place on fire. And a close-harmony group from Norway, the Monn-keys, aped the transatlantic idiom without in any way superceding it.

Eric Fawcett's direction was capable, without, as indicated, welding the show into a pleasurable entity. Emcee Jimmy Young introduced the items with a nice grin, and Peter Knight put the orchestra through the scores without a hitch. *Otta.*

NBC-TV's Ciggie Coin

R. J. Reynolds and Brown & Williamson, tobacco manufacturers, have bought into NBC-TV programs. Both are for advertisements in the fourth quarter of '60, although the network indicates that Reynolds might continue its new business through the rest of the new season.

Reynolds picked up thirds on alternate-weeks in "Laramie." B&W has taken roughly 20 minutes worth of participations during the fourth quarter in three NBC stanzas, "Riverboat," "Outlaw" and "Dan Raven."

LUNCH WITH SOUPY SALES
With Sales, various puppets
Producer: Sales
Director: William Carruthers
30 Mins., Sat., 12 noon
GENERAL FOODS
ABC-TV, from Detroit
(Young & Rubicam)

A comic who's been amusing moppet viewers of Detroit's WXYZ-TV for the past seven years, Soupy Sales started his second season on the ABC-TV net Saturday (27). Aired at noontime, he leaned heavily on slapstick throughout his half-hour stint to hold his audience. There was nothing subtle about his comedy for it's obviously geared to the kindergarten set.

Sales, who cavorted before the camera in a beat up top hat and exaggerated bow tie, got an assist from several puppet characters bearing such tags as White Fang, Black Tooth, Marilyn Monwolf, Hippy and Pookie. It goes without saying that these motley marionettes contribute generously to the overall zany atmosphere.

Sales kept up a steady flow of patter in a disjointed vein that conformed to his wacky st. Occasionally he was on the receiving end of a custard pie. He also tossed in a silent screen comedy which he labeled as "our funny movie for today." His accompanying commentary plus some ludicrous sound effects no doubt scored with the kids.

As moppet shows go, Sales' session unquestionably can snare the under eight-year-olds. But the slapstick format is considerably wearing on most viewers older than that. His practice of utilizing virtually every other skit as a springboard for a Jell-O plug was particularly annoying, but tots evidently don't know the difference. *Gilb.*

TV Followup Comment

Project 20

A simple, thoughtful and, in the end, touching tribute to Oscar Hammerstein 2d was presented by NBC-TV's "Project 20" last Friday night (26) a few days after his death. It was a half-hour marked with personal warmth for Hammerstein as a man and a deep professional respect for his great contributions to the American musical scene. Above all, it was noteworthy for a total absence of sentimental exaggeration and maudlin hoke.

Threaded together by Alexander Scourby's measured narration, the stanza permitted Hammerstein's own lyrics to give the measure of the man. Two fine showtune singers, Florence Henderson and Ray Middleton, were on hand to deliver such songs as "The Song Is You," "Ol' Man River," "Why," "Oh What a Beautiful Morning," "Many a New Day," and "You'll Never Walk Alone." Latter was preceded by a recording of Hammerstein reciting the lyrics to this inspirational number. Interspersed among the musical selections were

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ANATOMY OF A CRISIS
(Parts I & II)
With Carter Davidson
Exec Producer: Bill Garry
Producer: Hal Fisher
Director: Phil Ruskin
Writer: Davidson
30 Mins.; 7 p.m. Tues. (23); 9 p.m. Thurs. (25)
AMERICAN PHOTOCOPY
WBBM-TV, Chicago (film & tape)

Carter Davidson, who recently switched from educational t mercial tv, is rapidly becomi of the more impressive—and expressive—personalities on Chicago channels. His relatively new role as foreign editor of WBBM-TV took him to the Congo at the height of its crisis, and the pair of documentary specials that have resulted are models of local station excellence in the world affairs realm. The credit reflects almost entirely on Davidson, who wrote and narrated both installments.

The film itself, shot mostly by CBS newsfilm crews stationed in Africa, is nothing exceptional as documentary footage goes, but it served the necessary purpose of making visual the background information that Davidson brought to his incisive analysis of the African turmoil. It would be too much to expect that his reports would throw any significant new light on Africa. Indeed, even on the network level, it's achievement enough to clarify and focus the drama that has been abundantly, but piecemeal, covered by the various news media.

Part I concentrated entirely on the internal crisis of the new Congo nation, while the second chapter put the new nation into the context of Africa as a whole, which, as Davidson pointed out, is spoiling for more violence as its people hunger for food and political expression. The first installment amounted to an updating of the news that has been breaking from Congo and Katanga in recent weeks, with sidebar insights into the health, economic, geographic and educational problems that compounded the political situation. Part II, because it wove the front-page story into a larger and more significant fabric, was by far the more interesting.

"Political freedom," he observed in Part II, "is an empty thing without economic viability," and, taking a liberal viewpoint, he avered that Americans must not expect Africans to proceed in ways that seem right for us. Against the rumblings in Congo, Kenya and Nayasaland he pointed out Nigeria's proof of progress through education and Ghana's through its strong but dictatorial leader, Nkhruma. Thumbnail sketches of the top political leaders of the Dark Continent were paid off with the thought that "for better or for worse, the future of Africa is now in the hands of Africans.

The film editing was sometimes artful, as when rural primitivism was juxtaposed against the industrial cities ("showplaces of colonialism," Davidson called them) or when hospitals of contemporary design were shown against tribal medicine based on superstition. *Les.*

SUMMER OLYMPICS
With Jim McKay, Gil Stratton, Rev. Bob Richardson, H. D. Thoreau, Mike Peppe, others
Producer (Rome): Bill MacPhail
Exec. Producer (N.Y.): Peter Molnar
Producer (N.Y.): John Pokorski
Director (N.Y.): Frank Chirkinian
20 hrs., from Aug. 26 to Sept. 12
P. LORILLARD & GENERAL MILLS
CBS-TV and RAI, Rome (tape)
(Lennen & Newell; DFS)

CBS-TV's vidtape coverage of the Summer Olympic Games in Rome has a faint air of the newsreel about it. But the web is managing to get events on the air while they are still warm (often same day via jet), and the tapes, in this instance, have one great advantage over live editing. As noted in the U. S. Olympic trials for the Summer Games earlier this year, a good many of the events don't lend themselves to video excitement, and the advantage of being able to pick and choose the highlights can't be over-estimated.

So far the CBS Sports Department has shown ingenuity in jumping on the extra dramatics. A 15-minute Sunday night (28) segment was devoted to a rerun of the controversial 100-metre free-style swim final protested by the Americans (with coach and participant comment that this does little for the U. S. image of sportsmanship). CBS, in fact, ran off the event twice so that viewers could have a second look at the photo finish between Australian John Devitt and American Lance Larson.

Jim McKay, acting as New York anchor man, is doing a creditable job, if his voice-over on some events is a little higher-pitched than necessary. For bridging between tapes, he's set against a rear-screen views of Olympic locations. When he's called on for action commentary, he does it in the present tense, witholding the final results until the end to preserve the dramatics. Technique comes off without seeming to be hoaked up.

Most events, however, have been voiced during RAI's (Italian network) on-screen coverage by Bud Palmer, Gil Stratton and Mike Peppi. All hands have been doing a good job, particularly with the back-and-fill info that's necessary for viewer understanding. During sequences of the runaway basketball game between reedy Yankees and squat Japanese (U. S. won 125 to 60), Stratton backgrounded with the difference between international and U. S. rules and quotes gathered off-camera from U.S. team members.

It's in the basketball, diving competition etc. that the coverage is somewhat similar to newsreel, since the action is excerpted from the whole without too much relation to the build of beginning-to-end live coverage.

Coverage started Friday night (26) with an hour primarily on the opening ceremonies, which, coming from the jampacked Stadio Olimpico in Rome, had a great deal more excitement than the opening ceremonies of the Winter Games here from sprawling Squaw Valley. Again, commentary, this time by Bud Palmer, had the exposition that added a lot, including a running translation of the Olympic oath.

RAI's pickup is being fed direct to 17 European countries with tapes being flown to the U. S. and Russia. Pickup of the events is highly skilled, but the provincial touch—closeups of athletes and interviews directed at specific countries — has been understandably lacking.

Sponsors Kent and Wheaties have keyed their blurbs to the events, with former Olympic stars popping out of swimming pools and either lighting up a cig or munching the wheat chips poolside. It'll be interesting to see what they do for the long distance track events (light up a Kent after a 26-mile run?) *Bill.*

Paar, Nixon & 'All This Madness'

Jack Paar's nervous political coup—his 40-minute interview with Presidential candidate Richard M. Nixon Thursday (25)—contributed a zero in new information about Nixon's view on the great issues of the Presidential race. But the fidgeting Paar, seemingly uncomfortable and unsure of himself, did bring out the lighter side of Nixon's personality.

That, perhaps, was a minor contribution to the voting and viewing public. Certainly, it is something tv hasn't done before in summit politics. And it is something Nixon handled well. Nixon, at least, appeared to be enjoying himself as he traded quips with Paar, showing both a sense of humor and sincerelty.

The Paar show launched an immediate argument among Washington politicians over whether the "entertainment value" of candidates for the most important office in the world should be exploited by the tv networks, now that they have equal time freedom in the Presidential-Vice Presidential races. Broadcasters might as well face up to the fact that every move they make in the political arena in 1960 is going to be carefully weighed and debated by members of Congress, with the threat of new legislation always present.

Paar observed at one point that he was attempting to ask the sort of questions members of his vast tv audience would if they had the chance. United Press International later accurately described the Paar questions as "about as weighty and pointed as a marshmallow." Certainly too much time was wasted in exchanging compliments, which served no purpose. It was also dubious judgment to allow questions from the audience unless a Paar aide screened them in advance. And if that happened, why was one man allowed to ask a Presidential candidate what he thought about the Washington baseball team's fourth position in the standings?

The standing of Paar's Nixon show won't stack up well in either political or tv history. No one, of course, expected Paar to question Nixon in depth or make like Ed Murrow, and it was Nixon's decision to appear on it. Paar, at the close, thanked Nixon for taking part "in all this madness," and that is exactly what it seemed like. *Corp.*

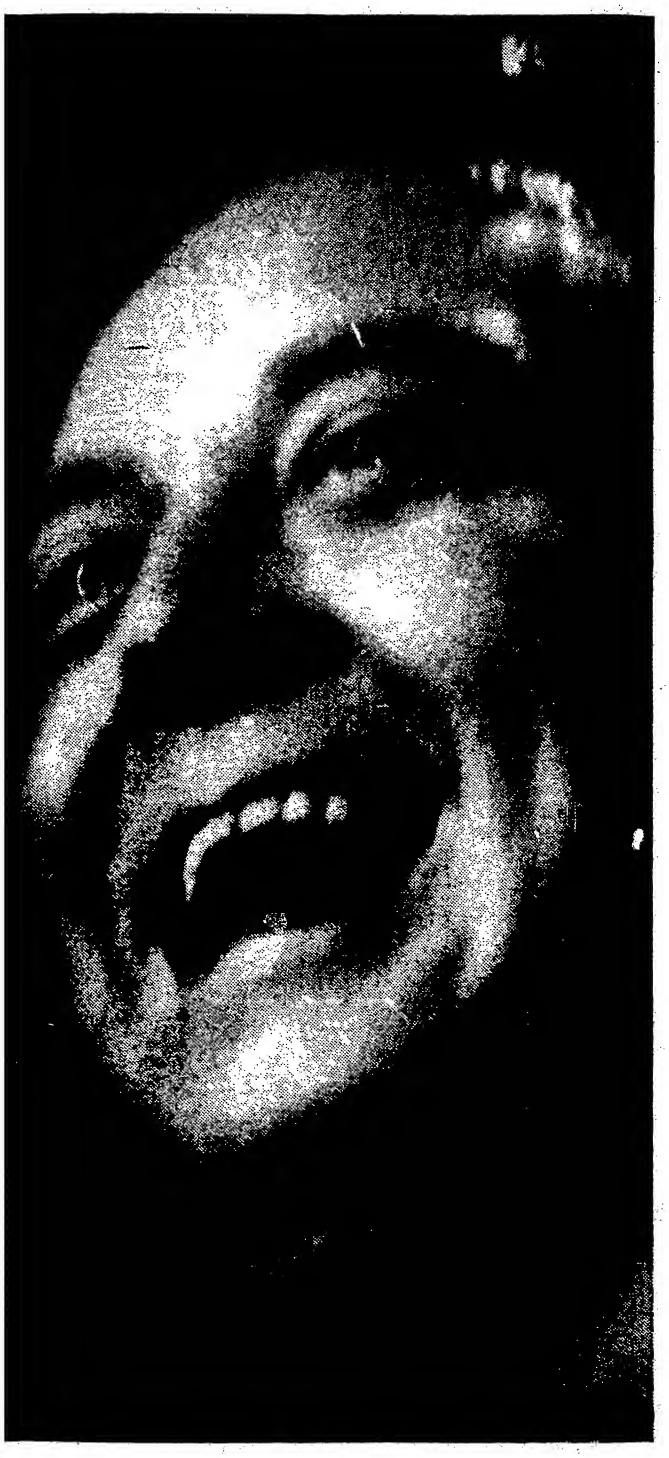
Kennedy's Vidtape Man

Hollywood, Aug. 30.

Jack Jester, ABC-TV vidtape editing supervisor, has ankled post to head up vidtape operations of Sen. John Kennedy's Presidential campaign.

Last ABC chore was the Bing Crosby show.

Smiles that make you happy!



The pleasure is all *yours* when you select one of these *proven* laugh-winners (and big audience-winners!) from CBS Films. This Fall, scheduled to be comedy's biggest season, is the ideal time to put these guaranteed gloom-chasers to work for you. See how happy *you'll* be with

The Phil Silvers Show

Sponsored by Dial, Ronzoni, Coca-Cola, Brylcreem, Studebaker-Packard, others. First in its evening time period in seven-station New York (NSI, Jan.-June '60). Said the American Stores (Acme) ad manager: "Add us to the long list of clients for whom Bilko has done a solid job. We sought the ideal program for a family audience, and found a winner." (138 half hours)

Colonel Flack

Sponsored by Colgate-Palmolive, Kroger, Dow Chemical, Pepsi-Cola, others. First in its evening time periods in Milwaukee, Great Falls, Jackson, others (NSI, Jan.-June '60). Saluted *TV Guide:* "... as long on charm as it is short on pretense ... one of TV's pungent delights." When "Flack" ended in Detroit, the resulting protests made front-page news, and *The Detroit News* headlined: "Civic, Business Leaders Rally Round Flack." (39 half hours)

The Honeymooners

Sponsored by Anheuser-Busch, Safeway, Progresso, S&W, Canada Dry, Clairol, others. First in its evening time periods in Boston, Albany, Norfolk, others (NSI and ARB, Jan.-June '60). Said New York's *Daily News:* "You would have to go far to find a more amusing foursome...." Said *Variety:* "... a perfect mating of script and cast." Sponsor Armour & Co. (Youngstown) reported the hilarious series "... does a real selling job for all our Armour products." (39 half hours)

"...the best film programs for all stations"

New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, San Francisco, Dallas, Atlanta. Canada: S. W. Caldwell Ltd.

CBS Films

Argentine's 3d Channel to Bow In Sept. in Stepped-Up Rivalry

Buenos Aires, Aug. 23.

Test signals from Argentina's third tv channel (13 Rio de La Plata) will be on the air Sept. 1, while Father Grandinetti's Channel 11 is now slated to make its bow on Oct. 12. This will give B.Aires and towns within a 100 KM radius four channels to choose from, three under free enterprise and one under State operation.

Set owners are perturbed over possible need to change to multiple channel antennae, to enable picking up all four, and rumors that Channel 13 plans to come out with color video have further upset unenlightened tv fans.

At the present time Channels 7 (State) and 9 (CADETE) monopolize viewers' attention, and are locked in fierce competition which assures tv fans/many novelties and attractions. The general consensus is that the quality of Channel 9 programs is superior to Channel 7's, but the latter has an edge in better vision and through possession of the only outside telecasting mobile unit, is assured of all important outside events. The Outside Events crew, under Guilletmo Franco, has already televised more than 2,000 telecasts. The mobile crew is now yearning for a truck equipped with videotape and, in fact Channel 7 is in the market for videotape equipment, having called tenders this week. It could purchase the Ampex unit brought in some time ago for demonstration purposes, which Father Grandinetti of future Channel 11 had hoped to acquire.

Channel 7 operates under the severe handicaps implied by bureaucratic management: delays in making vital decisions; corruption where major purchases are concerned; exodus of more experienced personnel to better paid jobs in free enterprise outfits, and last but not least, dispersal of facilities all over the city. Whereas the general management, administrative, news and commercial divisions are now housed in the new ALAS building offices, where studios have yet to be completed, production and press offices are still located in the "Ice House" (Palais de Glace) a former rink and picture gallery near the Alvear Palace Hotel, or in the rabbit warrens under that big hostelry.

Prop warehouses are temporarily located two blocks away, together with three studios, a technical division, the film library, sound effect sections, etc., while yet another building 20 blocks away holds the set-building workshop. The more important shows are telecast from two studios recently leased from Guaranteed Films, in a still completely distant sector of town. The transmission plant and antenna is installed in the uppermost story of the Public Works Tower on the Avenida 9 de Julio. On July 19 a short circuit caused a fire in the channel's film library, fortunately extinguished without too much damage, though most of the advertising films were lost.

After terrific bidding the new Channel 9, CADETE, won out in the tussle with Channel 7 to book Sarita Montiel (El Ultimo Cuple) for Argentine tv. Viewers were disappointed with CADETE's treatment of this attraction, as the show was televised with the singer going through all the motions, whereas her songs had been videotaped prior to the actual telecast, and synchronization was imperfect.

Channel 7 countered this competition by booking French singer Jacqueline Francois and announcing that Libertad Lamarque will make her first tv appearance on the "veteran channel" when she returns from Venezuela next week, proceeds going to help Chilean earthquake victims. Channel 9 had paid Frankie Laine $4,000 for his sole Argentine telecast. This was equivalent to 332,000 pesos for a single program.

Channel 7 has succeeded in latching on to the Sunday football telecasts, which ensure it an audience monopoly at weekend. Now the football players are reported mulling demands for extra pay for tv rights.

Considerable stir was caused in a Saturday evening telecast "A Million and I" of which cinemactor Alberto de Mendoza is the star feature. A fall from a high tower was simulated as part of the story, which seemed so authentic to viewers the effect was somewhat like that of Orson Welles and his Martian descent via radio years ago.

Cadete has about four big sponsored shows every evening, between 8 and 12:30 p.m. interspersed by 12 spaces for spot commercials. Lever Bros. for Royco, Lux and Rinso is one of its most lucrative sponsors, also Coca-Cola (which had never before used either radio or tv in Argentina). Codex, General Electric's "GESA Family" is a household "must" on Friday evenings, while the Odol and Nescafe quizzes, Schuchard, Remington and Rio de La Plata Mills programs are monopolizing audience interest.

Channel 13 was slated to start issuing signals this month, but when equipment for the antenna was unpacked it proved too bulky to hoist to the top of the 23-story Alas building, as it couldn't pass low ceilings on each landing. Special scaffolding has had to be erected up the lift shafts to get it to the tower which eventually must house the antennae of all four B. Aires channels. Channel 13 antenna will have a height of 165 metres from the ground, 22 metres higher than Channel 7.

Director Oscar Luis Massa has been locked away for weeks mapping out structure of Channel 13 programs. He is gradually gathering around him a corpse of well trained tv or radio workers. Roberto Airaldi, an Argentine ex-actor and director with sound experience in Peruvian tv under Goar Mestre, has been appointed his manager. Daniel Lopez Breton, former chief of announcers, Radio Mundo will have a similar job on Channel 13. Ex-actor Maurice Jouvet, for long a tv director on Channel 7, will be a main producer, and Horacio Meyrielles, winner of the 1959 award as best tv scripter, will not only write for Rio de La Plata, but select scripts from amongst hundreds submitted. Gilda G. Gryerstaun will be press chief.

The Channel had 400 applicants for the post of announcers, only 90 reaching the finals. This outlet plans relying on new faces and personalities and many legit greats new to the medium will make their bow on "Trece," including Luisa Vehil, Maria Esther Vignola, actor Mario Fortuna, Ana Maria Campoy and Jose Cibrian, an acting team responsible for popularizing tv Argentina when Channel 7 was new, will also work exclusively for this channel.

Rumor is busy associating a Maurice Chevalier and Pat Boone booking with the Channel 13 inauguration in September.

Warren Bush Tapped For 'Countdown' Series

Westinghouse nine-week "Presidential Countdown" pre-election stanza on CBS-TV Monday nights will be produced by a newcomer on the CBS News stable, though a veteran in the Columbia family.

He's Warren Bush, who's moving over from WCBS-TV, the web's New York flagship. At the station, Bush was producer on "Eye on New York" and "New York Forum," both of which have garnered plenty Monday-morning headlines for the station. He was originally with WXIX, CBS-TV's ill-fated UHF'er in Milwaukee, and was brought to Gotham by Frank Shakespeare, who moved up from general manager of WXIX to v.p.-g.m. of WCBS-TV.

Sisk on 'Earp'

Hollywood.

Editor, VARIETY:

God bless all with their fuss about Wyatt Earp.

The publisher gentleman, one Clarkson N. Potter (56 East 66 St., N. Y. C.) claims to have sent me Frank Waters' book about Tombstone (in the Earp period); he has sent me something I never received. I bought my copy from Martindale's Book Store (9477 Santa Monica Blvd., Beverly Hills). He may reimburse me if he wants, since his devotion t the book seems to be to publicize it.

The tv show which has stirred up this trouble is called "The Life and Legend of Wyatt Earp." That has been its title for six years now. Is it the meaning of this newcomer among the publishers to forbid me the word "Legend," and its meaning?

A man writing in a fine quarterly recently said he had done a year's research on these Western characters. My comment is, a mere year!

Frank Waters wrote a great book called "The Man Who Killed the Deer." They tell me he has been engaged on what will be a definitive book about the Hopi Indians. But his work about the Earps is not well organized and fragmentary, with much stuff told out of context.

I did make the offer to pay $1,000 for *proof* that the historical Earp was not a fairly sizable fellow.

I stand by the offer, since a definitive book on Earp has not yet been written.

I know men who know the Earp character very well. There is the standard work by Stuart N. Lake called "Frontier Marshall," which a Chicago branch of "The Westerners" cited as one of the 10 best western books of all time. And there is John Gilchriese of Glendale, Cal. He has what I believe will be the genuine definitive book on this general subject under way. He, if you would breathe this softly to Mr. Potter, is not indignant at our dramatic use of Earp. Ditto others. But a publisher who might have been expected understand some of the necessities of dramatization, is.

Thank God Bernard Shaw's publishers didn't get sore at him when he made shifts in the character of Joan after she was created saint. Not that I make an impious comparison of "Wyatt" with "Saint Joan."

Robert F. Sisk.

Britain's Westward TV Trailerizing on Wheels

London, Aug. 30.

Westward Television Ltd., commercial tv company which goes on the air in the Devon and Cornwall area next year, has now set Feb. 6 as the tentative starting date of its "exhibition train" tour. Notion is, that a train drawn by a famous loco, "City of Truro," and consisting of a reception and cinema coach, studio coach, generator van and manufacturers' coaches, will make a 36-day journey through 22 towns in the West Country to propagandize the coming of commercial programs. Westward is advising manufacturers that there's a potential market in the area for 70,000 sets.

Comedian Jack Train will act as official host throughout the jaunt, while it's been arranged that the mayor or some other civic dignitary will open the train at each town visited. With a poster campaign and ads in 67 newspapers lined up, it is anticipated that at least 150,000 people out of a population of around 727,000 will visit the rolling show.

TAM's Top 10 in Britain

(Week Ending Aug. 21)

	Homes Viewing (000's)
Rawhide—AR/ATV/GRANADA	6186
Moscow State Circus—ATV	6085
No Hiding Place—AR	5387
Armchair Mystery Theatre—ABC	5387
Deadline Midnight—ATV	5187
Emergency-Ward 10 (Fri.)—ATV	5087
Play of the Week—ATV	4988
Mess Mates—GANADA	4888
Emergency-Ward 10 (Tues.) ATV	4888
The Love of Mike—AR	4289

'Sammy' Gets a D.C. Going-Over

Washington, Aug. 30.

From the Congressional Record (How Can You Please Congress? Dept.):

(Sen. William Proxmire (D-Wis.), advocating the Federal licensing of networks, had read the Senate a long list of programs he didn't think much of which had been telecast in prime time over Washington's four tv outlets during a recent week. One was the repeat of "What Makes Sammy Run?")

Sen. Russell Long (D-La.): "What was wrong with 'What Makes Sammy Run?' I . . . thought it was a pretty good play."

Proxmire: "I saw 'What Makes Sammy Run?' I thought it was pretty good, but it was not extremely uplifting. It was not educational. It had a moral, and lots of frank sex, and Hollywood parties. All of us like to see these things occasionally . . . ."

Long: "Did not the show to which I have referred illustrate that things such as drinking and carousing could be overdone?"

Proxmire: "Well, I am not sure, for Sammy wound up with a big job at a high salary and a fine home. I do not say that all the programs should be of a high quality, educational type. But certainly a good program should be available during most of the prime time on at least one of the four channels."

Long: "But was not 'What Makes Sammy Run?' very popular?"

Proxmire: "Yes, and so were 'Tobacco Road' and 'Abie's Irish Rose.' Such programs make fine entertainment, and I suppose they also provide a degree of education for people. We need something else, too. But under present economic circumstances, it is very hard for the broadcasting people to provide it . . ."

Long: " . . . From what I heard, I thought . . . (Proxmire) was criticizing a fairly good show, and I thought I would say a word for it."

Proxmire: "I understand."

Problems & Beefs Mount in British TV's Scheduling of Pro Soccer

London, Aug. 30.

That mooted $400,000 deal with the Football League giving commercial tv the right to telecast 26 professional soccer matches has run into trouble ever since it was proposed. One late move is, that the Theatres' National Committee, representing all managerial associations, will jointly with the Federation of Theatre Unions seek meetings with the commercial webs, the BBC, the Football League and the Football Association to discuss the "serious danger" evening broadcasts could represent to the theatre. Previously Sir Tom O'Brien, general secretary of National Association of Theatrical & Kline Employees, sent telegrams of protest to the two football organizations and to the Independent Television Authority.

But these protests from what may be described the other side of the gate are only a small part of the yarn, inasmuch as most of the hullabaloo has been coming from within footballdom itself. First round of internecine trouble came on the very opening day of the football season, Aug. 20, when two top professional clubs, Arsenal and Everton, beefed to the Football League about the proposed pact. It not so much the value or otherwise of televising the matches that is queried but that the Football League has acted in a high-handed manner by seeking to conclude negotiations without consulting its members.

Football League had a sort-it-out discussion last week but issued no statement afterwards. At the weekend, the whole matter was still up in the air. Not on the air on Sept. 17, as scheduled, is an Arsenal game, incidentally.

Apart from reports of possible legal action against the League should the deal not come to fruition, plus speculation and rumors of many a kind, one thing's certain tv-wise. The commercial companies would not be thrown into a programming crisis if the proposed Saturday evening soccer hour were denied them. The network could carry a "Saturday Spectacular" instead, though in anticipation of the football programs this hitherto regular Saturday evening spot has been slotted as a now-and-then item in the fall schedules.

KBAK-TV Sold

San Francisco, Aug. 30.

Chronicle Publishing Co. has sold its Bakersfield tv station, KBAK-TV, Channel 29, to the Reeves Broadcasting & Development Corp., New York.

Harold P. See, president of the Bakersfield Broadcasting Co. and general manager of the Chronicle's Frisco station, KRON, reported the sale but gave no indication as to price. Sale is subject to FCC okay.

J. Drayton Hastie, Reeves v.p. who negotiated the sale through Hamilton-Landis & Associates, said his firm has no plans to make any changes in KBAK's present staff.

Lawyers Are Advised To Lay Off TV Appearances; 'Unethical Advertising'

Washington, Aug. 30.

Lawyers shouldn't participate in television programs portraying courtroom trials, the National Conference of Bar Presidents, meeting here as part of the American Bar Assn. convention, was told.

Herman F. Selvin, past president of the Los Angeles County Bar Assn., called such appearances "unethical personal advertising" and said the programs give the public the "wrong picture" of judicial procedure.

Head of a special committee on tv for the Bar, Selvin said tv's interest is the "sensational or bizarre" sort of trials, and to see which attorney "can reduce which witness to hysteria the quickest."

Kraefts Exit WGN To Aid Kennedy-Johnson

Chicago, Aug. 30.

Norman Kraeft, farm director of WGN-AM-TV the past 10 years, has resigned to become director of agricultural public relations for the Democratic ticket of Sens. John Kennedy and Lyndon Johnson. Kraeft's wife Christine, who had been his assistant at the stations, has also left to take the post of director of Farm-women activities for the campaign.

The WBN stations that had employed the Kraefts are owned by the Chicago Tribune, whose political sentiments are notoriously Republican.

Milwaukee—Paul Taff, executive manager of WMVS-TV, Milwaukee Vocational and Adult School educational television station, has resigned. Taff will locate in New York City, where he will assume directorship of youth and children's programming for the National Educational Television and Radio Center.

Coming Soon

By TOM WEATHERLY

The moon was a pale gold chalice,
Spilling a shower of stars;
And the shadowy lane was patterned
With dancing moonbeam bars.

She cried and said she loved him;
He held her close and vowed,
That from that instant to the end,
They'd drift upon a cloud.

But they were telling pretty lies,
If you must really know;
Another tape of "commercial" blah
For the good old vid-e-o.

Let's Talk About Your Children For A Change!

Funny thing about this industry. We all seem to talk about "viewers" as though they didn't necessarily include our own families – our neighbors – our friends. We're always interested in the mass audience – the impersonal statistics – the questionable ratings.

Consider your own children for a moment. You're vitally interested in the school they attend – the friends they make – the food they eat – the entertainment they choose. How about their daily diet of TV? Is it the *best* the industry can offer – or is it just passable? Is it all "cake and candy" – or is it a balanced diet of fun and EDU-TAINMENT*?

If you program the Encyclopaedia Britannica Film Library you have no worries – you're doing the best any parent can do to add vitamins to the meal. Your children's audience will grow – your adult critics will approve.

But – if you're just grinding out the slapstick and cartoons, you're programming to the tune of the Pied Piper – and *your* children are in the parade. Think about that the next time someone from Trans-Lux says "Isn't it time *you* acquired the Encyclopaedia Britannica Film Library?"

*EDU-TAINMENT· a proper balance of education and entertainment on film made to order for youngsters – available in approximately 700 shapes, sizes and colors.

TRANS-LUX TELEVISION CORP.

625 Madison Ave. New York 22, N. Y.
PLaza 1-3114-5 • For information contact
RICHARD CARLTON, Vice President
In Charge Of Sales • NEW YORK • CHICAGO • HOLLYWOOD

TRANS-LUX TELEVISION

5th in a series

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 29)

BUFFALO

STATIONS: WBEN, WKBW, WGR. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Garry Moore (Tues. 10:00-11:00)	WBEN	47.0
2. Gunsmoke (Sat. 10:00-10:30)	WBEN	42.4
3. Summer On Ice (Thurs. 9:30-10:30)	WGR	40.1
4. Red Skelton (Tues. 9:30-10:00)	WBEN	39.8
5. Danny Thomas (Mon. 9:00-9:30)	WBEN	38.8
6. What's My Line (Sun. 10:30-11:00)	WBEN	34.2
7. Wagon Train (Wed. 7:30-8:30)	WGR	33.9
8. Father Knows Best (Mon. 8:30-9:00)	WBEN	32.1
9. 77 Sunset Strip (Fri. 9:00-10:00)	WKBW	30.2
10. Real McCoys (Thurs. 8:30-9:00)	WKBW	29.4

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Grand Jury (Sat. 10:30)	WBEN	NTA	28.2	67.0
2. San Francisco Beat (Thurs. 10:30)	WKBW	CBS	22.5	40.5
3. Mike Hammer (Mon. 10:30)	WKBW	MCA	19.2	32.5
4. Pony Express (Fri. 10:30)	WKBW	MCA	18.9	31.2
5. Sea Hunt (Wed. 10:00)	WKBW	Ziv-UA	17.9	28.4
6. Whirlybirds (Tues. 7:30)	WBEN	CBS	15.9	45.3
7. Tombstone Territory (Thurs. 10:30)	WGR	Ziv-UA	15.2	27.3
8. Huckleberry Hound (Thurs. 5:30)	WGR	Screen Gems	14.6	64.6
8. Not For Hire (Sun. 10:30)	WKBW	CNP	14.6	26.1
9. Cannonball (Wed. 7:00)	WBEN	ITC	13.9	50.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Staccato	WKBW	9.9
Sid Caesar	WBEN	17.9
June Allyson	WBEN	23.2
Person To Person	WBEN	28.5
U.S. Steel Hour	WBEN	26.9
Laramie	WGR	9.9
San Francisco Beat	WKBW	22.5
Rocky & His Friends	WKBW	6.0
What's My Line	WBEN	34.1
Manhunt	WGR	8.6

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: JUNE 1-7, 1960.

1. 77 Sunset Strip (Fri. 9:00-10:00)	WTVN	41.3
2. Gunsmoke (Sat. 10:00-10:30)	WBNS	34.4
3. Real McCoys (Thurs. 8:30-9:00)	WTVN	33.1
4. I've Got A Secret (Wed. 9:30-10:00)	WBNS	31.8
5. Red Skelton (Tues. 9:30-10:00)	WBNS	30.8
6. Untouchables (Thurs. 9:30-10:30)	WTVN	30.3
7. U.S. Steel Hour (Wed. 10:00-11:00)	WBNS	29.8
8. Summer On Ice (Thurs. 9:30-10:30)	WLWC	29.4
9. Garry Moore (Tues. 10:00-11:00)	WBNS	27.1
10. Adv. In Paradise (Mon. 9:30-10:30)	WTVN	26.3

1. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	23.8	64.9
2. Mike Hammer (Sat. 10:30)	WBNS	MCA	23.5	62.8
3. U.S. Marshal (Thurs. 10:30)	WTVN	NTA	19.9	49.1
4. Not For Hire (Fri. 10:30)	WTVN	CNP	17.9	42.6
5. Whirlybirds (Thurs. 7:00)	WTVN	CBS	16.3	40.1
6. Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	15.9	27.8
7. Manhunt (Thurs. 7:00)	WLWC	Screen Gems	13.2	32.4
8. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	12.9	55.6
9. This Man Dawson (Fri. 8:30)	WBNS	Ziv-UA	11.9	32.2
10. Play Of The Week (Sat. 11:30)	WBNS	NTA	11.8	68.2

News-Sports: News-Huntley-Brinkley	WLWC	9.6
World's Best Movie	WTVN	8.0
Phil Silvers	WLWC	11.3
Person To Person	WBNS	18.5
Manhunt	WLWC	13.2
Chevy Mystery	WLWC	23.2
Whirlybirds	WTVN	16.3
News-Sports: News-Huntley-Brinkley	WLWC	9.7
Man From Blackhawk	WTVN	15.2
World's Best Movies	WTVN	6.2
Sun. A.M. News	WTVN	5.3
Shock Theatre	WTVN	2.3

CEDAR RAPIDS - WATERLOO

STATIONS: WMT, KWWL, KCRG. SURVEY DATES: JUNE 1-7, 1960.

1. Red Skelton (Tues. 8:30-9:00)	WMT	48.6
2. Garry Moore (Tues. 9:00-10:00)	WMT	48.5
3. Summer On Ice (Thurs. 8:30-9:30)	KWWL	39.9
4. I've Got A Secret (Wed. 8:30-9:00)	WMT	38.1
5. What's My Line (Sun. 9:30-10:00)	WMT	37.1
6. Welk's Dancing Party (Sat. 8:00-9:00)	KCRG	36.5
7. Danny Thomas (Mon. 8:00-8:30)	WMT	35.1
8. Gunsmoke (Sat. 9:00-9:30)	WMT	32.5
9. George Gobels (Sun. 9:00-9:30)	WMT	32.5
10. Father Knows Best (Mon. 7:30-8:00)	WMT	32.4

1. Four Just Men (Sat. 9:30)	WMT	ITC	21.5	56.3
2. Mike Hammer (Sat. 10:00)	WMT	MCA	20.2	64.7
3. Grand Jury (Sun. 10:00)	WMT	NTA	18.5	49.5
4. U.S. Marshal (Tues. 10:00)	WMT	NTA	14.9	46.9
5. Woody Woodpecker (Wed. 5:00)	WMT	Kellogg	14.6	64.6
6. Manhunt (Wed. 10:00)	WMT	Screen Gems	14.3	35.9
7. Coronado 9 (Fri. 7:30)	WMT	MCA	13.9	40.4
8. Cannonball (Wed. 7:00)	WMT	ITC	12.3	25.1
8. Huckleberry Hound (Thurs. 5:00)	WMT	Screen Gems	12.3	72.4

Phil Silvers	KCRG	11.9
Death Valley Days	KCRG	7.6
Deadline	KWWL	12.3
Deadline	KWWL	10.3
American Bandstand	KCRG	7.3
Deadline	KWWL	12.6
Masquerade Party	KWWL	15.2
Wagon Train	KWWL	29.2
American Bandstand	KWWL	4.0

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: JUNE 1-7, 1960.

1. Real McCoys (Thurs. 8:30-9:00)	WCPO	36.8
2. Summer On Ice (Thurs. 9:30-10:30)	WLWT	35.1
3. Welk's Dancing Party (Sat. 9:00-10)	WCPO	31.4
4. Gunsmoke (Sat. 10:00-10:30)	WKRC	31.1
5. Garry Moore (Tues. 10:00-11:00)	WKRC	30.8
6. Red Skelton (Tues. 9:30-10:00)	WKRC	29.8
7. Adv. In Paradise (Mon. 9:30-10:30)	WCPO	28.4
8. 77 Sunset Strip (Fri. 9:00-10:00)	WCPO	28.2
9. The Rifleman (Tues. 9:00-9:30)	WCPO	27.8
10. Leave It To Beaver (Sat. 8:30-9:00)	WCPO	25.6

1. This Man Dawson (Sat. 10:30)	WKRC	Ziv-UA	20.2	54.0
2. Tombstone Territory (Wed. 10:00)	WCPO	Ziv-UA	15.6	28.4
3. Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	14.6	48.2
4. Lock-Up (Thurs. 10:30)	WLWT	Ziv-UA	13.9	37.8
5. Border Patrol (Wed. 10:30)	WCPO	CBS	12.9	28.0
6. Woody Woodpecker (Mon. 6:30)	WCPO	Kellogg	12.6	48.7
7. Four Just Men (Thurs. 7:00)	WLWT	ITC	12.0	45.3
7. Huckleberry Hound (Wed. 6:30)	WCPO	Screen Gems	12.0	43.2
8. U.S. Marshal (Thurs. 10:30)	WCPO	NTA	11.6	31.5
9. Cannonball (Sat. 6:30)	WCPO	ITC	11.3	44.9

Manhunt	WLWT	9.0
U.S. Steel Hour	WKRC	22.5
The Plainsman	WLWT	11.3
U.S. Marshal	WCPO	11.6
U.S. Steel Hour	WKRC	23.5
News-Grant: Wea. News-Huntley-Brinkley	WLWT	11.3
Phil Silvers	WKRC	8.3
News-Grant: Wea. News-Huntley-Brinkley	WLWT	12.3
Lock-Up	WLWT	13.9
Midwestern Hayride	WLWT	12.6

Pye in the Sky

Continued from page 27

up with quite a few eye-catching developments, including a portable, transistorized 14-inch tv set available at around $280, a 21-inch receiver which operates on both the existing 405-line British system and the future 625-line, a 23-inch set claimed to be a British "first," a transistorized clock radio, and a transistorized radio receiver able to pick up local broadcasts as and whene these operate.

Setting-up of local stations is still a thing very much of the future, awaiting first of all the report of the Pilkington Committee on tv and steam which hasn't even begun to sit, although over 100 companies have already been registered to operate commercial radio stations in due course.

Phoenix—Tom Chauncey, prexy of KOOL-Radio, Phoenix, has promoted Mel Gaumer from announcer to program director. Formerly with KING, Seattle, Gaumer joined KOOL's staff in February.

TV Features' Sound Economy

Continued from page 25

carries 11 to 14 one-minute spots per showing and also from four to seven 10-second spots. Depending on discounts (based on available Madison Ave. information) the one-minutes can, and do, run from about $900 a throw to $1,100 or so.

On those Par pictures, each costing $40,000, it seems that on just one showing for the "Late Show" on all five CBS outlets the corporation grossed in the near vicinity of $50,000. For the sake of argument and in keeping with probable fact, allow that the $50,000 on the first-run did not cover all expenses incurred in buying and then showing the picture. Yet it still remains that CBS' o&o division returned somewhere around 25% more the first showing than it paid for the most expensive of its films, the Paramounts.

With an average minimum of three exposures of each film on the "Late Show," which is the primary vehicle for the films, CBS should have grossed nearly $150,000. (Interestingly, the gross tends to become mostly all net profit after such rapid amortization of the film's price.) Add to this $150,000 a "gross-net" of about $30,000 for additional repeats on the "Early Show" and a minimum of $10,000 more for the "Late Late Show" on all five stations, and it appears the CBS total income—against a fundamental outlay of $40,000, plus incidentals—reaches $190,000, maybe more.

For a $68,000 deal, CBS would undoubtedly be buying the right to run each film from six to 10 times, enough of a rerun spread to cover the three feature film slots aired by each of its five stations. This is similar to existing "multiple-run" deals.

Theoretically, then, CBS would only need about one-and-one quarter runs of each film to make up the price paid for each post-'48 film in the five markets. But, even if it takes two runs or even three, distribs believe that CBS can well afford to pay the new high prices—and still come off making plenty of money.

If NBC does enter the feature film bidding, conjecture is that CBS may buy up as many of the better post-'48 properties as it can, as much to limit competition as for the use of the films themselves. Most likely, the NBC stations could not arrange their existing skeds to accomodate a three-show format like that of the CBS stations. Consequently they probably would be even more reluctant than CBS to pay $68,000 for five markets. But the NBC network is interested in the post-'48's, and thinking is that some kind of network-plus-o&o combination pricing can be worked out.

CBS Soapers

Continued from page 23

but later contradicted himself by saying it was the result of "long and careful thinking," argued that the revamp represented the "economics of life." TV, he said, had preempted much of radio's franchise, that the newer medium was highly profitable and that radi must change to exist.

Edwards, who's also a newscaster on WROW sister station, WTEN-TV here, did agree that "a good tv program is not necessarily a good radio show." He did so while discussing the scheduled Godfrey simulcasts.

On the tv side, another male critic made the ancient, and futile, complaint about commercial interruptions on the feature film shows—"first there's the Playtex plug, next the upholstering man, and so on." Edwards made the traditional begoff: "That's the price you have to pay for viewing feature films at home. You can go to a theatre and pay $1.25 for a seat."

Moderator concluded with the usual disclaimer: opinions voiced by listeners were not necessarily those of the station and/or sponsor—ditto for his own sallies.

Radio Review

TRIBUTE TO OSCAR HAMMERSTEIN
(All Night in New York)
With Johnny Andrews
Producer: Steve White
Director: Lee Jones
6 Hrs.; Tues., 12 midnight
ANHEUSER-BUSCH
WNBC, N.Y.

(D'Arcy)

Radio's flexibility was nicely displayed by WNBC, N.Y., Tuesday (23) when the station was able to put together a marathon six-hour salute to Oscar Hammerstein within 24 hours of his death.

The mai ly music show featured the musical comedy hits of Hammerstein and his collaborators over the years, including Richard Rodgers, Jerome Kern, Sigmund Romberg and Rudolph Friml. Heard in their entirety were disk albums from "Oklahoma," "Carousel," "South Pacific," "The King and I," "Showboat," "The Desert Song," "The Sound of Music" and others.

Show host Johnny Andrews spelled the musical segs with a full range of biographical and anecdotal material and excerpts from critical comment on just about every show. Especially appropriate were takes of Hammerstein himself—one recorded during an NBC Radio salute several years ago, another with him talking the lyrics to "No Other Love" (followed by the cast album rendition of the same number).

Of incidental interest to sound buffs, was the vast difference in recording quality between the old and new recordings of show tunes.

Staffers Bill Weise and Mike Klepper were the ones who spent a day in the disk archives pulling the music covering four decades. Producer Steve White and director Lee Jones patched it all into a cohesive whole that was episodic enough to be caught in parts or all the way for devotees with a lot of stamina.

In keeping with the show's dedicated mood, sponsor Anheuser-Busch relinquished all commercials for Budweiser beer. *Bill.*

Dundes & Ludden Complete 5-Week O&O Junket to Talk Up 'Dimension'

Jules Dundes, Station Administration veep for CBS Radio, and Allen Ludden, Director of Program Services for CBS-Owned Stations, returned this week after a five-day tour of six cities during which the duo met with CBS station managers to explain workings of "Dimension," the new programming concept designed for the web's seven radio stations. "Dimension is overall network tag for library of one to three-minute recorded sound essays by outstanding personalities of government, politics, industry, and the allied arts.

Tapes cover wide range of subjects running gamut from "This Is My Profession," through "American Landscape," to "The Wisest Person I Ever Knew."

Dundes-Ludden junket had them visiting WCAU, Philadelphia; WEEI, Boston; WBBM, Chicago; KMOX, St. Louis; KNX, Los Angeles; KCBS, San Francisco. Dundes and Ludden delivered a five-hour presentation in each area, addressing themselves to program directors, station talent, sales department personnel, and technicians.

Plans are for the o&o stations to supplement "Dimension" with vignettes of their own involving local personalities and tailored to community situations. Team brought with them first delivery of initial tape shipment including 70 separate recordings covering nine categories in the form of 12 disks. "Dimension" samples included tapes already completed by Bennett Cerf, Dorothy Kilgallen, Burgess Meredith, Dirk Bogarde, James Michener, et al.

"Dimension" production staff already has 225 features on tape and is making new ones at rate of 25 to 50 a week. Kickoff time for "Dimension" is Sept. 5.

Atlanta—WLW-A, Crosley-owned station here, is going to put stars in the eyes of its early morning viewers come Oct. 3. Beginning on that date, a Monday (at 7 a.m.) they will offer 10 sessions on astronomy, to be taught by Dr. William Calder.

It's the Fashion

Fashion shows are on the upbeat in New York, what with the CBS-TV and NBC-TV flagships due to clash virtually head-on with competing department store - sponsored one-shots a matter of a couple of days apart.

WNBC-TV has already scheduled a telecast of the Macy's-Holiday mag fashion fest on Sunday, Sept. 11. Now comes Alexander's with its big fashion splash (and incidentally its first tv buy of any consequence) on WCBS-TV on Sept. 13, at 8-8:30 p.m.

Pre-taped (by CBS Production Sales) stanza will be high on fashion, underplaying the entertainment angle. But Alexander's and the station are dickering for Robert Sterling and Ann Jeffries to emcee the one-shot.

British Relay Wireless (Schools, Hotels, Etc.) At Peak $6,929,000 Net

London, Aug. 30.

British Relay Wireless and Television Ltd., piped radio and tv setup in which the commercial tv web Associated TeleVision Ltd. is a stockholder, hit a record $6,929,000 trading profit in the year ended April 30, comparing with $4,996,250. Stockholders are getting a final 7% dividend (making 17% in all), which compares with a forecast of 6%. Last year's final share-out was the equivalent of 13½%.

British Relay's service is claimed to be the second biggest in Britain. It covers more than 60 cities and towns and operates special services for schools, hotels and hospitals.

TV-Radio Production Centres

Continued from page 26

David Attenborough and cameraman **Geoffrey Mulligan** hie them to Madagascar for a BBC-TV series to be screened early next year . . . Hit-parader **Anthony Newley** starts his weekly series of six programs for ATV, "The Strange World of Gurney Slade," Oct. 22, but he won't be singing . . . A-R's weekly program on films and film people, "Close-Up," returns Sept. 15 with a slightly altered format . . . Filmactor **Anthony Quinn** was quizzed on his work on BBC-TV last night (Tues. 30) . . . **Ted Ray** comedy program, "Ray's A Laugh," comes back to radio Friday (2).

IN WASHINGTON . . .

NBC press agent job here is vacant again; **Carl Bleigberg** who held the post at WRC-AM-FM-TV, the web's o&o here, for a year has resigned . . . **Joe Phipps**, former WWDC news director who left to open a D.C. news bureau for out of town stations, has returned to WWDC as a radio news personality, while keeping the bureau, Deadline, Inc., open also . . . Maryland-D.C. Broadcasters' Assn. reports its traffic safety promotion, "Deathless Weekend," cut this year's fatalities 50% below last year's on the same Saturday-Sunday . . . WMAL-TV sent reporter-photographer **Hugh Lee** to cover the largest joint Army-Air Force exercise since the Korean War, Operation Bright Star-Pine Cone III, in N.C. . . . **Stan McCormack** named a WRC-TV account executive . . . **Julian Goodman**, who used to head NBC News here before his promotion to N.Y., back in town on his vacation . . . WTTG-TV lost "Pick Temple's Giant Ranch," kiddie show sponsored by a food chain, to WMAL-TV . . . **Ruth Hagy**, producer and moderator of ABC-TV's "College News Conference," off to Minneapolis to receive the public service award of the U.S. National Student Assn. at a U. of Minnesota convention of the group.

IN BOSTON

WJAR-TV captured "Echo I" with a camera and crew on top of station bldg. for preem live performance on N. E. tv in a first . . . WNAC-TV to program special film in public interest, "The Afflicted," in co-op with Arthritis and Rheumatism Foundation Sunday (4) 11 to 11:30 a.m. . . . **Mike Wallace, Sid Davis**, WBC Washington News Bureau and cameraman **Don Volkman**, wound up five week cross country politico interview junket in Hub with interviews of fisherman and Beacon Hill lady . . . **Rita LaFay** chosen Miss Channel 30 for WHNB-TV at fiesta at Lake Compounce, Bristol, Conn. . . . WHDH-Radio to broadcast coverage from Rome of Olympics, three programs daily, Monday through Friday through Sept. 11.

IN SAN FRANCISCO . .

Changes at Westinghouse's KPIX: Channel dropping news announcer **Fort Pearson** at contract's completion and news cameraman **John Stolaroff** shifting to KGO-TV . KPIX news editor **Sherm Bazell**, longtime bachelor, is engaged . . . New KSFO news director is **Chet Casselman**, up from KMPC, L. A. He succeeds **Bill McPhillips**, who's going into public relations . . . Burgermeister bought 56 newscasts weekly on KHIP-FM, the jazz outlet . . . KCBS signed George **Wright** for a daily half-hour of organ music, 11-11:30 p.m. . . . KPIX won a gold medal at the State Fair for its two-hour legal show, "A Life in the Balance" . . . **Arthur Godfrey** set for a speaking date to the International Air Traffic Control convention in Frisco at start of October . . . **Don Sherwood** went to L. A. for a small deejay role in "The Schnook" . KGO-TV execs to L. A. this week to make an ad presentation KTVU bought "Grand Jury."

IN DETROIT . .

WJBK-TV will televise the National Auto Show in Cobo Hall in October "live," and also will air regular news, weather and sports program from the Hal . . . "Mickey Spillane's Mike Hammer" series has been added by WXYZ-TV in the 10:30 p.m. Tuesday spot . . . "Fall Fashion Fanfare" will be an hour special on CKLW-TV with the Detroit Times as sponsor. The station's **Mary Morgan** will team with newspaper's fashion editor, **Joan Dean**, to show the latest fashions . . . Millinery designer Sally Victor will be special guest . . . WJR will broadcast "Sunrise Service" and "Guest House" programs from the 111th Michigan State Fair . . . The voice of U-2 pilot Francis Gary Powers asking for mercy highlighted WJBK's "direct via shortwave" coverage of the spy trial.

IN MINNEAPOLIS . . .

WTCN-TV Radio's presidential straw vote has the Time station's staffers interviewing people at various heavy traffic locations and putting them on the air to explain the reason for their choices during two-minute broadcasts 10 times a day . . . WCCO Radio again has expanded its "North Star Marketing" merchandising program for drug product manufacturers to include 200 of the area's drugstores. The stores participate in advertisers' commercial campaign on the CBS affiliated station . . . A half-dozen of the city's leading business concerns signed up with WLOL for the third consecutive year . . . **Thomas L. Young**, KAUS Radio and KMMT-TV, Austin Minn., general manager, was elected Minnesota-Iowa Television Co. vice president . . . During Hotel Radisson Flame Room appearances here, songstress **Evie Eracl** revealed that she'll be on **Don McNeill's** Chicago-based radio network this week and hopes to become permanent successor to its departed **Anita Bryant** . . Fifth Twin Cities' FM station, WPBC, has started programming. A sixth, scheduled to start Oct. 1, will be devoted entirely to jazz.

IN ST. LOUIS

Francis W. Hunt and **Jack Murdock** named co-directors of KPLR-TV's production and programming departments, with **Evelyn Elmen**, formerly with KTHV, Little Rock, Ark., named director of women's affairs . . **Ralph Hodges**, formerly producer-director for KTVI, named operations manager, and **Bill Leonard**, executive director, appointed production manager . New officers of the local chapter of American Women in Radio and Television: **Alice Koch**, KMOX Radio, prexy; **Esther Lee Bride**, Union Electric, v.p., and **Nancy St. James** of KSD-TV, secretary-treasurer . . . KTVI, in cooperation with St. Louis U., again slated to present "Community Campus," educational series, for the 1960-61 school year . . Radio broadcasts of all St. Louis football Cardinals' games—preseason and championship season—during club's first campaign in St. Louis will be aired by KMOX, with **Bill Crews, Bob Steuber** and **Ben Pucci** as the announcing team . . **Marion L. Plessner**, former public relations exec, now account exec of KPLR-TV.

IN PITTSBURGH

Bob Prince, chief announcer for the Pittsburgh Pirates, preems a news and sport show on KDKA-TV on Sept. 18. He will appear Sundays from 6 to 6:30 with emphasis being placed on the National League pennant race. He will have an as yet unnamed news assistant who will carry the show when Prince is out of town with the Pirates . . . WTAE is Channel 4 here so **Hank Stohl's** new afternoon show will be called Four and Aft. The time will be from 5:30 to 6 and will feature the new Popeye films. He will have his puppets, Rodney and Knish, and his main prop will be a sailboat. At the same time, the old Popeye films will be shown with **Captain Jim** as the host. His set is a riverboat called the "Nancy B" . . **Jack Elias**, formerly night facilities supervisor, has been named a director at WIIC. **Lou Viahos** replaces Elias. On the same station, **Andrew Sohngen** has been moved to the production department from the mail room . . **Ralph Cunningham** is the new film director at KDKA-TV and assistant to program director **Bob Novak** . . . Westinghouse had a press luncheon on Monday (29) for **Mike Wallace** who has been doing a series for both the radio and tv outlets here.

IN PHILADELPHIA

WCAU-TV to showcase three weeks of toprated movies in "Fall Film Festival," Sept. 11-30. The 35 pix, 13 of them Philly tv preems, include "Razor's Edge," "Grapes of Wrath," "The Heiress," "End of the Affair" and others . . During the first seven months of 1960, WIBG awarded $14,700 in cash prizes to 1,425 listeners . . . WFIL-TV staffer, **Nat Elkitz**, vacationing in the West stopped off in Reno, and was hired as an extra in "The Misfits" . . . **Paul Knowles**, promotion head of Raymond Rosen Co. (local RCA Victor distributors) held a meeting of his entire sales promotion staff in his room while hospitalized . . To mark the beginning of the third year of CBS ownership and operations, WCAU-TV station throwing a cocktail party at the Barclay Hotel (8) . . **Frank Pointer** of the news dept. preemed a 10-minute weekly session "WIBG Women's World" . . A comprehensive, longrange program of broadcasting service to farmers and others in one of the East's most productive agricultural regions—the 38 counties in WFIL, WFIL-TV's coverage area, has been undertaken with the appointment of the stations' **Milton E. Bliss** as director of agriculture. Bliss for the past eight years has been the producer of the "National Home and Farm Hour."

Why Do They Always?

Continued from page 22

of the live plays were dreary pastiches from sub-marginal hacks. What is more, Chayefsky, Serling, Rose and others in that golden company were bad more than half the time—a judgment that can also be leveled at William Shakespeare. And, furthermore, the vaunted spontaneity of live television was mainly under-rehearsed actors, fleeting glimpses of grips in the background and eccentric crab dolly shots showing wrists, napes of necks and sets from next week's show.

No, a return to live television is not the answer. There is, in fact, no answer. Writers are by and large bad and even good writers are bad most of the time. I do not think a writer breathes who would not like to recall, rewrite or burn more than half the words he has set down on paper.

Television's abundant troubles are caused by bad scripts, not by networks, agencies and sponsors taking beautiful scripts and reducing them to rubble. When a beautiful script appears—an occurence almost as frequent as Halley's Comet—it not only gets produced, but the author is embraced and feted and signed for six more scripts—all of which will be bad.

Much as I hate to disagree with Mr. Susskind, the noted television avant-gardist who gave us a video adaptation of "The Fallen Idol," I must insist that television's paucity of boldness and originality has to be laid squarely on the doorstep of my own Guild. Television has been mainly dismal, is mainly dismal and will be mainly dismal until that day when good writers abound like lilies of the field. Don't hold your breath.

(*Reprinted from Friday's* (26) DAILY VARIETY).

McCarthy

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views on the problem TEA is out to overcome.

Also reiterated and discussed at length at the press confab was that the Japanese government has set a $500 ceiling on American vidpix series. From Australia, which is a free market, a U.S. vidpic brings from $1,500 to $3,000 for a half-hour show. And video Down Under is small compared to Britain.

McCarthy planed for Tokyo and other points in the Orient Friday (19) to huddle with those government officials and to set up foreign TEA reps.

TEA is composed of the following companies: ABC Films, Inc., CBS Films, Inc., Desilu Prods, Four Star TV, MCA-TV, MGM-TV, NBC, National Telefilm Assoc. Screen Gems, Inc., United Artists Corp. and Martero.

Harbach-Elson Warn Of Overexposure Perils On Musical Specials

Hollywood, Aug. 30.

"Overexposure" of guest stars and the lack of a good format are the two primary factors as to why the bulk of tv musicals offer little to the viewer. This was expressed by Bill Harbach, producer-director, and his exec aide Jim Elson, here to tape the Bing Crosby spec which airs Oct. 5 over ABC-TV.

They complain that the public has had more than its share of looking at a special and spotting the same personalities that were on another variety-type show the week before.

One possible solution offered to prevent over-exposure by H&E would be for the agencies and networks to tie up the talent with exclusive contracts. This would limit the names from being often.

Pair are especially convinced that musical specials would have more impact if producers and packagers took more care in their preparation. The boy feel that having just "stars" on show is not enough.

"After all," they said, "what's in a name? If the story or gimmick for the musical is missing, the show just doesn't come across to the audience," they declared.

They said that the reason so many of the musical specials "miss" in entertainment is that they lack a format or gimmick. They believe that more thought should be put into these type of shows. In other words if a singer is to sing, give him a reason to sing. Harbach and Elson, though speaking by turn, agree that a measure against "over-exposure" would be the introduction of more new talent. While it's being done, the future stars of tomorrow are being showcased much too slowly.

As to why the same clique of stars are always woven into specs, "It's the fault of the sponsors who insist on the big names so that they can pull in big ratings. It's too bad that they can't be more cognizant of the format of the show itself."

Sklar's Documentary Series on Psychology

Michael Sklar, former CBS-TV pubaffairs producer, planes to Chicago over the weekend on a twofold mission with the American Psychological Foundation. He'll accept the Foundation's science-writing prize for a 1959 "Conquest" stanza, and will confer with toppers of the American Psychological Assn. (parent of the Foundation) on a series he's planning in association with the APA.

Series, curiously, was in the works prior to the grant of the $500 prize to Sklar (which he'll split with writer and director of the segment, "The Brain Story"). It's to be a half-hour documentary on the workings of psychology, and is currently in the development stage. If it works out, Sklar has lined up financing for the show, which would be educational in nature. It's one of several projects he has in development.

Honolulu—KLEI, suburban indie, has gone into operation from new quarters at Kailua, Oahu island. Station, under new ownership, formerly operated as KANI in nearby Kaneohe. New station is headed by Jack Irvin, former KULA sales manager, Jack Latham, NBC-TV newscaster in Hollywood, and Jerry Neville, owner-operator of Press Dispatch, Honolulu newspaper radio communications facility. It's Oahu's 13th standard band station.

Inside Stuff—Radio-TV

Communicating Arts Corp., firm that programs and airs the nightly FM jazz strip via the Concert Network's New York outlet WNCN, has reorganized with fresh financial backing and new management.

CAC's veepee since its founding in January this year, Dede Daniels, has taken over from former topper Tom Wilson, and Tom Catalano, formerly director of publicity and exploitation for United Artists Records, has come in as sales manager. Miss Daniels was formerly associate producer of WNTA-TV's "Jazz Party" and later assistant publicity director of UA Records.

Miss Daniels says the company will concentrate on programming the WNCN jazz strip (from 11 p.m. to 3 a.m. nightly) and country-wide syndication of the 11 mid-night nightly segment which features tapes spun by jazz experts, including Cannonball Adderley, George Crater, Leonard Feather, Martin Williams, Dom Cerulli, Ira Gitler, Ralph Berton and jazz singer Bill Henderson, who has just signed for a weekly hour that will feature singers only.

CAC will drop the Jazz Guide, but the magazine will be taken over by former prexy Wilson, who plans to publish it as a general jazz magazine. Mag will continue to carry CAC's programming, as well as other jazz listings for New York, and will fulfill all previous subscription obligations.

Current issue of Cosmopolitan has a William Iverson short story, "Bachelor Bride," plot of which has to do with the downbeat effect on a marriage of the wife's taking an early-morning tv course (a la "Sunrise Semester" on WCBS-TV, N.Y., or the NBC-TV "Continental Classroom").

Tagline on the caption for a fullpage picture of hubby kissing his wife passionately is: "'Forget anthropology', he said, kissing her ear. 'This Is the Way to Study Mankind'." Coincidentally, "Sunrise Semester" this season will feature a course in anthropology.

Kaycee Researches TV Premiere

Continued from page 25

lic reaction before completing the first 13 chapters.

An interesting aspect of the survey shows that persons replying watch television an average of nearly 40 hours per week. The figures on number of hours watched per week; all ages, females 42 hours; males 36 hours; adult females, 27 hours, adult males 21 hours.

In some cases the reply said television was watched more than 100 hours per week, and a sizeable count of more mature adults checked over 50 hours per week. The average of children before the tube is in the neighborhood of 50 hours per week.

Television itself came in for varied comment. A notable number of viewers said "too many westerns, too many private eyes." A noticeable segment of viewers said they find present tv programming in Kansas City satisfactory. Several said they believed program directors would develop better viewer interest to run new shows rather than reruns in the summer, even though the new shows might not be up to the calibre of fall and winter shows.

About half the survey forms received came in on a volunteer basis, as the form was clipped from the newspaper, filled out and mailed at the viewers option and expense. The balance came from control group including members of the PTA, selected church and club groups, who were furnished the survey form a business reply postal.

Replies to the query as to "the best thing about the program is" indicated these preferences; first, title, story and basic idea; second, underwater and skin diving scenes; third, Bill Edwards as Commander Collins of the sub "Dragonfish"; music; and others.

The event is believed the first instance in television where a production company sought the public's reaction before offering the show for sale. The show is produced with never-before-tried tape technique worked out by production director Jonathan Yost, and result in striking savings. Majestic, in fact, will be able to offer the show new in all markets at approximately the price of reruns, Yost said.

'Booby Trap'

Continued from page 27

networks— suggesting favoritism, intentional or not.

As far as the broadcasting industry is concerned, Washington is loaded with booby traps for a regulated business entering the political field actively. The candidates must be kept happy before and after the election. One of them is going to be President.

Members of Congress are going to have their eyes and ears open through it all. And if things go as now planned Congress next year will give serious attention to the Harris Bill calling for the licensing of networks by the Federal Communications Commission. The behavior of networks in the 1960 campaign can obviously influence such legislation, as it will the future of Sec. 315 as well.

Sample interviews indicate overwhelming Congressional sentiment against commercial sponsorship of the "Great Debates," and Nixon's personal opposition has been made public by his press secretary, Herbert G. Klein. This would seem to close the issue.

When either candidate agrees to go on sponsored tv shows, such as Paar's, no reasonable critic could expect the commercials to be dropped. However, Paar permitted an interruption of Nixon's 40-minute interview for commercials, and that was criticized here. Some Congressmen see a significant distinction between fore and aft ads as opposed to interruptions for the hawking of a product.

It is ironical, perhaps, that CBS is reportedly after the two men for "Person-to-Person," a sponsored program, when CBS took the statesmanship-like lead in saying the net wouldn't permit sponsorship of the "Great Debates."

But, then, these are days when many strange things are happening.

Arbitron Top 10

(*Aug. 22-28*)

What's My Line	CBS 21.8
Gunsmoke	CBS 21.7
Have Gun	CBS 20.4
Twilight Zone	CBS 20.2
Ed Sullivan	CBS 19.1
Steel Hour	CBS 19.0
Untouchables	ABC 18.1
Wagon Train	NBC 18.1
Lucy in Conn.	CBS 18.0
I've Got Secret	CBS 17.9

Phil Hoffman In Mpls. WTCN Exit

Minneapolis, Aug. 30.

With the resignation of Phil Hoffman as Time's WTCN-TV and radio vice president-general manager, Arthur M. Swift, the ABC affiliate's station manager has taken over the Hoffman duties and will report directly to Weston C. Pullen Jr., Time v.p. and president of Twin State Broadcasting, owners of the Twin Cities' station, it's announced.

John Baldwin continues as the WTCN-TV and radio station manager.

Hoffman quit his position and departs from broadcasting to take over the sales franchise for Hammond organs in Omaha, Council Bluffs and 15 surrounding counties. He'll operate the Omaha Hammond organ studios.

Hoffman was appointed WTCN-TV and radio v.p.-general manager in May, 1957, after serving as station manager for the Time stations KLS, KLZ-TV, Denver.

Swift came to WTCN in Jan., 1959, from the Time stations WOOD, WOOD-TV, Grand Rapids, where he had served as general sales manager. Baldwin assumed his present position in Nov., 1958, moving here from the then Time-owned tv and radio stations in Salt Lake City, Utah.

H. Stillwell Brown To Helm Concert Network

H. Stillwell Brown has become general manager of the Concert Network Inc., which owns and operates FM stations in New York, Boston, Hartford and Providence. Brown, brought into the setup by prexy T. Mitchell Hastings Jr. three months ago as a consultant, will also coordinate activities of the Concert affils in Philadelphia, Washington, D.C., and Mt. Washington, N.H.

Previously, the new general manager of the web was with Northeast Radio Network, having joined the company in 1948, when it was called Rural Radio Network, as assistant to the general manager.

NBC Asks Stay on KRON Antitrust Suit Pending Action on KTVU Buy

San Francisco, Aug. 30.

NBC-TV has asked Federal Judge George B. Harris to hold KRON-TV's antitrust suit against it in abeyance until the FCC decides whether it will allow NBC to buy KTVU, Oakland-Frisco.

In arguments before Judge Harris last week NBC's lawyers contended there was a "basic lack of merit" in the antitrust suit because the "plaintiff cannot be injured—if at all—until the FCC grants the transfer."

Chronicle Publishing Co., which owns KRON, the current NBC affilate in Frisco, filed the antitrust suit against NBC, the owners of KTVU and RKO General in June, following announcement of NBC's proposed $7,000,000 buyout of independent KTVU. Unspecified damages were asked. At the same time, KRON asked the FCC to deny NBC's application for the shift—KRON has been NBC's Frisco affiliate for more than a decade.

KRON attorney Lloyd N. Cutler, arguing against delay in the antitrust suit, said NBC was trying for the delay to "enhance its own profits." He said the delay would injure KRON severely in this way:

NBC would transfer its programs to KTVU next June 30, when its current two-year contract with KRON expires. This would build up KTVU's audiences and profits, so that if NBC's purchase of the station were approved eventually, the network would be taking over a much more valuable property. Meanwhile, if the NBC-KTVU plea to halt all court proceedings were granted, KRON wouldn't be able to ask the court to stop the switch of shows to KTVU.

"We do not ask that NBC be restrained from taking the programs from KRON," said Cutler, a Washington-based lawyer. "We ask only a chance to compete for them —we ask only that NBC be restrained from transferring them to KTV to enhance its own later profits.

"What the defendants are trying to do is to get our hands tied behind our backs right now, to prevent our coming before you to ask for preliminary relief pending a decision of this case."

However, NBC attorney James Michael argued that Cutler was complaining "not that he'll be hurt, but that someone else will be benefited. He's saying in a backward, indirect way that NBC ought to keep furnishing program to KRON."

(Outside of KTVU, the only possible Frisco markets are the CBS-affiliated KPIX and ABC's o-and-o KGO-TV.)

'Treasure Hunt' Winner: 'They Got Me In (K)BOX'

Dallas, Aug. 30.

Mr. and Mrs. Joseph A. Clark (she's a local schoolteacher and he a policeman) charged that KBOX refused to pay off a $100,000 check they found in a "treasure hunt" contest. They filed suit in Judge W. L. Jack Thornton's 44th District Court, asking for the 100G, plus $50,000 damages and legal expenses.

Mrs. Clark said she found the check Oct. 12, 1958, "somewhere in Dallas County" during the midst of a KBOX promotion contest.

She said the check, drawn on the Exchange National Bank & Trust Co., was made payable to "The Finder" and was written for $100,000.

She said that she immediately took it to the studios of KBOX and asked payment. The suit says she "was told there was no one there at that time to accept the check since (the date) was a Sunday."

The next day, she said, both she and her husband again requested payment. This time, she said, they left the check at the station and got a receipt in exchange.

Since that time, the suit alleges, repeated requests for payment have fallen on deaf ears.

John F. Box, managing director of the station, disputed the couple's claims, saying, "We paid off the legitimate winner, who found the check after its value had decreased to $1,000 under the rules of the contest. What they got is obviously something planted as a hoax."

NBC-TV Sets Shari For Sat. Ayem Slot

Shari Lewis is getting a regular network berth next October when the puppeteer-singer replaces NBC-TV's non-stop "Howdy Doody" on Saturday mornings. "Howdy Doody" has had an almost unbroken record as a network offering for better than a decade, but NBC-TV decided on the replacement when Nabisco offered to pick up co-sponsorship of Miss Lewis in the 10-10:30 a.m. time.

"Howdy" had failed to pick up any bankrolling for the coming season. And besides the Nabisco buy-in, NBC says it's on the verge of closing with another sponsor for the remaining half of Miss Lewis' new show. She used to femcee "Hi Mom," an early morning feature for children on WNBC-TV, the NBC Gotham flag, and she's done several guest shots on network programs since.

A series of cartoons, "King Leonardo," is slated to take the place of "Rough 'n' Reddy" next season on NBC-TV in the Saturday ayem 10:30-11 slot. Other NBC-TV Saturday morning change will be "Lone Ranger" vice "Circus Boy" at 11:30. Both "King" and "Ranger" are General Mills buys.

TV Followup Comment

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biographical fragments and still photos of Hammerstein.

Howard Lindsay closed the show with a tribute to Hammerstein's "greatness, humanity and courage," and his impulse to celebrate the decencies in life in his theatrical works. He concluded with a quote from Hammerstein: "Mourning does not become the theatre."

He

U.S. Steel Hour

By trying to combine the elements of a period spy story and ostensibly more profound topics, such as loneliness and war, coauthors Bud Fishel and Barry Hyams achieved the exotic, which as and of itself is not necessarily good. Helped by director Don Medford, they addressed themselves last Wednesday (24) on "U.S. Steel Hour" (CBS-TV) to a drama called "Bride of the Fox."

Brilliant Rebel spy, Tom Hines, tired of war and anxious to return to his Kentucky belle, connives his way through Union lines, frustrates the Yankee colonel several times over, marries the girl under his enemy's very nose and escapes the same way. Now, such are clearly the elements of a not-to-be-taken seriously spy yarn, but the flaring anger of the spy and also of his friends back home, the pique of the local reverend, the general overlay of serious human emotions expressed so explosively at times, made "Bride of the Fox" an affair of unrelated counterpoints.

Richard Kiley was the Fox, the beautiful and expressive Ina Balin his lady, and Shepperd Strudwick the deeply troubled mi ister, who marries the boy and girl under intense pressures. Alan Baxter seemed a mite perplexed, as he had reason to be, by the demands of his role as the Yankee colonel, who, having been tricked so easily so many times, seemed the implicit huffoon. Yet, having also to be human against such scripted odds, made acting the colonel extremely tough.

Art.

Moment Of Fear

As a suspense story, "The Accomplice," on "Moment of Fear" last Friday (26), had holes. As a fictionalization of contemporary history (the Eichmann case), it had even more holes. Yet the hourlong program had its moments, although they were few.

Writer Ernest Kinoy was most interesting when his villain, murderer of 400 people in Nazi Germany, boasted that he'd go unpunished in the U.S. because he was important and doing an important job, therefore people would trust him. But such moments, which may have touched on some large truth, were like teasers, mentioned and left incomplete. Main story of a man whose retribution was near was unsatisfactory, mainly, because Nehemiah Persoff wasn't convincing as the cold-blooded Aryan, and that alone threw things off considerably.

Geoffrey Horne, the assistant who finally did him in, was irritating. A young actor, Horne was catnervous most of the time and in a high-pitched way. Moreover, the story seemed to dwell more on Horne's turns of conscience than on those of the Eichmann-molded character. This did in the story as a takeoff on fact.

Lilia Skala and Will Kuluva were in other roles. Kuluva benefitted from another of those good Kinoy scenes. Although, unidentified as a Jew, sent to spirit away the Nazi, his measured, sane lines provided an insight into the rationals of a man whose life was a 15-year-long vendetta against callous murder of the past.

Art.

Omnibus Bill

Continued from page 27

well as all others connected with programming would be subject to the deceptive practices provisions of the bill. He did not explain how.

In urging adoption, Harris asserted that even without the license suspension provisions the fine authority was "sufficient penalty to deal adequately with any violation." As watered down by the Senate, the fines will be restricted to $1,000 daily for a maximum 10 days, with a 1-year statue of limitations.

Bill, originally passed by the House last June, will make payola a crime, bar exhorbitant payoffs for withdrawal of applicants for broadcasting facilities, and lift the announcement requirement for free records and services provided stations.

'Hidden Comm'ls'

Continued from page 22

to know when a tv program had to give credit for free products and when credit was unnecessary.

Sen. John O. Pastore (D-R.I.) noted that the House Commerce Committee's report on the bill had given the committee's views on a number of such situations, but that it was up to FCC to spell the problem's answers out in detail

Pastore read the Senate a letter from FCC Commissioner Robert E. Lee, the one on duty while other Commissioners were vacationing during August, promising the Commission will "in the near fuure" arrange an informal conference with those affected to determine the "reasonable approach." This will be followed, Lee said, by rulemaking, formal comments and final rules.

Sen. Clair Engle (D-Calif.), who brought up the issue in Senate debate and discussed it at the greatest length, picked as an illustration the use of electric stoves and refrigerators in Matt Dillon's kitchen."

He explained after the debate was over: "Matt Dillon is my favorite program, and I forget that Betty Furness couldn't have possibly stocked his kitchen. Wrong time, wrong situation I guess."

WGA-W Initiates Recall Action In Intra-Guild Strife

Hollywood, Aug. 30.

Recall action has been initiated against the television board and officers of Writers Guild of America-West, with some 30 tv scribes now circulating petitions of recall. Action followed Aug. 22 meeting of the WGA-W Council at which recommendation of the tv membership was, in effect, rejected.

The 30 scribes represent some 102 tv writers who petitioned for a membership meeting last July 27 and voted almost unanimously to employ writer Sam Newman as the Guild's fulltime paid representative on the fact-finding commission which, with producers, ill develop a residual royalty formula. Council agreed that a permanent paid commissioner is needed but that he should be selected from outside the ranks of WGA's membership.

Total of 75 signatures is needed to call the special recall election. Being circulated with the petitions is a bill of particulars, citing reasons and purpose for the recall. According the document, the tv board and officers do not represent the will of the majority of the television branch. "It is the sole purpose of this recall to return the television-radio branch of this Guild to the television-radio membership," the bill reads.

Recall action presumably is not aimed at all members of the television board. Initiators of the movement support both David Harmon and Nate Monaster, who additionally are co-chairmen of the Guild's tv negotiating committee. Also, secretary-treasurer Hy Freedman has voted with the minority and in support of the negotiating committee on two occasions during the recent tv writers' strike when the board and council reversed the negotiators.

TV branch prexy Kay Lenard, v.p. Joel Kane and board members Stanley Niss, Phil Leslie, Sterling Silliphant, Richard Collins and Fran Van Hartzveld defended their position and expressed hope that no further time would be devoted to "intra-Guild factionalism." Harmon declared himself "unequivocably opposed to the recall movement."

Monaster agreed in principle with Harmon but observed that some change in Guild operation should be made so that the expression of the membership is binding. Freedman is opposed to the recall but also maintains the WGA constitution should be ammended to put the final authority in the hands of the membership.

Al Capp

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ferent here. London calls me, we decide on a subject, and that's the end of it—and there are many subjects I comment on affecting the British. It's just the most exhilarating thing to be able to talk into the camera as if you were talking to another man."

Continued Capp: "I hope this sort of thing takes on in my country. I think the new administration—either one—will strengthen the FCC and improve the content of the shows."

Capp said he'd been talking programs with A-R, but no hard decision had been reached. Meantime, he'll continue filing stuff for that "This Week" spot.

Hillary's Himalaya Jackpot

Continued from page 1

coi harvest, if with some embarrassment.

The New Zealand explorer who conquered Mt. Everest—a beekeeper by occupation in his homeland—had neither wanted nor expected a single day's pay for his scientific campaign into the Himalayas, but clearly it has fallen into his lap by dint of an eagerness by the press, magazines, motion pictures, etc., to get into the Yeti act. He's reported to have said in the beginning, when seeking underwriting, "It's easier to climb the mountain than to raise the money."

A highly ethical explorer-scientist who, by Amercan standards, is considered extremely naive in the ways of exploitation, Sir Edmund has rejected all commercial tie-ins save that with the educational sponsor and those that will document the expedition either in print or in pictures. Among those that have overtured Hillary is a hair oil company (his is perhaps the unruliest hair in captivity) and a manufacturer of athletic supporters.

Not long after a wire service story broke a few months back announcing the expedition (which will get under way on Sept. 12 from Katmandu, India) Field Enterprises was inundated with bids for the rights. As of now, the breakdown is as follows:

Syndication

Chicago Daily News Syndicate, as a sibling to World Book, gets exclusive daily press rights in the U. S. and Canada. Because of the sistership, it's a gratis deal, but the Field Enterprise-owned syndicate stands to realize a tidy profit.

Opera Mundi, the Paris syndicate, is handling all sales to foreign news services and periodicals (outside North America on a 60-40 percentage deal, with FEI getting the larger slice. As of now, Opera Mundi is supposed to have sold nearly $100,000 worth of coverage, and the figure is expected to double.

Doubleday has the book rights for $25,000 against royalties, and a children's book publisher is in the wings.

Motion picture (and tv film) rights are owned by Fred Niles Productions, a Chicago-based firm, on a 60-40 percentage deal. Niles is committed to supply and transport the cameramen and equipment at an estimated cost of between $50,000 and $75,000. A projected motion picture documentary, intended for theatrical release, is seen by FEI as perhaps developing into the biggest profit factor of all.

Life Magazine has purchased the U. S. magazine rights for $25,000 and has an option, besides, on South American rights for an additional $5,000. (Second magazine rights, after Life's coverage, have been given free to National Geographic Society.)

NBC and NBC-TV have cornered the broadcast coverage on a progress report basis, via "Monitor" and Dave Garroway's "Today" show.

Most of the still pictures will be taken by members of the expedition, many of whom are semi-professional photographers. Principal reporter on the scene will be Desmond Doig of the Calcutta Statesman, who has been hired by Opera Mundi for the assignment because he knows the region and can speak Nepalese. Other writing will be done by John Dienhart, head of Field Enterprises public relations, who will also do some of the tapes for "Monitor."

Stanton

Continued from page 27

inexact border spacing misplaced comma can invite acute sensitivity, or some imaginative stroke in wording or design for a program crawl or newspaper ad.

The death last year of Bill Golden, the tv web's advertising chieftain, was one of the major blows of recent years to Stanton. If there was a general awareness that he was "beholden to Golden," it was for good reason, a man cut of the same artistic stripe. If for no other reason than he created the CBS "eye," regarded as the perfect symbol for the network, his memory will always be enshrined in the mind of FS.

Levant Show for Texas

Dallas, Aug. 30.

KRLD-TV, local CBS outlet, has purchased "The Oscar Levant Show" and will debut its first week in October.

Hourlong taped series, syndicated by producer Al Burton through Goshawk Productions, currently is airing in Los Angeles, N.Y., and San Diego.

TIN PAN VALLEY RISES AGAIN

Diskers Liable for Treble Damages For Delinquency Despite Licensing

Music publishers won a smashing victory against delinquent disk companies in Los Angeles Federal Court last week under a ruling which permits the publishers to collect treble damages even where the compulsory licensing provision of the Copyright Act was observed. Up to now, treble damages have usually been awarded to publishers only where diskers failed to take out a license.

In the L.A. suit involving a number of major publishers against a now-defunct indie label, Mode Records, Federal Judge William Mathes made a searching analysis of the compulsory licensing provision. He said that its practical effect "is to limit the bargaining rights of the copyright proprietor in the following particulars: (1) as to persons with whom he may refuse to contract; (2) as to times when he may contract; (3) as to duration of the contract; and (4), most important, as to the maximum royalty he may receive, irrespective of the commercial value of the particular musical composition."

The judge pointed out that this placed a severe limitation upon the control and use of private property and, in compensation for this, Congress placed strict obligations upon those making commercial use of copyrighted musical composition of others. Congress also provided, he said, that the courts may increase awards to treble damages at its discretion.

In the action against Mode Records, the facts in the case were agreed upon. The diskery had taken out licenses in 1957, but had failed to pay royalties on the licensed tunes. Thereupon an audit was made by Harry Fox, publishers' agent and trustee, to determine the number of disks manufactured. While Mode Records agreed that it was liable for the 2c per tune royalty, it contested the additional treble damages of 6c per tune on the grounds that they did not willfully infringe and manufacture records without any intention of paying royalties, that is, a situation, as the judge put it, tantamount to fraud.

The judge, however, pointed out that "the tendency today is not to look for 'piracy' 'willfulness' as a requisite to an increased award, but rather to hold that mere violation of the statutory obligations imposed upon record manufacturers who appropriate to themselves a compulsory license is sufficient to justify a treble-damage award." He said that those

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E. H. MORRIS MUSIC BUYS WOODY HERMAN'S FIRM

E. H. Morris Music has purchased the Charling Music catalog. Price is reported to be slightly under $100,000.

Charling was founded about 15 years ago by bandleader Woody Herman. Morris has been firm's selling agent for the past several years.

In the Charling catalog are compositions by Ralph Burns, Neal Hefti and Jiggs Noble, among others.

EMI Sets Distribution Pattern for Rank Disks

London, Aug. 30.

Electric & Musical Industries has now completed its pattern of operations for handling Top Rank disks. Selection of U. S. repertoire is to be channelled through Derek Everett of EMI's rep selection department. Dennis Tungate gets the additional chore of sales manager for the Top Rank label.

First Top Rank releases from EMI go out Friday (2). They include platters by Dee Clark, The Viscounts and Dion and the Belmonts. In future, it seems, where Top Rank British artists are concerned, contracts will usually be negotiated individually between the company and them.

Liberty's 10c Melon

Hollywood, Aug. 30.

Liberty Records has declared a 10c dividend on common stock payable Sept. 15 to shareholders of record Sept. 1.

Action marks the initial melon to be paid to label since its public offering of 150,000 shares July 11.

Col Gets Rights To 'Alamo' LP; Tiomkin's 200G

Hollywood, Aug. 30.

Columbia Records copped rights to soundtrack album of the Dimitri Tiomkin score for John Wayne's "The Alamo," winning out over several other waxeries, including UA Records, a subsid of United Artists, which will distribute Batjac production.

Deal involves no coin, Col's pledges of promotion angled to exploit the film turning the trick in deal nailed down by Col's Coast chief, Irv Townsend. Among the other contenders for property was MGM Records, whose affiliate, Big Three Music, has global marketing rights to score.

Tiomkin and Batjac are partners in the performance and merchandising rights to score, and among arrangements made by Col through which it secured album was promise that Marty Robbins and Brothers Four will cut singles of ballads from pic, as specified by Tiomkin. Robbins will etch "Ballad of the Alamo," and the quartet "Green Leaves of Autumn." There are five tunes in score, lyricized by Paul Francis Webster.

According to Tiomkin, weightily considered in selection of Col was fact Decca this Fall is marketing "Spartacus" track, MGM is pushing "Ben-Hur" shellac, and Victor has "Exodus."

Tiomkin will not disclose what figure he got for "Alamo" score, but does acknowledge that he now is the only pic tuner demanding flat fee for 70 minutes of celluloid and per-minute rising scale beyond that point. "Alamo" footage runs around three hours, eight minutes; score runs two hours, 20 minutes.

With royalties from scores and poptunes, plus scoring fees, Tiomkin roundly is regarded as top earner among film cleffers, reaping upwards of $200,000 per annum. In his 30 years in Hollywood he has tuned up 125 pix, and personally controls the copyrights on 48 of these scores.

His next chore: Bryna-UI's "Day of the Gun" (temporary title), for which he and lyricist Ned Washington already have written a poptune, "Pretty Little Girl," which Kirk Douglas warbles in pic recently shot in Mexico.

Old Orchard Beach, Me., Puts Finis to Band Era

Old Orchard Beach, Aug. 30.

This oceanside resort, once widely known for its ballrooms, ended an era this season when not a single major band was booked to appear here for the first time in more than 50 years. Establishments which in the past featured Paul Whiteman, Louis Armstrong, Tommy and Jimmy Dorsey, Woody Herman, Rudy Vallee, Mal Hallett and others have been converted to other uses.

Last summer Duke Ellington, Count Basie and Stan Kenton came to Old Orchard Beach, but they were not booked this season. The half-century old Pier Ballroom has been converted into a miniature golf course and an aquarium, while the Palace has become a spot for wrestlers and teenage record hops.

HITS POUR OUT OF NASHVILLE

By HERM SCHOENFELD

Nashville, the capital of country music, is now swinging again as the disk industry's headquarters for hits. Dubbed "Tin Pan Valley" a decade back when the late Hank Williams was cleffing a succession of clicks like a hillbilly edition of Irving Berlin, Nashville is now bigger than ever, blooming with a large crop of money writers and artists.

While 10 years ago, such country opuses by Williams as "Cold, Cold Heart," "Half As Much" and "Jambalaya," were made into national hits by straight pop singers like Jo Stafford, Tony Bennett, Rosemary Clooney, etc., currently the folk ditties are riding high on the bestseller lists with the backwoods singers.

They're not, however, as backwoods as they once were. Chet Atkins, RCA Victor's artists & repertoire topper in Nashville and now the hottest hit producer in the business, explains that the oldstyle country music, with its improvised fiddling and steel guitar sound, has now been replaced by updated arrangements with influences derived from the standard pop and rock 'n' roll idioms.

While fiddlers are no longer in demand in Nashville, violinists

(Continued on page 46)

Name McHugh To ASCAP Board

Vet tunesmith Jimmy McHugh, author of numerous standards with lyricist Dorothy Fields and other collaborators, has been named to the board of the American Society of Composers, Authors & Publishers. He fills the vacancy on the board, created by the recent death of Paul Cunningham, who also was a $25,000-a-year public relations director for the Society. ASCAP is understood to be still seeking someone to fill Cunningham's role as a p.r. rep in Washington where ASCAP is interested in various legislative bills affecting the Copyright Act.

The ASCAP board at its meeting last Thursday (25) did not move to fill another board vacancy created by the death of Oscar Hammerstein 2d. His successor will likely be named at the next board meeting at the end of September. The replacements are serving until the end of this year when new elections for the full board are scheduled.

Override Ont. Ban On Soviet Pic, Robeson Disks

London, Ont., Aug. 30.

The librarian of this southern Ontario city cancelled a classroom film, "Iron Curtain," made in Russia by a U.S. producer, and two Paul Robeson records after protests that they were "Communist propaganda."

But twice as many persons protested against "being dictated to by a few narrow-minded citizens" and the program went on in Victoria Park a week later.

Arthur Fiedler as Deejay

"Boston Pops" conductor Arthur Fiedler is turning deejay for Time Mag and WCBS, New York. Conductor will host a one-hour Saturday night stanza sponsored by Time (via Young & Rubicam) and aired weekly by the CBS Radio flagship.

Show will be tagged "The Best by Fiedler," consisting of his selections of the records he likes best. He'll tape the shows in Boston, sending down tapes and a list of the disks to N. Y. each week.

Petition Puts Buddy Morris on ASCAP Board and Cracks Bar Vs. BMI Pubs

Operating under the new consent order which has revised ASCAP's election procedure, a group of publishers within the American Society of Composers, Authors & Publishers has apparently elected two members to the board by means of a special petition. The two are Edwin H. (Buddy) Morris and Bernard Goodwin and they are due to start serving on the board next year.

While Goodwin, who represents the Livingston & Evans Music interests, is now a board incumbent, the election of Morris sets a precedent for the Society. It will be the first time that an ASCAP publisher with a major Broadcast Music Inc. affiliate, Meridian Music, will be on the board. Nothing in the ASCAP bylaws precludes this eventuality although it has been a tradition that board publishers have an undiluted commitment to ASCAP.

Under the new consent order, any group of publishers, representing one-twelfth of the total publishers' voting power, can elect their designated candidate to the board. If they utilize this privilege, they are not permitted to vote in the general election, which will take place at the end of this year.

The support for Morris was reportedly so strong that his petition racked up over one-sixth of the total eligible votes. At that point, it was decided to split the petition to insure the election of Goodwin with Morris throwing part of his votes to the former.

With the petition submitted a few days ago, ASCAP officials will now have to check it over to determine whether the required number of votes were in fact amassed by Morris and Goodwin. A spokesman for Morris stated that there was no reason to doubt that the petition was in perfect order.

The entry of Morris into the ASCAP directorate is seen spurring a move that has long been cooking to eliminate BMI publishers from ASCAP's ranks. It's known that several of the most influential board members, as well as general counsel Herman Finkelstein, are in favor of removing dual affiliates from the Society's ranks. However, the Department of Justice has frowned on such a step up to now.

Vegas' Musical Chairs

Las Vegas, Aug. 30.

Orchestra conductors in Vegas are playing musical chairs these days.

Jack Cathcart has resigned as maestro at the Flamingo, and starts as musical conductor at the Riviera Sept. 19, replacing Ray Sinatra. Nat Brandywine has resigned at the New Frontier, and replaces Cathcart at the Flamingo.

Dick Rice, who was orch conductor at El Rancho Vegas when it was destroyed by fire in June, replaces Brandywine at the New Frontier. Will Sinatra take over the baton chores at the new El Rancho Vegas when it's built this winter?

Csida Takes Over As Capitol's A&R Topper in East

The direction of Capitol's singles artists & repertoire operation has been moved to the east under the exec control of Joe Csida, veepee in charge of eastern operations. In this phase of his activity, Csida will report to Lloyd Dunn, Cap's veepee over a&r.

Csida will now take an active part in the guiding and counselling of all a&r exec producers in connection with the production of singles and he'll be responsible for the release scheduling.

Cap expects the switch to build a swinging singles operation. Dunn stated that in the album business recording and planning can be done many months in advance to gain maximum sales. Single records, however, are not just part of the same business as they were in former years. Success in singles calls for a completely different kind of handling. Cap's a&r setup in Hollywood as well in N.Y. will be geared to the plans which Csida is now developing.

Csida and the key members of his eastern staff will also work in a close advisory capacity with Capitol Records Distributing Corp. personnel in all phases of the promotion and merchandising of the singles.

Other changes at Capitol on the Coast find Marvin Schwartz, since 1952 art director for the company, replacing Lou Schurrer as director of creative services. Latter has resigned to become merchandising director of Sunset House, a mail-order firm. James R. Silke succeeds Schwartz as art director.

Howard Sinnott Joins Willard Alexander Office

Howard Sinnott has joined Willard Alexander's agency. Sinnott will be a veepee handling bands and other musical activities.

Until several weeks ago, Sinnott had been veepee at General Artists Corp. in charge of musical activities. He had been with GAC for 20 years. His chores with the WA office will be similar to his activities at GAC.

Baumstein in New Col Post to Boost P'kges

Morris Baumstein has been appointed to the new post of director of creative services operations and quality control for Columbia Records.

He'll coordinate development and production of packages, advertising and sales promotion materials with Col's creative staff. Recently, Baumstein had been general manager with the Irving Serwer ad agency.

NEW MEXICO STILL HOT FOR ROCK 'N' ROLL SHOW

Albuquerque, Aug. 30.

If you wanta make money as a promoter, you just have to book rock 'n' roll. At least that's the case in Albuquerque. So says promoter Sam Feldman, who dropped $400 booking Perez Prado orch into Santa Fe, N. M. last Tuesday (23), then just about broke even the following night with the same band in a date in Albuquerque.

But, meanwhile, Feldman continues to rack up nice grosses with almost monthly dates for rock rollers. He's skedded The Ventures with Jimmy Clanton for four dates across the territory Sept. 8 through 11, including Gallup, Albuquerque, Colorado Springs and Santa Fe. On Oct. 22, he's booked Lloyd Price into Albuquerque. Following that will be Paul Anka and The Champs on New Year's eve, also in Albuquerque.

Nevins-Kirshner Sign To Produce ABC-Par Disks

Al Nevins and Don Kirshner have been tagged by ABC-Paramount as indie disk producers. Nevins and Kirshner, co-founders of Aldon Music and Nevins-Kirshner Assoc., have several recording artists under management, including King Curtis and Barry Mann, whose singles they'll produce for ABC-Paramount.

The Nevins-Kirshner team has been responsible for such recent pop klicks as "Stupid Cupid," "The Diary," "Everybody's Somebody's Fool," "Dream Lover," "Oh, Carol" and "Footsteps."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Sunny Gale (Warwick): "WHERE HAVE YOU BEEN ALL MY LIFE" (Joy*), a good rhythm ballad, gives this songstress her best chance in some time to crack into the bestseller lists. "ITS YOUR TURN" (Mellin†) is a torch side with impact.

Ronnie Hayden (20th-Fox): "PICTURE OF A FOOL" (Rondon†) is a neat juve-angled ballad with strong chances to break through. "TOMORROW MAY NEVER COME" (Meridian‡) is an okay ballad.

Kay Starr (Capitol): "JUST FOR A THRILL" (Leeds*), the oldie, returns in a strong slice by this savvy songstress who'll rack up wide spins. "Out In The Cold Again" (Joy*) is another solid torch side.

Warren Covington-Tommy Dorsey Orch (Decca): "SWEET SUE, JUST YOU" (Shapiro-Bernstein*) is another standard refurbished in a nifty orch and choral arrangement for a comeback try. "COFFEE'S THEME" (Banham*) is a lilting instrumental offering.

The Olympics (Arvee): "SHIMMY LIKE KATE" (Vogel*), is a rocking side belted in an effective, raucous style. "WORKIN' HARD" (Arvee†) is a fair rhythm offering.

Bill Doggett (King): "TRAVELIN' LIGHT" (BVC*). The standard, gets a smooth instrumental workover by this fine organist with orch support. "A LOVER'S DREAM" is another pretty ballad slice.

Ronnie Sarazen (Roulette): "MY CONFESSION OF LOVE" (Sequence*) is a big ballad effectively handled by this singer. "TRY NOT TO THINK ABOUT THE GIRL" (Sequence*), is an okay uptempo side.

Ella Fitzgerald (Verve): "I CAN'T GIVE YOU ANYTHING BUT LOVE" (Mills*), a standout performance of a great oldie, adds up to surefire programming fare. "REACH FOR TOMORROW" (Col. Pict.*) is a well-written slow ballad.

Adam Wade (Coed): "BLACKOUT THE MOON" (Paxton*), a nifty ballad with a swinging beat, is projected with strong commercial impact. "SPEAKING OF HER" (Winneton†) is a good torch song.

Jimmy Barnes (Savoy): "YOU THRILL ME SO MUCH" (Savoy†), a good ballad with a slow firm beat, gets a solid blues workover by this singer. "DON'T BE MAD WITH ME (Savoy†) is an okay uptempo slice.

Stu Phillips Orch (Columbia): "SONG WITHOUT END" (Col. Pict. Music*), pic title theme song which has been getting a lotta wax versions, turns up in a lush choral and instrumental arrangement due for a lot of spins. "LIKE HUNGARIAN" (Col. Pict.*), based on another Liszt melody, is another class instrumental entry.

Joan Carroll (Seeco): "I AM IN LOVE" (Buxton Hill*), one of Cole Porter's cleverly rhymed ballads, is neatly projected by this songstress.

"JUST SQUEEZE ME" (Robbins*) gets another effective interpretation.

Joseph Alderham (Columbia): "I KEEP WALKIN' ALONG" (April*) is an offbeat entry with a religioso-inspirational peg delivered potently by this singer. "WE KEEP WALKIN' ALONG" (April*) is a choral-instrumental version of the same number.

Ray Sharpe (Jamie): "KEWPIE DOLL" (Gregmark‡), a driving rhythm item with a teenangled lyric, gets a typical rocking vocal for okay impact. "GONE 'N UP" (Gregmark‡) is routine.

Bruce Spencer (A Bell): "THE BEST OF CRAZY ADS" (Abel‡) is a comedy routine involving takeoffs of the classified columns. This platter has a couple of good lines, but script needs considerably beefing up with laughs.

Fats Domino (Imperial): "PUT YOUR ARMS AROUND ME HONEY" (Broadway*) is a solid rocking version of the oldie due for plenty of plays. "THREE NIGHTS A WEEK" (Travis‡) is a good rhythm & blues entry.

*ASCAP. †BMI.

Best Bets

EVERLY BROS. ..... **SO SAD**
(Warner Bros.) ..... **Lucille**
Everly Bros.' "So Sad" (Acuff-Rose†), a melancholy item right in the contemporary teenage groove, is wrapped up for big return by this duo. "Lucille" (Venice†) is a more routine idea.

* * *

CONWAY TWITTY ..... **WHAT A DREAM**
(MGM) ..... **Tell Me One More Time**
Conway Twitty's "What a Dream" (Berkshire†) is a strong rhythm ballad delivered in surefire style by this young singer. "Tell Me One More Time" (Marielle†) is an okay uptempo slice.

* * *

HANNAH DEAN ..... **SO LITTLE TIME**
(Columbia) ..... **Itty Bitty Love**
Hannah Dean's "So Little Time" (Duchess†), a ballad with beat, gives this potent blues stylist a strong getaway on her disk bow. "Itty Bitty Love" (Duchess‡) changes pace with a rocking item also belted for strong impact.

*

LOLITA ..... **SAILOR**
(Kapp) ..... **La Luna**
Lolita's "Sailor" (BIEM), a Germany import which has been a Continental click, could repeat here via its broad melodic appeal. An English recitation of the lyrics has been added slickly over the vocal by this fine songstress. "La Luna (BIEM) is a lilting side also due for spins.

* *

JIMMY EDWARDS ..... **WHAT DO YOU WANT FROM ME**
(RCA Victor) ..... **Silver Slippers**
Jimmy Edward's "What Do You Want From Me" (Tree-Starland‡) is a well-written country-flavored ballad delivered in simple, hard-hitting style. "Silver Slippers" (Tree-Ball-Cran‡) is a pleasing uptempo idea.

*

JOHNNY NASH ..... **THE END OF THE WORLD**
(ABC-Paramount) ..... **We Kissed**
Johnny Nash's "The End of the World" (Pamco‡) is a big romantic number projected for maximum results by this high-pitched tenor with a strong assist from the background arrangement. "We Kissed" (Pearl‡) is an okay ballad side.

* *

JIMMY BOYD ..... **DUSTY**
(Dot) ..... **Jambalaya**
Jimmy Boyd's "Dusty" (Gil‡) is a highly appealing country side with strong chances in the pop sector. "Jambalaya" (Acuff-Rose‡) brings back this oldie in a sprightly slice.

* * *

SANTO & JOHNNY ..... **LOST LOVE**
(Canadian-American) ..... **Annie**
Santo & Johnny's "Lost Love" (Trinity-Climax‡) is a slow rhythm instrumental again accenting the click guitar sound of this duo. "Annie" (Trinity-Climax‡) also has a pretty sound to nab spins.

LAWRENCE WELK
Presents a Dot Album "Special"
"SWEET AND LOVELY"
Dot LP No. 3296 (Stereo No. 25296)

Vegas Gives Bernstein Frontier-Style Welcome; Antes Up 10G Guarantee

Las Vegas, Aug. 30.

Leonard Bernstein, who conducted the 106-piece N. Y. Philharmonic orch here last night (Mon.) at the Convention Center, was met with his musicians at the airport Sunday in real western style.

Mayor Oran Gragson presented the key to the city, the Sheriff's Jeep and Mounted Posse was on hand, also the Las Vegas High School Rhythmettes drill team, gun shootin' members of the junior chamber of commerce, Edwin A. Adamson, prexy of the L.V. Symphony Society, and George Kuyper, manager of the Los Angeles Philharmonic

All 7,000 seats for the concert were sold out three days in advance, but it wasn't easy for local longhairs to convince the New Yorkers that Las Vegas should be one of the two new cities (Honolulu was the other) added to the tour this year.

The N. Y. Philharmonic Society, Inc., sponsor (with CBS) of the traveling orch which is batoned by Bernstein, apparently took a dim view of trying to flush enough lovers of good music out of the gambling casinos to make up a profitable audience. The society asked the Clark County Fair and Recreation Board for a $10,000 guarantee toward the $13,500 "nut."

From its own funds, the board put up $5,000, then went for assistance to the L.V. Symphony Society in raising the other half. Through pledges of $100 to $500 from individuals, firms, and organizati , the society raised over $10,000 in a short time. Five days before the concert, over $12,000 was in the ticket till.

60G Gross in Frisco

San Francisco, Aug. 30.

Leonard Bernstein and the N. Y. Philharmonic grossed just under $60,000 in two sellout performances Friday (26) and Saturday (27) nights at Frisco's 7,800-seat Civic Auditorium. House was scaled to $5.

Album Reviews

Connie Francis: "Spanish & Latin-American Favorites" (MGM). Connie Francis displays the versatility of her pop talents with this foray into the Hispano catalog. Delivering in wide-open style, she gives this material the kind of intensity it needs. Included are such numbers as "Malaguena," "Siboney," "Granada," "Besame Mucho," "Vaya Con Dios" and "Jalousie," among others, all done in Spanish language with some interpolated English lyrics, with support from the Geoff Love orch and the Rita Williams Singers.

"Diahann Carroll-Andre Previn Trio" (United Artists). Although she has not yet made a dent in the pop market, Diahann Carroll continues to impress with her savvy and distinctive delivery. In this set, she teams with the slick Andre Previn trio for a nifty session of standards in a variety of moods. Included are such evergreens as "Spring Is Here," "But Not For Me," "It's Alright With Me," "Why Can't You Behave" and "In Love In Vain."

Hank Locklin: "Please Help Me, I'm Falling" (RCA Victor). Hank Locklin is one of the younger crop of country singers now clicking in the general market. While retaining the basic simplicity of this genre, the wider influences of the pop musical scene have helped to shape the style of these singers and have resulted in their broad acceptance. In addition to the hit title song, this set has a flock of fresh tunes, including "My Old Home Town," "Livin' Alone," "Seven Days," "Send Me the Pillow You Dream On" and "Foreign Car" among others.

Charlie Barnet Quartet: "Jazz Oasis" (Capitol). Charlie Barnet, one of top names of the big band era, returns to the disk scene fronting a quartet in a swinging session of oldies. What Jonah Jones has done for the trumpet with his foursome, Barnet could repeat with his rhythmic sax playing. In this LP, recorded during a Palm Springs date, he blows through a book consisting of "It's Only a Paper Moon," "Things Ain't What They Used to Be," "Let the Good Times Roll," "Night and Day," "Charlie's Blues" and others.

"The Sound Of a Minstrel Show" (Medallion): This is a sparkling recreation of the musical quality and atmosphere of an oldtime minstrel show as performed by a studio group under the direction of John Krance. It's a non-stop orch, choral and solo vocal rundown of wayback oldies executed with a blare of brass and the strum of banjos. Included are about three-dozen traditional numbers such as "Hot Time In the Old Town Tonight," "De Camptown Races," "The Man On the Flying Trapeze," etc.

"Larry Kert Sings Leonard Bernstein" (Seeco). Larry Kert, one of the leads in the "West Side Story," pays an excellent tribute to the composer of that musical in this Leonard Bernstein songalog. Kert has flexible, wide-ranging pipes and he knows to project a lyric with a sharp edge. Included in this Bernstein melange of showtunes (with lyrics by various collaborators), are such standout numbers as "Maria," "It's Love," "Somewhere," "Lucky To Be Me," "It Must Be Me" and "My House," among others. Backing by an orch under Richard Wess is standout.

The Swe-Danes: "Scandinavian Shuffle" (Warner Bros.). This trio of Swedish and Danish singers has come up with one of the new sounds in the pop field. Using tricky harmonies with a touch of way-out jazz and scat vocalizing, the two males and one girl swing along in a highly attractive groove that's due to build a following on wax sooner or later. They range from "Hot Toddy" through "You're Driving Me Crazy" to "Muskrat Ramble."

The Ray Charles Singers: "Deep Night" (RCA Victor). Vocal arranger and director Ray Charles (not to be confused with the blues singer of the same name) turns out another consistently enjoyable package of oldies. Without straining for unusual effects, this choral group registers with a tasteful, warm sound that gets the point of each song across perfectly. The repertory includes "I Kiss Your Hand, Madame," "Dancing On the Ceiling," "Solitude," "All Through the Night" and "Hit the Road to Dreamland," among others.

Will Glahe Orch & Chorus: "German Sing-Along" (London). The gemutlichkeit of a German brauhaus virtually bounces out of the grooves in this exhilarating roundup of Rhine rounds, some familiar to U. S. listeners and others just as infectious. Glahe, who hit big in this country a couple of years ago with "Liechstensteiner Polka," creates the same catchy mood with "O Mein Papa," "Der Froliche Wanderer," "Beer Barrel Polka" and "Du, Du Liegst Mir Im Herzen." Printed lyrics are included in the package. This set is part of London's International Series, which also includes an "Irish Sing-Along." In this, with the aid of Denis Martin and the Michael Sammes Singers, a lot of Gaelic delights and some of Tin Pan Alley origin. *Herm.*

Longplay Shorts

Sid Ramin, who's on the Coast orchestrating the score for the pic version of "West Side Story," also hitting the deejays to promote his RCA Victor package "The New Sound America Loves Best" which he did with **John Klein**. Ramin also is set to orchestrate the Lucille Ball legituner "Wildcat" . . . **Jackie Wilson** returns to N.Y. after his current one-nighter tour to huddle with artists & repertoire chief **Dick Jacobs** on material for a new Brunswick album . . . **Danny Welton**, who just completed an LP for Coral, leaves on a European tour Sept. 1 . . . **Lothar Perl**, composer-pianist, who is currently on a tour of South Africa, recorded his composition "Four American Variations On A Theme By Paganni" in Capetown for English Decca and Gallotone Records of South Africa . . . **Rusty Dore** cut an album of "sick" songs for Luck Records . . . **Esquivel**, whose latest RCA Victor LP is "Infinity In Sound," will handle the musical chores for **Barry Sullivan's** new tv series, "The Tall Man" . . . **Felicia Sanders** has done an album of Kurt Weill songs for Time Records . . . Artia Records has its first release of new recordings from the USSR. Label plans a monthly schedule of recordings from the USSR as well as additional releases from other eastern European countries . . . **Charlie Shavers**, who recently signed with the Everest label, goes into Basin Street East with **Erroll Garner** Sept. 15. Diskery is readying a Shavers album for its October release.

Freddie Cole, who like his older brother **Nat (King) Cole** sings to his own accomp, has cut an LP for Dot titled "Walter Ask the Man to Play the Blues." It'll be released this month . . . Jazz vets **Jimmy McPartland** and **Art Hodes** have teamed up for their initial Mercury LP, "Meet Me in Chicago," due in September.

Artist-Disk Deals

Capitol: Martha Carson

Martha Carson has exited the RCA Victor stable and resigned with Capitol Records. Songstress is returning to the Tower after a five-year absence. Her first single was produced under supervision of Ken Nelson and will be released next month.

In addition to Miss Carson, Cap a&r veepee Lloyd Dunn dotted three other artists to wax pacts. They are arranger-conductor Rene Bloch, singer-comedienne Deborah Stuart, and Los Churumbeles, a vocal-instrumental group.

RCA Victor: Jerry Holmes

RCA Victor has inked Jerry Holmes, current at Beverly Hills Gourmet, to a recording pact, after RCA's Coast topper Dick Peirce spotted him in the eatery.

Singer two years ago won the U.S. Army talent contest and toured GI bases round-the-world.

Top Rank: Jessie Lee Turner

Paul Cohen, head of Top Rank's country & western department, has tagged Jessie Lee Turner. Singer's first side for Top Rank will be "Do I Worry."

In another signing at Top Rank, pop a&r chief Sonny Lester has signed the Chantones, a male vocal quartet. The group has provided the backing on all of Jack Scott's disk sessions. Their initial side is "Tangerock."

Maypole: Bobbi Martin

Maypole Records, a N.Y. indie, has signed Bobbi Martin. Diskery's artists & repertoire chief Tom McCulloh will have Martin's first disk ready for release this week. He's also added singer Larry Shane and Joe Ed & Nancy, a vocal duo, to the roster. Both are in the country field.

Pleasure Island Pulls Jazz Festivals Back In Grove With Swinging $40,000

Wakefield, Mass., Aug. 30

The Pleasure Island jazz festival, first bash in New England since the Newport cancellation by riot, went off without incident in the Show Bowl of the $4,000,000 park Friday and Saturday (26-27). As 30 gendarmes, 12 Pinkerton guards, State Troopers, Civil Defense trucks, ambulances and nurses stood by, the crowds, totaling 12,000 for the two nights, in the 7,000-seat bowl, were as decorus and as well behaved as at an afternoon Symphony Hall concert attended by little old Boston ladies. Pegged at a $5 top, the bash grossed around $40,000.

George Wein, director of the Newport Jazz Festival who produced, said that success of the vent means that "fear has been dispelled—the lid has lifted." He pointed out that many "of the older group of jazz fans" had been afraid to attend jazz events since the Newport rumble. His theory, he said, was borne out by the fact that attendance at the concerts was almost 100% younger jazz devotees.

Nothing was left to chance—there was even a beatnick spy. One inspector was detailed to dress up in beat style, straw hat, T-shirt, sport jacket, mingle with the crowd, listen to the fans and find out if there were any plans for trouble. A fire department rescue truck was posted in the center of the parking lot manned by ready to turn high pressure stmears of water on any cats who got out of hand.

Several bottles of the bubbly were confiscated, a bed roll full of beer, and a fan with beer in the sling aroundn his broken arm plus four refunds to "over enthusiastic" fans staved off any "incidents" before they began.

Th Friday night program, which drew some 5,000 had Dave Brubeck Quartet, Gene Krupa Quintet, Dakota Station, Nina Simone, Horace Silver Quintet, Buck Clayton, Peewee Russell, Vic Dickenson, Toshiko-Mariano Quartet. The Saturday bash had Duke Ellington orch, Dinah Washington, Four Freshmen, Art Blake's Jazz Four Freshmen, Art Blakey's Jazz and Fred Kaz.

Mexican Disk Industry In Middle of Price War As LPs Drop to $ Level

Mexico City, Aug. 23.

A disk price war touched off here when one of local diskeries imported U.S. LPs to ail at 29.90 pesos ($2.39).

Rogerio Azcarraga, of Discos Mexicanos, S.A., countered this with Maya label LP's at 24.95 pesos ($2). Another local outfit dropped price on nationally produced products to 19.90 ($1.59). Last week Azcarraga announced the launching of Dimsa and Mayo labels at 12.95 ($1.04), with stereophonic sound at 19.95 pesos ($1.59).

Last year, before the cutting started, disks were bringing an even 60 pesos ($4.80) each, and certain distributors of U.S. platters are still asking this price, but finding few takers.

Azcarraga claims he will still make money by mass sales. Heretofore longplays had only been acquired by upper income groups. Dimsa plans to issue 146 new platters in this price range.

Other industry sectors feel that the Azcarraga gambit will ruin what was once a lucrative business, and that he is offering "unfair competition," wholly outside costs of production. The Mexican market is not geared to enormous sales of disks as is the case in the U.S. dissenting industry execs clai

Jukes' Beau Geste

Columbus, O., Aug. 30.

Ohio Music Operators Assn. will equip Ohio's 26 mental hospitals with modern jukeboxes in their recreation halls.

The association also will service the machines and change the records. Value of the donation is about $15,000.

Bob Davie Heads A&R For Canadian American Label

Bob Davie has taken over as artists & repertoire head of Canadian American Records. For the past several years, Davie has been producing disks for Burton Management (formerly Csida, Burton Assoc.), among which were Jim Lowe's "Green Door" and Santo & Johnny's "Sleepwalk."

He'll also continue to work with Santo & Johnny, and take over the recording activities of Gerry Granahan and the newly acquired Fireflies.

Philly Jazz Fete Fizzes With 15G Loss; 'No Alibis'

Philadelphia, Aug. 30.

The big jazz bash held at Conni Mack Stadium Friday through Sunday (26-28) was a $15,000 loser. The baseball field concert arena was set up to accommodate 12,000 persons and could take care of 20,000. The total attendance was about 15,000 with 4,500 on Friday night, 7,500 on Saturday night and 3,000 on Sunday.

The festival cost about $50,000 and the three-day stand was the finale in a series of six held in eastern and midwest cities. A CBS Radio net show sponsored by Studebaker defrayed part of the total cost, Boston promoter George Wein who sparked the current series made no attempt to hide his disappointment. He pointed to the sparse crowd rattling around the huge park and said, "We have a flop. I think if you have a failure, come right out and say so. Don't let the artists have any exaggerated ideas about themselves. If nothing else it will give you a lever the next time you have to bargain with them."

Both Wein and Herb Keller, owner of the Show Boat and the local impresario of the affair, winced at the suggestion of a return engagement. The weather, which was ideal, was no excuse. Some thought the publicity given recent riots might have affected interest in jazz festivals. The consensus was that a ball park was an inhospitable atmosphere for something like jazz.

Cannonball Adderly, saxophonist, said, "You have an ideal spot here for jazz concerts, the Robin Hood Dell," but the symphony people won't let it out of their clutches. The huge amphitheatre only gets a workout weeks a year.

Indians Jazz Festival Racks Up 11G Profit; Detroit Draws 22,000

Evansville, Ind., Aug. 30.

The Indiana Jazz Festival held here last month (July 29-31) racked up an $11,400 profit. The melon was split among the three-co-sponsors, Hal Lobree, Evansville oilman and geologist, the Junior Chamber of Commerce and the Fraternal Order of Police.

The three-day fest was held at Roberts Stadium, which seas 14,000. The stadium is managed by Paul Padget. Lobree and his co-sponsors are now planning another jazz bash for next year.

No Riots In Detroit

Detroit, Aug. 30.

The second annual American Jazz Festival here was an artistic and financial success, unmarred by distrubances of any kind, according to promoter Ed Sarkesian. Festival was held at the State Fairgrounds and drew more than 22,000 in three days.

Artists appearing were Duke Ellington, Louis Armstrong, Count Basi , Joe Williams, Oscar Peterson, Gene Krupa, Kai Winding, Cannon Ball Adderly, Chico Hamilton, Dave Brubeck, Horace Silver Quintet, Dizy Gillespie and Nina Simone.

Col's Custom Operation Launches Omnibus Label To Spur Premium Use

Columbia Transcriptions, a service of Columbia Records, is inaugurating an Omnibus label for distribution as premium records at a cost to the purchasing company of $1 per record. According to Calvin Roberts, general manager of the transcription department, the new series is aimed at eliminating buyer inventory, ease handling and present a widely varied repertoire.

Any one or all of the 11 albums in the Omnibus series may be ordered in any quantity from Col's stock by companies wishing to use the albums for promotion or customer premium. Customers of a company using the Omnibus records for premiums will be given a coupon to mail in with their money; each company will establish its own retail price. These coupons are received by Col's transcription department, which mails the records direct to the customers.

Included among the 11 albums are records for dancing, a group singing album, Broadway and Hollywood showtunes, operatic overtures and symphonic music.

Como Tooters' 50G TV Windfall

NBC staff musicians and extra sidemen who played the Perry Como tv show about three years ago are due to get back wages ranging up to almost $2,000 per man. Windfall is a result of three years of negotiations between the American Federation of Musicians and the network over additional payments to musicians for the showing of the Como show reruns in England. The settlement cost NBC slightly over $50,000.

Since Feb. 1 of last year, the rerun situation has been covered under a union contract provision. Some 20 NBC staff members and around 10 extra sidemen performed in the episodes televised in England. Each musician will receive a slice of the re-use melon in proportion to the number of shows for which he played.

Newport Jazz Execs, Solons Must Reach Pact on 1961 Fete Comeback by Nov. 1

Newport, R.I., Aug. 30.

Hope that the all-but-buried Newport Jazz Festival might rise again here was seen at the conclusion of a recent confab of 12 festival directors at the home of Louis L. Lorillard, prexy of the jazz bash.

Lorillard said agreement between festival and city officials must be reached by Nov. 1, if the event is to be staged in Newport next year. The 12 of the 15 directors agreed they want to stay in Newport if they can.

The jazz festival prexy said the pending suit against the city will be pressed. The claim is for a minimum of $450,000 for losses incurred when the festival license was revoked after the July 2 rioting.

Meantime a big test for jazz will be at Pleasure Island, the fun park in Wakefield, Mass., where George Wein on Aug. 26-27 is staging the first festival in New England since the Newport debacle in the park's 7,000-seat Show Bowl.

Hot Disk Quotations

Philadelphia, Aug. 30.

WIP becomes the first station to offer an up-to-the-day listing of bestselling disks in the Philly area. The info is available to listeners at any hours of day or night through use of an automatic telephone-answering device that will take up to 1,500 calls an hour.

WIP music director Joe Brocks surveys key record shops throughout the Delaware Valley, top 15 sellers are tabulated and placed daily into the answering device. In addition to the listing, callers are given notification of any movement up or down the list. Station anticipates upwards of 5,000 calls a day.

Philly D.A. Launches Civil Action To Bar Distrib, Disk Jockey Payola

Philadelphia, Aug. 30.

A civil action in the Common Pleas Court is in the works here by District Attorney Victor H. Blanc in an action against 11 record distributors and 28 disk jockeys allegedly involved in $140,000 payola deals.

The overwhelming majority of the deejays and distribs agreed to sign a consent decree against future practice of payola. Those who sign the decree would be immune from any action for payola given or taken before March 1, 1960, the d.a. said.

Because of the refusal of the participants to testify, Blanc was forced to launch civil proceedings rather than criminal indictments. Those who refused to sign the consent decree, however, would be charged under Pennsylvania's bribery act, and the distribs have agreed to testify against reluctant deejays.

"The distributing companies will not testify they paid payola because they would be incriminating themselves and I have no power to grant immunity under such circumstances," Blanc stated. "Even though I have the evidence, I do not have the subpoena powers enjoyed by other district attorneys."

Purpose of the bill in equity is to prevent future payoffs. Those who sign the decree and violate its provisions would be subject to contempt of court as well as bribery charges. "The record companies want to end payola, which is very costly, but one company cannot cut it out until the rest do so," Blanc added. He then said that the distribs have agreed to testify against offenders if any further evidence of payola was turned up.

Dick Clark, master of ceremonies for "American Bandstand," and WFIL-TV personality, was declared innocent of payola and named to head a disk jockey organization that would police the industry. Much of the evidence with which Blanc worked in his nine-month probe was drawn from the files of the Special Subcommittee on Legislative Oversight of the House of Representatives, which conducted the national investigation of payola.

Harvey Geller Back With Joy Music as Coast Rep

Harvey Geller is joining Joy Music as its Coast representative. Geller is replacing Gerri Green, who had been Joy's rep there for the past 18 years.

Geller's prior association in the music business has been London Records in N.Y. and also five-and-a-half years with the Joy firm in the east. Geller will contact deejays throughout the entire western area.

N.Y. State Eases Tax Ruling On Disk Royalties

The New York State Commission has softened its recent ruling requiring disk companies to withhold taxes on royalty payments to out-of-state artists on recording dates made in New York. The disk industry protested to the commission about the original ruling, claiming that it put an onerous bookkeeping burden on the individual companies and also would tend to discourage out-of-state artists to record in this area.

Under its new ruling, the state tax authorities reaffirm the principle that withholding taxes must be made on such royalties made after July 1, 1960. On disks, however, cut prior to that date, the withholding obligation now exits only where the business records of the diskery superficially and readily indicate that the recording session was held in New York. As such, the Record Industry Assn. of America has informed its members that it would appear that "no administrative probing or warehouse research is necessary to justify good faith."

The ruling covering payments to disk artists also applies to payments made to performers in filmed and taped tv shows, including compensation earned under rerun payments. However, rerun payments are subject to withholding only on shows made in New York after July 1 of this year.

MGM Giving 'Personal' Touch to Plugging Disks, As Artists 'Play' Stores

MGM Records is taking its artists out of the recording studio to meet the people. Through Sol Handwenger, diskery's ad-pub chief, arrangements have been made for label's performers to make personal appearances in large stores, such as Korvette's and Stern's to promote their platters.

Diskery feels that the person-to-person approach stimulates disk sales and devlops good will between the artist and the record-buying public. An example of the impact of the store appearances was spotlighted last week when Jimmy Jones appeared at Korvette's Watchung, N.J., outlet. His appearance there resulted in over 500 sales of his single "That's When I Cried" and his LP, "Good Timin'."

MGM continued its p.a. pitch with Mark Dinning last Saturday (27) with dual appearances at Stern's in N.Y. and Paramus, N.J. store appearances in other areas store appearances in othr areas around the country.

The artists appear for about an hour signing the disks and albums sold as well as their photographs. Their appearances are advertised in local newspapers, plugged on radio and tied in with retailer window displays and direct mailing pieces. In the case of Stern's, Dinning's appearance was worked through the store's Teen Club and announced regularly over the public address system.

Harry Simeone Sues 20th-Fox for $100,000, Charging Pact Breach

20th-Fox Records was named defendant in a $160,000 breach of contract suit brought last week in N. Y. Supreme Court by chorale leader Harry Simeone. In papers filmed by Rosen, Seton & Sarben, he asks $100,000 from the diskery for allegedly breaking a five-year pact inked in Jan., 1959.

Simeone also wants an additional $60,000 from 20th-Fox Record Corp. for assertedly making "untrue statements" and to compensate him for monies due on royalties in the six-month period ended June 30, 1960. Simeone also claims the defendant made false royalty statements as well as unauthorized deductions from his earnings. He had a big Christmas hit in 1958 with his "Little Drummer Boy" disk.

ATLANTA AIMS JAZZ AT SINGLES MARKET

Atlantic Records is moving into the jazz singles field. According to Bob Kornheiser, Atlantic's national sales manager, distributors have been reporting a demand for jazz singles, particularly from jukebox operators.

The diskery will release its major artists on singles on a regular basis. The first group of jazz singles are by Ray Charles, John Coltrane, Fred Kaz, David (Fathead) Newman and Harry Lookofsky. The next release will feature the Modern Jazz Quartet. Chris Connor, Charlie Mingus and others.

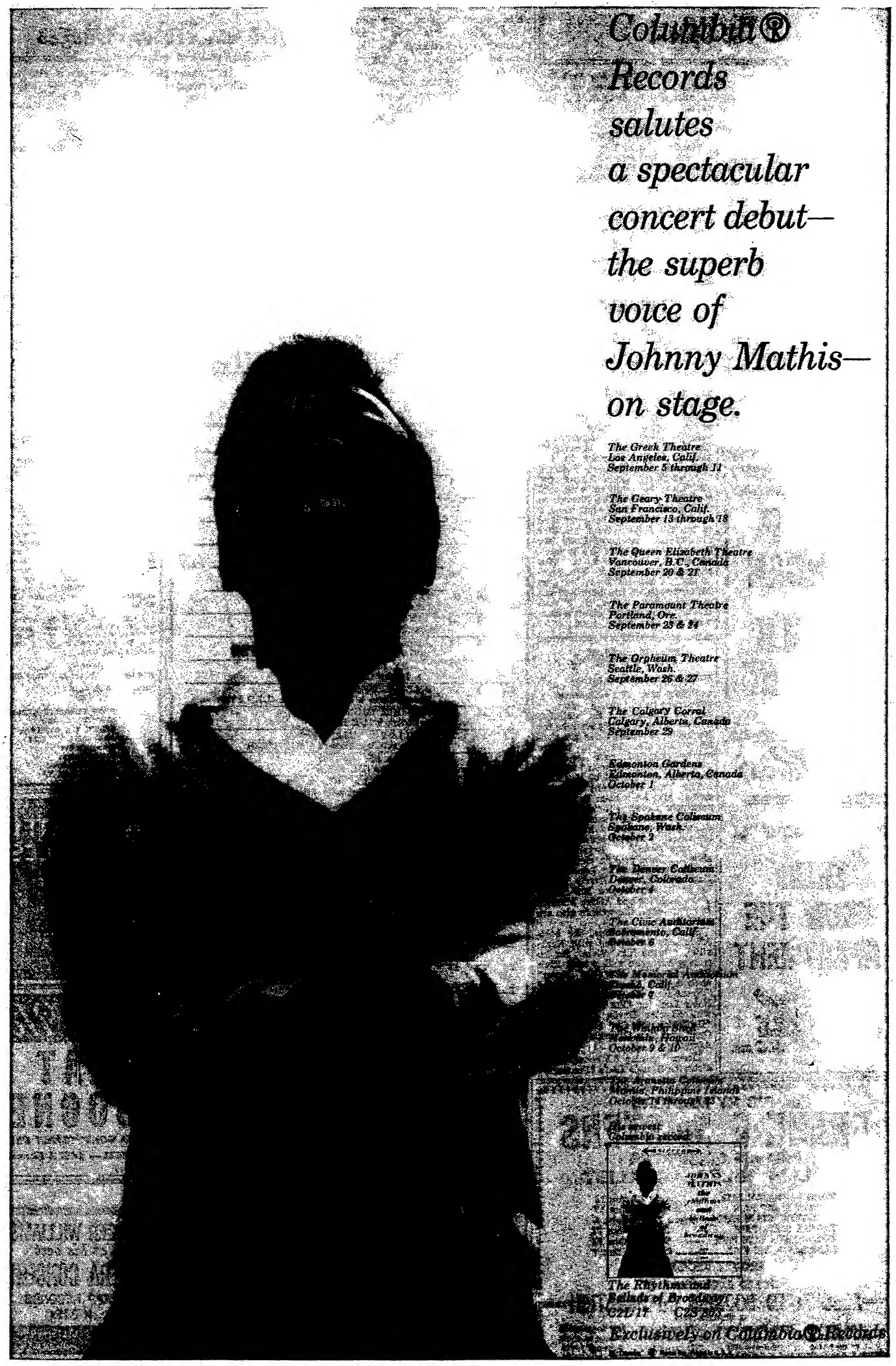
The initial batch of singles are from recent Atlantic LPs but the company indicated that in the future, it will record jazz artists specifically for single releases.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	7	IT'S NOW OR NEVER Elvis Presley	Victor
2	3	7	WALK, DON'T RUN Ventures	Dolton
3	5	6	THE TWIST Chubby Checker	Parkway
4	2	9	ITSY BITSY BIKINI Bryan Hyland	Kapp
5	4	6	VOLARE Bobby Rydell	Cameo
6	14	6	DREAMIN' Johnny Burnette	Liberty
7	8	10	FINGER POPPIN' TIME Hank Ballard	King
8	6	13	ONLY THE LONELY Roy Orbison	Monument
9	9	7	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
10	7	13	I'M SORRY Brenda Lee	Decca
11	11	12	MISSION BELL Donnie Brooks	Era
12	17	14	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
13	34	4	YOGI Ivy 3	Shell
14	15	10	FEEL SO FINE Johnny Preston	Mercury
15	43	4	NEVER ON SUNDAY Don Costa	UA
16	12	10	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
17	18	6	THEME FROM THE APARTMENT Ferranta/Teicher	UA
18	41	3	MY HEART HAS MIND OF ITS OWN Connie Francis	MGM
19	16	8	ALL MY LOVE Jackie Wilson	Brunswick
20	19	5	TA TA Clyde McPhatter	Mercury
21	10	12	IMAGE OF A GIRL Safaris	Eldo
22	39	4	HELLO YOUNG LOVERS Paul Anka	ABC-Par
23	13	11	TELL LAURA I LOVE HER Ray Peterson	Victor
24	49	3	CHAIN GANG Sam Cooke	Victor
25	21	7	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
26	44	4	YOU MEAN EVERYTHING TO ME Neil Sedaka	Victor
27	29	4	KIDDIO Brook Benton	Mercury
28	24	5	OVER THE RAINBOW Dimensions	Mohawk
29	27	11	LOOK FOR A STAR Garry Miles	Liberty
30	22	17	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
31	33	6	WRECK OF JOHN B. Jimmie Rodgers	Roulette
32	63	3	THE SAME ONE Brook Benton	Mercury
33	48	5	LISA Jeanne Black	Capitol
34	32	9	BIG BOY PETE Olympics	Arvee
35	35	5	IT ONLY HAPPENED YESTERDAY Jack Scott	Top Rank
36	37	4	HOT ROD LINCOLN Johnny Bond	Republic
37	26	15	ALLEY OOP Hollywood Argyles	Lute
38	20	13	MULE SKINNER BLUES Fendermen	Soma
39	79	2	I'M FALLING TOO Skeeter Davis	Victor
40	86	3	PINEAPPLE PRINCESS Annette	Vista
41	42	16	CLAP YOUR HANDS Beau Marks	Shad
42	38	8	LOOK FOR A STAR Billy Vaughn	Dot
43	52	6	IN THE STILL OF THE NIGHT Dion & Belmonts	Laurie
44	46	3	I LOVE YOU THE SAME OLD WAY Paul Anka	ABC-Par
45	28	10	DON'T COME KNOCKIN' Fats Domino	Imperial
46	51	7	HOT ROD LINCOLN Charlie Ryan	4 Star
47	36	5	MY LOVE Nat King Cole	Capitol
48	54	3	ANY MORE Teresa Brewer	Coral
49	—	1	A MILLION TO ONE Jimmy Charles	Promo
50	75	4	HONEST I DO Innocents	Indigo
51	23	11	JOSEPHINE Bill Black's Combo	Hi
52	—	1	MR. CUSTER Larry Verne	Era
53	74	2	WE GO TOGETHER Jan & Dean	Dore
54	31	10	QUESTION Lloyd Price	ABC-Par
55	45	13	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
56	58	3	DEVIL OR ANGEL Bobby Vee	Liberty
57	85	6	OVER THE RAINBOW Baysiders	Everest
58	83	2	CANDY SWEET Pat Boone	Dot
59	40	9	I SHOT MR. LEE Bobettes	Triple X
60	25	10	TROUBLE IN PARADISE Crests	Coed
61	57	3	BRIGADE OF BROKEN HEARTS Paul Evans	Guaranteed
62	64	11	THIS BITTER EARTH Dinah Washington	Mercury
63	76	3	MY SHOES KEEP WALKING BACK Guy Mitchell	Columbia
64	47	6	A MESS OF BLUES Elvis Presley	Victor
65	60	2	LOOK FOR A STAR Garry Mills	Imperial
66	92	2	THE LOVING TOUCH Mark Dinning	MGM
67	65	11	WAKE ME, SHAKE ME Coasters	Atco
68	93	3	LET'S HAVE A PARTY Wanda Jackson	Capitol
69	30	16	BECAUSE THEY'RE YOUNG Duane Eddy	Jami
70	70	10	IS THERE ANY CHANCE Marty Robbins	Columbi
71	69	10	WHERE ARE YOU Frankie Avalon	Chancellor
72	55	13	ONE OF US Patti Page	Mercury
73	50	6	RED SAILS IN THE SUNSET Platters	Mercury
74	62	6	THAT'S WHEN I CRIED Jimmy Jones	Cub
75	100	2	VAQUERO Fireballs	Top Rank
76	72	4	LITTLE BITTY PRETTY ONE Frankie Lyman	Roulette
77	66	2	OLD OAKEN BUCKET Tommy Sands	Capitol
78	89	2	DELIA GONE Pat Boone	Dot
79	80	7	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
80	67	10	ONE BOY Joanie Sommers	WB
81	—	1	YOU'RE LOOKING GOOD Dee Clark	Vee Jay
82	59	9	NO Dodie Stevens	Dot
83	98	2	SERGEANT PRESTON OF YUKON Ray Stevens	N.R.C.
84	—	1	DIAMONDS & PEARLS Paradons	Milestone
85	90	2	KOOKIE LITTLE PARADISE Tree-Swingers	Guyden
86	—	1	MALAGUENA Connie Francis	MGM
87	53	12	BONGO BONGO BONGO Preston Epps	Original
88	84	3	MIO AMORE Flamingos	End
89	—	2	FAR FAR AWAY Don Gibson	Victor
90	96	2	SINCE I MET YOU BABY Bobby Vee	Liberty
91	97	3	I'D DO IT AGAIN Bobby Rydell	Cameo
92	87	5	GEE BUT I'M LONESOME Ron Holden	Donna
93	—	1	ROCKING GOOSE Johnny & Hurricanes	Warwick
94	—	1	RUN, SAMSON, RUN Neil Sadaka	Victor
95	—	1	A TEENAGER FEELS IT TOO Denny Reed	Trey
96	71	5	COOL WATER Jack Scott	Top Rank
97	—	1	KING OF LOVE Fabian	Chancellor
98	—	1	MOVE TWO MOUNTAINS Marv Johnson	UA
99	61	5	NIGHT TRAIN Viscounts	Madison
100	—	1	NICE 'N' EASY Frank Sinatra	Capitol


Columbia®
Records
salutes
a spectacular
concert debut—
the superb
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on stage.
The Greek Theatre
Los Angeles, Calif.
September 5 through 11
The Geary Theatre
San Francisco, Calif.
September 13 through 18
The Queen Elizabeth Theatre
Vancouver, B.C., Canada
September 20 & 21
The Paramount Theatre
Portland, Ore.
September 23 & 24
The Orpheum Theatre
Seattle, Wash.
September 26 & 27
The Calgary Corral
Calgary, Alberta, Canada
September 29
Edmonton Gardens
Edmonton, Alberta, Canada
October 1
The Spokane Coliseum
Spokane, Wash.
October 2
The Denver Coliseum
Denver, Colorado
October 4
The Civic Auditorium
Sacramento, Calif.
October 6
The Walter Stoll
Honolulu, Hawaii
October 9 & 10
The Rizalista Coliseum
Manila, Philippine Islands
October 14 through 23
the newest
Columbia record
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the rhythm
and ballads
of Broadway
The Rhythm and
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On The Upbeat

London

Duke of Bedford now eyeing next Easter as possible date for his Woburn Abbey jazz fest . . . Decca will push out a longplay of **Gracie Fields** renderings Nov. 1 . . . Composer-lyricist team of **Monty Norman, David Heneker** and **Julian More** missed the first night of their "Art of Living" at the Criterion Thursday (18) because they're in the States attending "Irma La Douce" rehearsals prior to the Sept. 29 Broadway preem . Pianist **Winifred Atwell** back from her West Indies tour . . . ABC-TV's "Steamboat Shuffle" programs of Mississippi-style music, ending their first run Saturday (27), start a further six-week voyage Sept. 10 . . . Warbler **Shirley assey** will be the central character in the "Music for the Millions" show which BBC-TV music producer **Charles Rogers** journeys to Hamburg Sunday (28) to make for the German NDR web . . . Maestro **Mantovani** returns to BBC-TV next Tuesday (30) for the first of two 30-minute music programs after an absence of some years . . . Upcoming visitors include singer **Paul Anka** and barrel-house pianist **Champion Jack Dupree** . . **Lonnie Donegan** heads to Australia in October for one-nighters.

Chicago

Stardust Green Trio and thrush **Amanda Ambrose** co-billed at Danny's Hideaway here . . **Dots Trio**, winner of the 1960 collegiate jazz fest, booked into La Gigi's, St. Louis, starting Friday (2) . . . **Ike Cole** threesome opens tomorrow (1) at the Bullpen, Minneapolis, for two stanzas . . **Kirk Stuart Trio** at Allez Rouge, Evansville, for three frames, with **Sir Judson Smith** set for Sept. 19 . . . **Gerry Mulligan** plays the Sutherland Hotel, Chi, for week of Oct. 19.

Philadelphia

The big bash at the Connie Mack Stadium, Aug. 26-28, will change its monicker to "Quaker City Music Festival." Gospel singer **Mahalia Jackson**, in the Sat. nite show, objected to appearing in anything billed as "Jazz," although she did appear at the Newport Jazz Festival last year.

Lynn Hope, beturbaned sax maestro, signed a management pact with the Allan Rupert agency . . . The **Ferko String Band** to make its 11th annual appearance at the Richmond, Va., Tobacco Festival, Sept. 22-24 . . . Local chirper **Rita Martin** to be featured with **Red McCarthy** and **Vaughn Monroe** at the Harrisburg Centennial, Sept. 2 . . . **Danny & Juniors** have switched to the Swan label from ABC-Par . . . **Pete De Angelis**, of Chancellor Records, accompanied his brother, vocalist **Joe Damione**, to Rome for a seven-week night club engagement . . . **Bix Reichner**, Tin Pan Alley tunesmith, has branched out as a recording artist on the Mutual label, singing four of his own compositions, all religioso lilts.

Tin Pan Valley

Continued from page 41

definitely are. The difference between the two is just a matter of musical literacy and the violinists now used in the string sessions for Nashville recording dates are definitely literate. In fact, they're mostly recruited from the Nashville Symphony Orchestra and the local Peabody School of Music.

The flock of current Nashville writers also have been losing that corn-pone flavor in their transition to a less sectional musical outlook. Among the consistent hit producers working in and around Nashville are Boudleaux Bryant, probably the most prolific cleffer now in the business, John Loudermilk, Don Gibson, the Everly Bros., Roger Miller, Wayne Mel Tillis, Marty Robbins and Atkins himself. In many cases, the writers also are performers.

At the present time, the best-seller lists are loaded with Nashville-produced hits. Victor, for instance, has been riding with Elvis Presley's "It's Now Or Never" backed with "A Mess of Blues," "Please Help Me, I'm Falling" with Hank Locklin; "I'm Falling Too," with Skeeter Davis; Jim Reeves' "He'll Have To Go" and "I Know One" and Don Gibson's "Far, Far Away."

Decca has also hit country paydirt with Brenda Lee's "I'm Sorry" and "That's All You Gotta Do," while Columbia has come up with Marty Robbins' "Is There Any Chance." In addition, a flock of indie labels have been mopping up with country hits.

Atkins reports that the boost in Nashville activity has created ropes-up situation at the various recording studios. Victor's facilities are now the biggest in the area and cut about 50% of the total.

The recording boom has resulted in a bonanza for a handful of top musicians who are in constant demand for virtually all dates. Included in this group are pianist Floyd Cramer, guitarist Hank Garland, drummer Murray Harmon, bassist Bob Moore and two vocal groups, the Anita Kerr Singers and The Jordanaires, who back up the name vocalists.

The growth of Nashville as a recording center is highlighted by the fact that for the first time a classical LP by the duo pianists, Nelson & Neal, was cut there for the 20th Fox label.

Pubs Get Treble Damages

Continued from page 41

"who appropriate a compulsory license without complying strictly with the requirement of Section 1 (e), do so at their peril and their liability for failure to perform punctually the obligations which the Act imposes may be onerous in the extreme."

He said: "Here defendants in effect contend that their violation of the statute was merely the result of folly. But under Section 1 (e), the folly of manufacturers is precisely one of the dangers to which copyright proprietors are continually exposed. Once their compositions have been reproduced on records, the copyright proprietors must thereafter deal alike with the reputable and the disreputable, the prudent and the foolish, the financially sound and the marginally financed." He noted also that the "foolish, imprudent and marginally financed" companies also tended to flood and dilute the market" to deter sound and prudent manufacturers from making records of the composition."

He said "it would be a hollow victory indeed if all that plaintiffs could recover after being forced to sue would be the statutory 2c royalty. They were entitled to that without bringing action." Hence, the judge awarded the publishers 2c plus treble damages of 6c on each disk manufactured together with costs and counsel fees of $2,000. Zizzu & Marcus, a Coast law firm, handled the action for the Harry Fox office.

The plaintiff publishers included ABC Music, American Academy of Music, Atlantic Music, Barton Music, Irving Berlin Music, Bourne, Bregman, Vocco & Conn, Buxton Hill, Chappell, Criterion, Desylva, Brown & Henderson, Famous, Feist, Frank, T. B. Harms, Harral, Jefferson, Leeds, Mayfair, Melody Lane, Miller, Mills, Modern Age, E. H. Morris, Paramount, Patricia, Pickwick, Regent, Robbins, Shapiro-Bernstein, Sherwin, Sinatra, Soundpost, Tempo, and Williamson.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	20	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
2	2	3	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
3	—	4	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
4	4	19	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
5	3	20	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
6	9	7	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
7	6	20	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
8	10	20	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
9	7	20	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
10	8	11	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
11	18	20	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2198)
12	13	20	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
13	11	17	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
14	14	20	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
15	15	3	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
16	17	13	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
17	12	20	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
18	22	3	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
19	20	6	**BILL DANA** (Signature) **My Name Jose Jiminez** (SM 1013)
20	16	18	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
21	24	2	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
22	19	20	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
23	28	18	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
24	29	15	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
25	26	13	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
26	27	2	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
27	36	3	**BILLY VAUGHN** (Dot) **Look for a Star** (DLP 3322)
28	30	2	**ELLA FITZGERALD** (Verve) **Ella in Berlin** (MGV 4041)
29	—	16	**WOODY WOODBURY** (Stereoddities) **Looks at Life & Love** (MW 1)
30	31	15	**MANTOVANI** (London) **Songs to Remember** (LL 3149)
31	23	10	**RAY CHARLES** (Atlantic) **In Person** (8039)
32	(back again)		**MY FAIR LADY** (Columbia) **Original Cast**
33	21	9	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
34	25	20	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
35	—	1	**TERRY SNYDER** (Command) **Persuasive Percussion** (Vol. II) (RS 808)
36	—	1	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Spiritual With Me** (TAO 1434)
37	—	1	**BELLS ARE RINGING** (Capitol) **Soundtrack** (W 1435)
38	33	20	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
39	37	19	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM/LSC 2393)
40	38	3	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)

NOTICE OF SALE

A.B.C. MUSIC CORP.
BOGAT MUSIC CORP.
BOURNE, INC.

NOTICE IS HEREBY GIVEN that pur t to an order of the Appelate Division of the Supreme Court, First Judicial Department, all of the issued and outstanding shares of stock of A.B.C. Music Corporation, Bogat usic Corporation and Bourne, Inc., will ld in separate Parcels, or as a unit, at public auction in the Surrogate's Court, New York County, Room 510, Hall of Records, Chambers and Lafayette Streets, New York, N. Y., on October 14, 1960 30 o'clock in the afternoon.

A copy of the Terms of Sale together with financial statements and other information concerning the Companies may be procured from the undersigned Executors at the address indicated below.

The Court has fixed an aggregate upset price for all of the Parcels at $2,100,000....

Dated: New York, N. Y.
, 1960.

MARY ELIZABETH KEEDICK
MARY M. BOURNE
JOSEPH TRACHTMAN
c/o HON. JOSEPH A. COX
Surrogate's Court
Hall of Records
31 Chambers Street
New York 7, N. Y.

Venice's Lido in Major Facelifting To Regain Dwindling Tourist Trade

By ROBERT F. HAWKINS

Venice, Aug. 30.

The facelift undergone this year by Venice's Lido involves more than the mere, if expensive, repainting and redecorating job done on the Film Palace. Many hundreds of millions of lire more, in fact.

The Lido, and notably the CIGA Hotel group which owns the Excelsior and several other major hostelries here and elsewhere, is this summer making an all-out effort to win back its once-ique position as one of the world's best-known beach resorts, as well as in new customers in an ever-changing guest pattern. There's a notable attempt as well to remove the idea that the Lido, and the Excelsior, in particular, are exclusive preserves for the grey-hair set, and that youth can still, or again, have its fling on this island across the lagoon.

Physical refurbishing of the Excelsior has taken a large amount of coi , with $250,000 alone going into redecorations from the ground up, of the Hotel's Chez-Vous itery, now a lush burgundy plushery, with all the previous wicker chair accoutrements removed in favor of sedate, candelabra-bedecked precincts. Same spot also has a new mobile dance floor and a rising stage for performers and acts, a new fountain backing on the outside. The Perla Nitery across the road in the Lido Casino has also been redone, and a new theatre has emerged there from what used to be an extra festival salon.

Under the aegis of impresario

(Continued on page 48)

Wisc. Fair May Set New Attendance Record As Boone 'Shower' Click

Milwaukee, Aug. 30.

Wisconsin State Fair's attendance record of 824,311 admissions set in 1953 will likely be cracked this year according to fair manager Willard M. Masterson. He disclosed last week that the initial six days of the fair at nearby West Allis have tallied 51,184 admissions above the 1959 figure.

"Shower of Stars," a unit comprising several members of the Lawrence Welk show, closed last Tues. (23) with a $102,155 gross on seven shows. Among the "Stars" performers were the Lennon Sisters and Jo Ann Castle. Stock car races held Sun. (21) hit a $34,791 net.

Pat Boone, who began a five-day stint Wed. (24), grossed $15,075 in his initial two performances. Backing the singer were Conni Stevens, The Hollywoodettes, a 16-girl line; Wazzan Troupe, Jack Durant and Sid Kroft's Marionettes.

Meantime, the Wisconsi State Board of Agriculture has voted to drop the amusement park at the State Fair and it's to be razed by Jan. 1. Board felt that the amuse-ient setup at the park is outdated and buildings beyond modernizing. Plans call for replacing the area with a four-acre landscaped mall. In the past the midway was operated from May 15 through Labor Day.

H'wood Canteen Found'n In VA Hosp Charities

Hollywood, Aug. 30.

Hollywood Canteen Foundation, started with funds remaining in the treasury of the original Hollywood Canteen following World War II, has contributed $15,000 to buy television sets for Veterans Administration Hospitals throughout the U.S.

Organization has already donated $382,000 to various charitable and philanthropic bodies, and has now provided tv sets to 72 of the 167 VA Hospitals in the country.

NEWHART'S CLUB DATE

Chicago, Aug. 30.

Bob Newhart has been set to headline the anni V.I.P. Show in the Opera House Sept. 16 for benefit of the Club of Catholic Women.

Presentation is booked yearly by agent Frank J. Hogan, who also handles the young cafe-disk comic. Newhart is current at Frisco's hungry 1 bistro.

Sciolla's, Philly, Books Fall Waxworks Parade

Philadelphia, Aug. 30.

Disk names will be the principal attraction during the coming season at Sciolla's, big uptown, 650-seat theatre-restaurant. The Platters inaugurate the new season Sept. 12.

Other disk faves skedded by Tony Sciolla include Ray Peterson, Sept. 19; Al Martino, Oct. 3; Della Reese, Oct. 10; Connie Francis, for 10 days starting Oct. 20; Anita Bryant, Nov. 21, and Paul Anka, Nov. 28. Lone comedian headliner breaking up the waxworks parade is Joey Bishop, set for Oct. 31.

Mex Acts Fear Job Loss With Cuban Invasion

Mexico City, Aug. 30.

A wholesale invasion of foreign entertainers, principally Cubans, is being watched ith uneasiness by Mexican performers who feel that the influx is hurting their chances for engagements.

Technically, the National Assn. of Actors is supposed to keep tabs on night spots, theatres, road companies, etc. to see that 75% of talent hired is Mexican. But a spokesman for the organization said that the regulation is very loosely enforced.

Apart from Cubans there are performers from Argentina, Chile, Spain and other nations, with Americans on tail end of the list.

Currently three tango interpreters, including Susy Leyva, Carlos Acuna and Sonia Mendez, former two from Argentina and latter from Uruguay, are faves in niteries.

Candida Batista Batista, Cuban entertainer, has arrived for a night club engagement, and this capital's top clubs also feature such Cubans as Celia Cruz, the Sonora Matancera group, Carlos Argentino, Zaima Beleno and Los Llopis, among others.

Main reason for the swing to Mexico is lack of work for performers in Cuba as tourist and night club industries ıark time under the Castro regime.

If the situation becomes more acute, Mexico performers may ask ANDA to limit foreign entertainers to no more than 10% of all elements hired in clubs, theatres, etc.

COLUMBIA, S. C., MAPS $6,000,000 AUDITORIUM

Co'•mbia, S.C., Aug. 30.

Columbia is the latest city to plan a municipal auditorium. Mayor Lester Bates has signed an agreement with the Federal Government which will give the city $103,000 in advance planning funds for the proposed $6,000,000 project at the State Fair Grounds. The structure will have a draw from 200,000 in the metropolitan area embracing two counties.

Current plans call for a seating capacity of 9,000 to 12,500 depending upon whether floor space will be used. The building is expected to open in 1962.

Jay Hoffman Exits GAC To Join American Ballet

Jay K. Hoffman has resigned from the concert dept of General Artists Corp. to become press projects director of the American Ballet Theatre Russian tour which starts in Minsk Sept. 14. Taking off for Moscow on Sept. 4 to prepare the terp company's junket, he'll return to the U. S. in time to work on details of the National Symphony Orchestra of Washington concert at Carnegie Hall, N. Y., on Nov. 21.

Prior to joining GAC, Hoffman promoted concerts in Europe, headed the NCAC radio sector and promoted varied concerts on his own.

Name Alpert Eastern Rep for Tropicana, L. V.

Mickey Alpert, for many years talent buyer for the Kudner Advertising Agency industrial shows and head of the Lambs Club entertainment committee, has been named eastern representative for the Tropicana Hotel, Las Vegas.

Alpert will be in charge of reservations and convention bookings. He left for a short trip to the casino country yesterday (Tues.).

Gospel Music Festival At Madison Sq. Garden A Hit Religioso Marathon

Joe Bostic, of WLIB, for the second year in a row brought a flock of Negro church groups to Madison Square Garden in a Sunday (28) festival of gospel, spiritual and folk music that drew over 10,000 customers. Altogether there are about 10 hours at one sitting, perhaps too much for all but the deeply religious, but nonetheless one of the more interesting soirees of the year.

Some of the more exultant numbers at the Garden produced responses that had the audience, in its milder moments clapping rhythmically. Some called out in harmony with the cadences on stage. Some talked to the singers, and some to the Lord. All were moved in various ways.

Gospel music is important source material for the American scene. Those who have come out of this orbit include Della Reese, who used to be in the Meditation Singers; Sarah Vaughan and Dinah Washington have also served apprenticeship in the gospel. John H. Hammond, of Columbia Records, for one has recognized the commercial importance of this music. For example, he has plucked 18-year old Aretha Franklin out of this sphere, and into the realm of jazz. Miss Franklin moved the audience on Sunday with a choir behind her. Again, the Abyssianian Radio Choir of Newark (not to be confused with Rev. Adam Clayton Powell's Abyssina Baptist Church in Harlem) has been recorded by Columbia. Latter group conducted by Alex Bradford probed some interesting and unusual vocal facets of the group. Calvin White and the blind singer, Sister Margaret Simpson gave this huge group added vigor.

The current session went far afield with the presentation of Mort Freeman, accomped by an Israeli pianist, who sang a group of Yiddish and Hebrew songs. It seems that there is a musical relationship between many religions and the kinship was evident during many portions of Freeman's turn.

Among others were the Raspberry Singers of Cleveland; the Highway QC's from Chicago reunited with Rev. Johnny Taylor who used to be with this outfit; the Drinkard Singers, Cross Jordan Singers, Washington Temple Choir with Ernestine Washington soloing, the Swanee Quintet, Gospel Clefs, Consolers, Roberta Mann Singers, the moppet Shockley Singers, Marion Williams and the Stars of Faith, Tabernacle Voices, North Philadelphia Juniors, Nightingales, Davis Sisters & Curtis Dublin, Gospel All Stars, Swan Silverstone Singers, and the major lure, Mahalia Jackson, who was presented with a plaque by WLIB as the lady who gave dignity to this field of music.

Miss Jackson presented a 11-

(Continued on page 52)

JUDY GARLAND DOING 2D LONDON 'EVENING'

London, Aug. 30.

The one-shot "Evening With Judy Garland" at the London Palladium, Sunday (28) will do a repeat. Same program takes the Palladium stage again Sunday (4), with Miss Garland once more accompanied by a 30-piece orch under Norrie Paramor.

Entire Garland menage—consisting of the artist, husband Sid Luft and children—is thinking of taking up residence here. The Lufts are debating taking a house in suburban Wimbledon, or maybe a flat in midtown, and have looked at properties accordingly. Whole family likes it here more than somewhat, though pitching tent would involve Luft in much transatlantic commuting to look after his U. S. ventures.

Siegel Takeover of GAC Cues New Expansion in Agency Program

General Artists Corp., taken over recently by Herbert J. Siegel as part of Centlivre Brewing Corp., will continue to expand. The agency is still committed to increase its operations in the television field and will probably buy a literary agency fn the near future.

For some years, it's been the GAC policy to acquire agencies and their personnel in areas in which they would like to enlarge activity. Thus through its takeover of George A. Hamid, it became strong in the outdoor field, its absorption of the American office of Lew & Leslie Grade Agency of London gave it importance in the foreign field, and its acquisition of Baum-Newborn Agency gave it a start in legit and films.

The office is also seeking to build its operations in video in hopes of getting a larger share of the market for its talent. With the fresh money of Siegel, acquisitions to fill in the gaps will be considerably easier. However, it's likely that if any new agency comes in, the bulk of the purchase will be in Centlivre stock.

The Siegel takeover was finalized about 10 days ago. Purchase price was quoted at "around $2,000,000." Employees will be given the option of buying stock on company profit sharing plan. Those purchasing two shares of the company stock will be given one share free. There are, however, limitations on this plan.

Executives will also be given a series of stock options to be exercised within stipulated periods.

Domino Lounge, Atlanta, Gets Bachemin Revue

Dallas, Aug. 30.

Johnny Bachemin, dancer-singer-pianist who produced his own revue at the Colony Club here for four weeks last summer, is again staging an intimate revue, this time at the Domino Lounge in Atlanta. Bachemin, who'll star in the revue, is taking Buddy Williams, Ann Hite, Beverly Austin, Jerry Kirkland and Texie Waterman, all from the current "Century's Ahead" revue playing at the Adolphus Hotel's Century Room through Sept. 7.

Bachemin recently starred in a six-week run of "Mr. Wonderful" at the Maple Theatre here.

L.A. Nitery Ops Rap 16% AFM Pay Scale Hike

Hollywood, Aug. 30.

Pay-scale tilt decreed by American Federation of Musicians Local 47 against local "B" iteries is being protested by operators of 115 spots who have set up a 15-man committee to map plans to fight the AFM dictate.

In a unanimous stand voiced at special meeting called at Billy Gray's Band Box, against wage boost, the boite ops have refused to recognize validity of the new scale, skedded to go into effect Sept. 5.

New scale means that clubs using more than two musicians at a time must shell out $99 per man per week instead of current $90 for the same working hours (4½ hours) on a six-day basis. Employers are also called upon to kick in an additional $6 weekly to AFM's pension fund.

Harry Ripe, owner of the Aqua Caliente and Peacock Alley and who is fronting protest drive, said: "We have taken a firm vote refusing to recognize the 10% raise in salary plus the 6% pension fund totalling a 16% increase. It's unwarranted, impractical, and unreasonable. Especially at a time when nitery business is down 20% this year so far."

Ripe also said the raise and pension has been tacked onto spots classified by union as "B" establishments. It will not effect the bigger saloons in L.A. or along the Sunset Strip.

Max Herman, v.p. of Local 47, reported the vast majority of the 1,200 club owners are accepting the new pay scale without protest. "Only three owners came before our board to protest the wage in-

(Continued on page 52)

POLICE ARREST TWO HONOLULU EXOTICS

Honolulu, Aug. 30.

So-called "citizens' complaints" led to arrest by vice squadsmen last week of exotic dancers at two rival downtown niteries. Pat Bales, known professionally as "White Fury," was picked up at Club Hubba Hubba while Lorraine Jordan, "Little Egypt," was arrested at Club Ginza.

An officer said Miss Bales' dance was "overly provocative" and Miss Jordan's costume was "too flimsy." Both police and city liquor commission can control nitery entertainment, but the commission has never drawn a clearcut policy.

Berman at Blue Angel After Week's Shutter

The Blue Angel, N.Y., closes tomorrow (Thurs.) for one week and reopens next Thursday (8) with a lineup topped by Shelley Berman. Also on the bill will be ballad singer Noel Harrison, son of Rex Harrison, Barbara Gilbert, understudy to Eileen Rodgers in "Fiorello" who is leaving the show to make her debut.

Reservations for Berman are heavy.

Season No Record For Atlantic City as Resort Preps Annual Windup

Atlantic City, Aug. 30.

With the Labor Day weekend near, another season is over for this resort. It was a season which won't measure up to the record buster of a year ago, but it passed without hurricanes and severe northeast storms, which do more to send the vacationist home than any other factor.

The Miss America Pageant, which brings in 54 girls from every state in the union plus some cities, gets underway Labor Day. The new Miss America will be crowned Saturday night (10) before a coast-to-coast CBS-TV television audience. Bert Parks again will act as emcee. Boardwalk parade Tuesday night (6) will be televised for initial time for half hour over same web.

As for other closing events, Ice Capades bowed out of Convention hall Sunday (28) to reopen its new show as usual in New York early in September. This left the big hall dark for a week, something unusual for the summer season. Burlesque in the Globe also goes out as Labor Day comes.

In the hotel grills Hildegarde continues in the Mayfair Lounge of the Claridge through Sept. 5. Claridge is asking an admission fee of $2 and she is appearing twice nightly.

Comic Herkie Styles heads the Labor Day show at Hotel Chelsea's Celebrity room. Other beachfront hotels carry on with same talent but will shutter with the advent of Labor Day.

Al Martino returned to the Black Orchid Lounge for 10 days, opening Aug. 27. Larry Steele and his "Affairs" will play Harlem through the Labor Day week.

Sept. 6 Court Date For LaMonte Vs. AGVA

The case brought against the American Guild of Variety Artists recently by Victor La Monte has been set for the N. Y. Supreme Court Sept. 6. Preliminary examinations before trial have already been held.

La Monte sued the union to contest the election of Joey Adams as president as well as other officers and 15 members of the national board. Firm of Israelson & Benenson is representing AGVA, while Henry M. Katz is acting on La Monte's behalf.

Vaude, Cafe Dates

New York

Adam Wade set for the Round Table, Nov. 7 . . . **Dorothy Loudon** booked for the Ritz Carlton, Montreal, Jan. 11 . . . **Jimmy Durante** set for the Deauville, Miami Beach, March 9 with **Milton Berle** to follow March 16 . . . **Joe E. Lewis** signed for the new Latin Casino, Hammonton, N. J., April 3 . . . **Martha Raye** going into Blinstrub's, Boston, Jan. 16 . . **Carmel Quinn** to the Roosevelt, New Orleans, Sept. 15 and Eddys', Kansas City, Oct. 14.

Eartha Kitt moves into the Persian Room of the Plaza, April 12 . **Vi Velasco** to tour South America starting Nov. 5 under auspices of Sao Paulo promoter **Ricardo Cella** . . . **Jerry Vale** to the Monticello, Framingham, starting Sept. 5 . . . **Jose Greco** started at the China Theatre, Stockholm, yesterday (Tues.).

Lucille & Eddie Roberts preem at Harold's Club, Reno, Sept. 13 . . . **The Modernaires** double between the Sahara and the Sands, Las Vegas, during the illness of **Georgia Gibbs** . . . **Jack Sullivan** and **Deborah Peek** started at Phase 2 yesterday (Tues.) . . . **Tina Robins** into the International, Nov. 24 . . . **Jan Bart** to be dined at the International Oct. 24 marking his 25th anni in show biz.

Chicago

Lenny Kent and the **Castro Bros.** are at the Trade Winds . . . **Honeydreamers** set for Eddys', Kansas City, Dec. 23 for a pair . . . Comics **Taylor & Mitchell** currently at Denver's Park Lane Hotel . . . **Jacques Foti** is at the Crown Room, Indianapolis . . . La Rue's, same town, is gearing for a name kick and has booked **Kay Martin** and **Bodyguards** for a Nov. 21 opener . . . **Bob Weymouth** is at the Town & Country, Winnipeg, with **Jacques Rayal** down for a Sept. 19 bow in same spot . . . **Hi-Lads** play the Embers, Ft. Wayne, Feb. 6, then shift to the Embers in Evansville for Feb. 27.

Adams Circus Bankrupt

Milwaukee, Aug. 30.

The Adams Bros. Circus of Appleton, Wis., last week filed a bankruptcy petition in Federal Court here listing liabilities at $49,346 and assets of $14,792. Adams Bros. Inc. was started in 1957, with William A. Griffith Jr. president.

Petition stated that Adams Bros. Inc. did business as Adams Bros. Circus, Adams Bros. and Sells Bros. Circus, and the Adams and Sells Circus. The troupe toured in trucks.

Ice Show Review

Holiday on Ice of 1961

Peoria, Aug. 30.

Morris Chalfen presents "Holiday on Ice of 1961"; Ruth Tyson, executive producer, choreography and staging, Chester Hale; costumes, Freddy Wittop, scenery, Ted Meza. Features Jinx Clark, Tommy Collins, Dorothy Goos, Ray Balmer, Williams Family (4), Paul Andre, Ives & French, Alfredo Mendoza, Werner Muller, Alice Quessy, Tommy Allen, Cathy Lynn, Tony and Donna Jeanne LeMac, Glamour — "Icers" and "Ice" — Squires (36). Opened Aug. 23 in Bradley U. Fieldhouse; $3.50 top.

"Holiday on Ice" has again come up with the ingredients that add up to solid entertainment fare. The fast-paced show is marked by sharp costuming, handsome sets, lots of variety, crisp skating and precise ensemble work.

The show's "Golden Aurora" opener relies largely on eye appeal and is a bit slow, but impressive. The pace quickens with the next number and hardly leaves time for applause between acts from there on out.

Ice spectacles are well-staged. First big ice-full is an impressive "Slavic Rhapsody," based on performance of the Ukrainian Ballet. Skaters weave colored ropes i intricate patterns for nice effect.

Jinx Clark and Alfredo Mendoza star in "Teepees and Totem Poles," an Indian number featuring dancing totems and the ensemble under black light. Some of the horse outfits used by racing "braves" proved clumsy beneath the skates, but the whole effect was satisfying.

"Mother Goose Land" brings rink-full of animals and story-book characters in a bid for the younger set, which goes over big all around. The "Revue des Ballets" portion presents sections from five ballets and winds up with a sensually powerful treatment of "Scheherazade."

Finale has ensemble in Marine outfits doing nifty close order and rifle drills. Show is topped off with skaters speeding to take places at ends of rotating line.

One of the top applause getters is Williams family act. Robbie (age 4) and Debbie (7) do a neat duet, and Debbie later does first solo. New addition Werner Muller performs stilt skates, goes through revolving fire hoops and over kneeling girls. Ice comic Paul Andre rates many laughs in "Sunday in the Park" and later with Tommy Collins spoof "Concerto for Two."

Tommy Allen looks superb in impressive spins and acrobatics which show up nicely in Slavic Rhapsody and "Les Patineurs" ballet. Continental Clowns Buddy and Baddy put circus-like routines on ice to rewarding laughter and the name attractions, Miss Clark, Collins, Dorothy Goos, Alice Quessy et al; perform with sureness and class.

The orchestra has moved to the side for this year's show, leaving stage area free for props and scenery effects, an improvement over last season's offering.

Ruth Tyson's first solo production carriers all the sparkle and polish that have distinguished past years. "Holiday on Ice of 1961" may be just a shade better than its successful predecessor. *Klein.*

Inside Stuff—Vaude

The late Daniel Arnstein, the New York and Chicago taxicab tycoon, was a familiar show biz figure (1) as a spender, (2) as a fast man to any theatrical charity, (3) legit backer, (4) as Joe E. Lewis' particular pal. It's ironic that Arnstein, who would literally check into a hospital "just to keep Joe company," when he felt the comedian needed "some internal plumbing," was the one who died last week at 70.

Arnstein's two-fisted rise to fame and fortune in the tough taxicab business has been recounted as, of course, his Governmental assignment during World War II to "build the Burma road" which expedited supplies and munitions to the Allies. He was a partner in the Wall St. brokerage of L. Stanley Kahn which, with his death, was immediately dissolved, according to a N.Y. Stock Exchange bulletin just issued.

Irving P. Mazzel, AGVA's western regional director, and Phil Downing, AFVA's Frisco branch manager, presented San Francisco Mayor George Christopher with an honorary life AGVA membership last week because of hizzoner's interest in the union's anti-juvenile delinquency program.

Venice Lido

Continued from page 47

Remigio Paose, the entertainment side of the Lido has also been refurbished in drastic fashion, and a program of name acts and steady performers has alternated through the summer months in a determined attempt to keep things gay and moving.

Names so far have included Gilbert Becaud, soprano Anna Moffo, Renato Rascel, Walter Chiari, Ornella Vanoni, and others, while attempts to land Marlene Dietrich for a one-night stand failed when the price (reportedly $10,000) turned out to be prohibitive even for Lido coffers. Dorothy Dandridge was likewise overtured but no deal was concluded. Currently, local managers feel the festival is alone a good enough drawing card for the various night spots and are concentrating on more "normal" fare and much dance music.

Current Shows

Current at the Chez Vous here are Bela Kremo Dominique, the Riccardo Rauchi and Righi Saitto dance bands, all emceed by Giselle Sofio and Alvaro Alvisi. This year, the Lido also boasts its first strip show, spotlighting import Lili Niagara, but "Only in the night club, after 1 a.m." as the posters mysteriously announce. Outside, and visible for all, the main show goes on twice nightly on the new revolving stages. All-summer attraction there are the Bluebell Girls, imported for the season by Paone to embellish the Lido. Franco Nebbia plays and sings for his many fans, after dark at the Excelsior bar.

Opinions here vary to the success of the Lido "re-launching" operation, especially in view of the money spent on it. There are many who opine that the setup only confused the issue and may have resulted in pleasing no-one. Another Lido vet feels that expensive white elephants such as the short-season Excelsior only have a few more years in them, unless all the brassy new trappings are removed and emphasis placed on class, exclusively, before even the rich oldsters who are the seasonal mainstays of the most expensive stretch of sand in this country leave for quieter surroundings. Still other observers point out that any new idea is better than none at all, and look more kindly towards the various local efforts.

Statistically, situation for 1959 shows foreigners dominating the Venice picture, with 500,000 foreigners registering in Venice proper and 300,000 more on the Lido, while Italians at Venice totaled only 163,000, with another 150,000 on the Lido alone. Lido attendance, excluding the larger hotels, has however dropped steadily every year. The current relaunch operation is hopefully designed to stop thi downward trend.

Frankie Laine Has $2 Royal Hawaiian Cover and Will Travel to Honolulu

Las Vegas, Aug. 30.

Frankie Laine has made a deal with the management of the Royal Hawaiian to appear for roughtly a month in the 600-seat room of the Honolulu hotel. But instead of demanding the usual guarantee, the singer is working strictly for the $2 cover charge.

This variation on a straight pertentage deal is not entirely new, having been worked at least once before at the Royal Hawaiian by Edgar Bergen. But instead of a $2 per head nut to the lead performer, Bergen is said to have taken home a $1 cover.

Laine has promised the hotel to work on Christmas, which he's never done before. But the Royal Hawaiian stint, from the middle of December until on or about Jan. 11, will give him a chance to vacation with his spouse and two daughters. Singer figures that the Royal Hawaiian might not be able to meet the stiff guarantee that most mainland big acts demand, so he settled for picking up the cover charge.

Singer is appearing here, in the middle of a six-week stint at the Dunes Hotel. Stanza is virtually SRO. Only time the Dunes main room act doesn't include nudie aspects is when Laine, on a longterm deal with the L.V. room, appears.

He figures that the nudie bits so common along the Strip might force out teenagers. His ban on unclothed femmes in his show is not so much moral as it is, to him, hard biz sense. His primary business is records, and he figures that teeners in attendance at his nitery stint an push up disk sales.

Laine recently laid out about $1,000,000 for a Coast apartment building. He's asking over the penthouse of his new real estate for his own use, but the fact that it's still being renovated for him is another inducement to take the Royal Hawaiian bid.

Venezuela Actors' Assn. Blacklists Mexican Acts For Filling Trujillo Date

Mexico City, Aug. 30.

Mexican entertainers who accepted engagements in the Dominican Republic, despite warnings of reprisal by the Venezuelan Acors' Assn., have not been officially blacklisted, according to word received here by the National Assn. of Actors.

The Venezuelan , in a special memorandum to Rodolfo Landa, ANDA head, said that all performers who "willfully ignored" the ban it had imposed will now be persona non grata Venezuela.

Mexican entertainers involved are now lodging protests with ANDA. But Landa, in a diplomatic sidestepping of the issue, said that Venezuela is within its rights to take whatever reprisal measures it wishes. He avoided the use of the word "boycott."

As far as can be learned, the boycott against the Mexican performers is on a permanent basis for Venezuelan feelings ran high at Trujillo interference in Venezuela's internal affairs.

Landa, in explaining the matter, said it was not a boycott but reprisals aken in accord with the "friendship and solidarity" pact existing between the two unions. And in "political guestions," he said, Venezuela had every right to blacklist entertainers who went to the Dominican Republic despite pleas to shun the Trujillo dictatorship.

A the Venezuelan Embassy, however, spokesmen were not as diplomatic in their phraseology. Mexican performers who went to the Dominican Republic to appear at a radio station anniversary were labeled as "collaborationists" who fawned on Trujillo.

Among group of some 30 artists who had made the trek were La Prieta Linda, Norma Herrera, Begona Palacios, comic Juan Verdaguer, the Castillon Bros, and Jose Jassa.

Sheraton Shifts Mgrs.

Honolulu, Aug. 30.

Richard E. Holtzman has been named general manager of the Sheraton Hawaii hotels, effective Sept. 10. He will succeed Lloyd B. Carswell, newly-appointed v.p. and general manager of the Sheraton Towers, Chicago.

Holtzman moves here from White Sulphur Springs, W.Va., where he has been resident manager of The Greenbrier.

Ohio Gov. Could Lose Farm Vote: Doesn't Dig Fairs

Columbus, O., Aug. 30.

When Gov. Michael V. DiSalle made no pretense of any keen enthusiasm for the Ohio State Fair, which opened here last Friday (26), it was news, as former governors managed to conceal such feelings, if any, in view of the large agricultural populace of voters. His attitude was no surprise to fair officials, who recalled that he took similar stand last year at that time, drawing considerable criticism.

"Everyone should be able to do what he likes, and no one should have to do things he doesn't like just for politics," the outspoken governor said. "Some things just don't 'send' me, and these include fairs, horse-races, and night club acts." He said he does not consider his attitude the result of his opposition to the state "subsidizing" the fair, saying, "After all, I didn't go to the fair when I was a candidate, either." He prefers, however, that the state use the money now going for the fair for welfare needs, such as mental institutions, schools, or to rehabilitate blind people.

Despite his comments, DiSalle took a brief motor bus tour of the fairgrounds, where he had to attend a cabinet meeting held in one of the buildings there (said to be an excuse to lure him to the fairgrounds). Hereafter, the opening day of the fair will be dubbed Governor's Day, just to play it safe, fair officials said.

Missing from the fair were the usual "big name" attractions of former years, but the Cristiani Bros. circus, which has already played five Ohio cities this summer, with a two-hour show, was booked for nightly performances, and as well as matinees the first three days of the fair. The circus must gross $40,000 before the fair can share in the proceeds, said Rowland Bishop, fair manager. Circus entertainers also put on a 20-minute show daily at noon in front of the State House, downtown, to drum up fair attendance, and also gave a parade on opening day.

When the Fair opened, 70,000 admission tickets had been sold in advance, compared with last year's advance sales of 10,000. The great increase was attributed to a grocery chain (Kroger Co.) sponsoring an Ohio-produce promotion in their newspaper ads, and offering advance tickets to the fair at bargain prices. Director Bishop said he expects the eight-day event to attract more than 300,000 visitors.

Miller Buys Health Club For Telefilm Studio

Hollywood, Aug. 30.

Fashion in the past has been to convert supermarkets into motion picture and television studios, but now the Beverly-Wilshire Health Club, former filmdom retreat, has been acquired for this purpose.

Bill Miller, former Riviera, Fort Lee, N.J., nitery operator and more recently a producer and booker for several Las Vegas spots, has bought property for $500,000. He'll remodel and convert the indoor handball court into a telefilm soundstage. Bar and restaurant also will be remodeled.

Fack's, Frisco, to Reopen Under New Ownership With Top Name Policy

San Francisco, Aug. 30.

Two Palo Alto, Cal., nightspot owners have contracted for a five-year lease on Fack's, nitery padlocked by Internal Revenue Service last month, and will reopen at end of September with same act which was playing there when the revenooers closed the place early in July. The act is Duke Ellington's band.

The two are Jerry LeGrand and Michael du Pont, latter one of the heirs to the Delaware fortune. They currently run Outside at the Inside, a non-alcoholic (by local ordinance) nitery in Palo Alto.

Pair will rename the downtown Frisco spot, have taken over the Ellington contract by paying him $10,500 through AFM. Ellington was in second night of 11-night stand when IRS closed George Andros' Fack's.

LeGrand and du Pont said they've signed the Red Norvo Quintet as a "house" band to follow Ellington for two and a half months and are hunting other acts for a "big bands, big comedians, big singers" policy. Pair plan to remodel club after Ellington's opening, but want to open in late September to cash in on Ellington's appearance Sept. 24 at the Monterey Jazz Festival.

Belafonte Ailing, Cuts Aussie Show

Melbourne, Aug. 23.

Harry Belafonte is a smash hit here with no discordant note anywhere, at least not in connection with his performances. Known previously through his disks and pix, he has obviously increased his fans Down Under and multiplied platter sales should result.

His original 12 performances at the St. Kilda Palais had to be cut to eight due to influenza. Says Belafonte: "I would like to pay a tribute to J. C. Williamsons here in Melbourne. They have shown much more understanding than most impresarios I have found in other parts of the world.

"Some others would have been coming up with new chemicals and pills to pep me up and there would be lots of tearing of hair out over my sickness. There's been none of that with Williamsons."

On day Belafonte arrived here a 24-hour ban was put on his recordings by local commercial radio stations who felt they were unfairly treated by singer's entourage when their newsmen were asked to refrain from recording interviews as soon as he arrived at airport.

Two station reps, however, were at airport and one "crashed" a brief interview which was put on the air within a few hours. Later the station concerned joined the others in claiming they had been "rubbished" by Belafonte's managers.

Ban was lifted 24 hours later, after talks with Williamsons. No mention of ban was made on radio or in press at the time and did not "leak" out until later.

CHASE CLUB FOLLOWS DEC. CLOSING TREND

The Chase Club of th Chase Hotel, St. Louis, is following the pattern of many clubs throughout the country by closing during the month of December when the Christmas shopping season normally provides too much competition for the entertainment field. Other clubs have been following this trend of closing during the rough business periods or when there are no suitable attractions.

The Chase Club will open for the season Sept. 22 with Buddy Hackett, Hal Loman & Playmates and the regular house band led by Jimmy Palmer. It continues with the Mary Kaye Trio Oct. 2 with the Skitch Henderson band moving in two days later. Bobby Darin has been signed for Oct. 21 and George Gobel comes in Nov. 4 with the Gordon Jenkins Orchestra and Revue set for Nov. 14. Following the Dec. hiatus The Goofers and Guy Marks come in Dec. 27, and probability is that Liberace will open Jan. 19.

Video, High Taxes Spell Doom For Hamid's Warren, A.C. Landmark

Atlantic City, Aug. 30.

Warren Theatre, built in the early 1930s as the Warner flagship of the Stanley motion picture houses in the resort, is probably seeing its last season. Although the Hamids, present owners of the 4,200-seat boardwalk house, are mum it is known that high taxes, some $40,000 yearly, plus 10 months of closing (it only pays to keep it open in the summer) are too much a drain on the Hamid treasury.

House is expected to be razed early this fall, or during the winter. Chances are that it might become the site of a new motel, but since it is out of the present motel area its site will more than likely be another parking lot.

Warren, during its some 30-odd years as a theatre, has played every type of entertainment, and on occasion has housed conventions. For instance, the big Super-Market Institute meeting here the past two years in the late spring utilized it as one of its convention sites.

It opened in the days of the silent motion picture with an orchestra of some 60 coming up before the screen on a movable platform. It also had what was advertised as the largest motion picture house organ in the world.

When the talking motion pictures came, the Warren was concerted to screen them. During those years it also brought in vaudeville acts, with Eddie Cantor and other headliners appearing. From time to time it housed legitimate.

For the past few years it has been the home of the winter live shows put on by a local delegation from the Chamber of Commerce. Last year early in season it played six weeks legitimate hoping to cash in on May conventions. The try was a failure and was not repeated this year.

Demise of the Warren, once open the entire season, is blamed on television. The Hamids have made overtures to the city to cut taxes pointing out that the big house is an asset as a Convention Hall annex, as it were, but nothing so far has been accomplished.

This year the Hamids, who once operated a string of motion picture houses here, with Steel Pier, have relied on films exclusively. Hamids have since disposed of their theatres, Warren excepted.

Razing house leaves site of projected new Chamber backed plays a question. Body is reported determined to try to bring winter legiti-

Benny Burke's Jackpot

Vet agent Bernard Burke marketing a lot of anniversaries at a party on Sept. 4 tendered to him by his daughter and son-in-law Mr. and Mrs. Harry Frumkess at the latter's house in Harrison, N.Y.

It's his 53d anni in show biz, his 74th birthday and his golden wedding anniversary.

Brooklyn Par In Adult B.O. Pitch Via Bailey P'kge

The Brooklyn Paramount is attempting to evolve a stageshow formula that will bring back adult audiences, says Gene Pleshette, managing director of the house. The Par has booked Pearl Bailey for a week starting Oct. 21. She'll bring in her own show in one of the first non-holiday bookings at this house in many years.

Pleshette is scouting around for additional shows and formats designed for adult audiences. He has played jazz and rock 'n' roll shows, during the school holiday season. Most of them have been successful. However, the idea, he says, is to bring in bills that will have more universal appeal and can be played during the periods when schools are in session and will be pitched to the evening trade.

Miss Bailey will bring in her unit which has in previous years played the Apollo, N.Y. She may play that stand later in the year.

For the Christmas holiday, the Brooklyn Par will play a disk name show to be packaged by Sid Bernstein and booked through Shaw Artists Corp. Brenda Lee has been signed with others still to be pacted.

Lotsa Bounce in Latino Tour, Actress Sez, But Only in Rubber Check

Mexico City, Aug. 30.

Mexican entertainers are burned by Peruvian impresario Carlos Vargas whose habit is to pay off entertainers with rubber checks.

Screen star Ana Luisa Peluffo received a $2,000 bouncing check for 70 appearances between March 18 and April 13 in Peru, Colombia and other Latin American countries. Tour had been arranged by Vargas. Actress complained to the National Assn. of Actors which, in turn, has submitted matter to the Peruvian actors' organization for action.

According to complaints of other entertainers, Vargas allegedly contracts them for Lima appearances, but then sends the performers on tour to Guayaquil, Quito and to other republics. Owners of niteries or theatres in tour spots always say that Vargas will pay salaries. But talent with limited financial sources are stuck on the road, or have to work for local clubs for a pittance to get carfare back home, it is alleged.

The Peluffo case is not just one instance. Actress Celia D'Alarcon along with singers Miguel Aceves Mejin and Cuco Sanchez have also been recipients of rubber checks.

Other entertainers claim that they have been shortchanged on many of their Central and South American tours. It is a habit of so-called impresarios to sign talent, collect fees from theatres, night clubs, radio and television stations, etc. and "forget" to pay talent, or give them worthless checks.

Rodolfo Landa, head of the National Assn. of Actors, admitting that matters are getting out of hand, said that the "racket" will be vigorously attacked via collaboration of actors' organizations in respective republics.

Preston Foster, Who Quit New Frontier, Has Deals & Will Remain in Vegas

Las Vegas, Aug. 30.

Preston Foster, who resigned two weeks ago as New Frontier Hotel prexy after a "policy" dispute with board chairman Warren "Doc" Bayley, plans to stay in Las Vegas.

"I have several things cooking for me here, I've grown to love the town, its excitement, its climate, and its people, so this is the place for me," he says.

Foster, star of the "Waterfront" tv series, is a longtime friend of Bayley, and came here in July 1958, to help the Hacienda Hotel's "Damon Runyon Cancer Fund Endurance Fight." Hacienda prexy Bayley asked him to stay on as his associate, so in September of '58, Foster was made Hacienda veep and official host.

When Bayley's organization took over the New Frontier in April 1959, Foster was named president, and Bayley chairman of the board.

Foster's wife of 14 years, the former actress Sheila Darcy, has been handling publicity for the New Frontier.

Current show at the hotel is "Oriental Holiday," with Billy Eckstine headlining the lounge entertainment, and The Treniers as a special attraction.

PREEM 'ICE FOLLIES'

Los Angeles, Aug. 30.

Shipstad-Johnson's "Ice Follies" will world preem its new season's edition Sept. 8 at the Pan Pacific, in for 18 days.

House is scaled at $2 to $4.

Coney's 75th Anniversary

Continued from page 1

with the needs of the summer population.

As for the bathhouse keepers, they are a rapidly vanishing breed brought on largely by the drippers who undress in motor cars, trucks and sleeping bags. Majority of drippers drop their pleated pants in an accordion roll under the boardwalk.

75th Anni Gimmick

This is the year that Coney came up with an anni—the 75th—an historical pretext, albeit a worthy one, to wangle a few additional kopeks from the moujiks by staging an airshow, and some secondary divertissements, and then hoping that the crowds would disperse in frenzied pursuit of 12-inch long weenies, video lollypops and Nathan's most recent gustatory innovation, namely an abalone fish sandwich on Jewish rye. It is going so great that it has virtually pushed the comestible vendor's former attraction, "sweet tender frogs legs," into the ocean.

Not since the early '20s has Coney seen such a resurgence of tattooers bump readers, handwriting analysts, guess-your-age savants, wish-making swamis and other catch-dime midway mishmashes. Most Barnum-like of the tattoo parlors is operated by a needle-prickster named Blackie whose secondary billing is, modestly enough, "The Electric Rembrandt." A sign in his window warns potential customers to "please stay out until you are asked to come in." Blackie hastens to assure his discriminating clientele that his ornamental work is "artistic, reliable and professional." Jim and Joe Greco, brother tattooers, also make a play for the over-16 boys and girls in quest of abdominal and backside murals. Like their confreres around the island, they too promise the customers the best of indelible colors, no waiting and clinical surroundings.

Carny Pitches

Operators of handwriting analysis stalls and horoscope reading parlors assure weary w yfarers that they can predict anybody's fate in seven different languages including beatnik and Lenox Ave. Horoscope readings are scaled at 15c and handwriting experts ply their trade at 25c a gander. The old, itinerant "bird" fortune telling operator has rented himself a dark stall in one of Coney's many rundown streets and is doing brisk biz dispensing good fortune communiques via his "El Troupial." The showman orders his bird to take a coin from you, cross a bridge, open the door with his bill, pick up your lucky message and walk back into his cage. This piece of pageantry is enacted for one dime, all under the guidance of a philosophic and by no means abominable Japanese showman. If you prefer, the bird will hand you your horoscope in Spanish, a language rapidly becoming the second spoken at the seaside.

Another carnival routine making headway at the island this semester is the guess-your-age dodge. This year, the entrepreneurs have widened their acts to include such IBM-mental accomplishments as guessing the type of work you do, the car you drive, the month you were born, the brand of cigaret you smoke, how long you've been married, how many months you have been in the military service and the make of television receiver you bought on the installment plan at Davega's. Should the operator fail to arrive with the correct answer, your prize adds up to slab of ceramic from Osaka.

Sideshows

The sideshows are rapidly diminishing both in color and size so that what is left is a mockery of the "human oddity" spectacles staged in the colorful period of the late Samuel Gumpertz and Wagner & Newman, to name but a few. There is today a tawdry example of sideshow on Surf Ave. whose valentines are indeed a whopping blemish on the signpainters' profesh. The show heralds a mule face boy; Pyro Sam, a human volcano, and Digesto, a human ostrich. The barker, when caught on a weekend afternoon, was spieling a 50c admish but said he'd let the folks in a children's ticket for two bits.

For the first time in many dark moons, there's an American Indian show (fronting old Luna Park) slugged "Hopi Indians From Arizona" and subtitled "Your First Americans," a tagline that isn't arousing a scintilla of enthusiasm on the part of the passing parade. A few feet away is an archery show where the passersby are importuned to "learn to shoot the Indian way."

Next door, to bring matters into more fitting 20th Century focus, there's a shooting gallery bearing the interstellar age billing, "Outer Space Shooting Gallery." Snooting galleries, these days, are getting two bits for six shots, as inflationary as the price of Nova Scotia belly lox. Machine gun galleries are getting 25c for 100 shots.

Bi-So-Dol on the Gowanus

The gravity and dark rides, save for a handful, are not getting any significant play but the food and drink concessionaires are doing much better. Jumbo-sized hot dogs are 20c; three-flavored rainbow custard in a double cone for 15c; one-half quart milkshake with a mammoth scoop of icecream for 20c; 17-inch-long Italian salami and provolone hero sandwiches; Italian style zeppole, eight for 25c; cotton candy in plastic bags (good for five days) for 25c; extra large twirl pops for 10c; chow mein, 25c; pigs' knuckles; Gabila's knishes; Shatzkin's knishes; fantail shrimps (at Nathan's), the poshiest Brillat-Savarin dish at the island for 70c, and hot fudge sundaes for 25c, the dream dish of Brooklyn bobby-soxers.

Switchblade Appeal

World in Wax at blowzy Bowery and Stillwell Ave. has no competition. It caters primarily to an unending procession of residents from Harlem, East Harlem, Fort Greene, Stuyvesant-Bedford, Brownsville, Lower East Side, Mott Haven and Maspeth. The two-bits admish tabernacle is top-heavy with tableaux of interest to Spanish Harlemites and Cubans. Most of the attractions are holdovers from several seasons ago. The newest, however is the Caryl Chessman execution in the gaschamber. But the sturdy ones are Fidel Castro Occupying Havana; the Killing of August Robles; John Roche, the Rape Killer; and two real antiques —The Death of John Dillinger and The Scottsboro Boys, the latter for the benefit of the Negro trade. A hastily put together show on Surf Ave. also headlines "The Execution of Caryl Chessman." Unlike Madame Tussauds' Wax Museum in London, which is planning a Senator Kennedy and Veep Richard Nixon display, the Coney wax workers, apparently don't consider political figures a draw at the b.o., figuring the solons get enough play on tv to satisfy the common "peepul." The Ramon Serra Teen-Age Gang Killing tableau is infinitely more exciting, assert the wax works operators, than, for example, a replica of the boyish Democratic candidate for the presidency or his opponent on the GOP ticket.

Art lovers, this stanza, can have their portraits engraved in metal for 75c; and in one of the "penny" (the misnomer of the decade) arcades, the operator is doing hefty biz with a 75c bite for a Polaroid snapshot. The Lord's prayer on a copper penny is now a big fat dime. "The Greyhound Races" on Surf Ave. are shuttered but next door "The Hot Rod Ride" is snaring 35c but the daddy ride of all, The Cyclone, at 30c, is a repeat ride and mopping up.

In order to salvage something, landlords with space on their hands, are turning over their decaying quarters to variety cutrate shops which are hawking everything from itching powder to tin kazoos.

The Dignified Aquarium

The New York Aquarium is obviously the foremost attraction on the island. It stands aloof with handsome dignity, a wondrous marine spectacle within gunshot of some of the shabbiest shows since Verrazano came upon the beach several centuries ago. One embraces the Aquarium with respect and unending affection. This is an edifice of modern proportions.

One of the highest priced attractions at the seashore (90c for adults; 50c for children) the Aquarium is deriving more biz than at any time since it opened its doors several seasons ago. It now has under construction two salt water wells designed to furnish pure sea water for its exhibits. Also in the works is a water treatment and filtration system to help clear and clean the water in the Aquarium's oceanic tank. Operating in highly professional shipshape manner under Dr. Christopher Coates' authoritative eye, the Aquarium is the Royal Princess of the island, the only significant sapphire in an island of pizza, pasta and papier-mache.

Steeplechase

Steeplechase Park, never stingy with the paintbrush and enamel, remains the only amusement park on the island, la grande dame with a fading skin, but the annual rouge isn't sufficiently compelling to draw extra crowds. Steeplechase could easily stand updating and spicing in order to bring in some of the patronage currently moving in the direction of Freedomland—an enterprise as far removed from Coney in conception as the dodo is from a dive bomber. Steeplechase is trying, however, to woo new patronage by upping its display space in the dailies. It is making a play for basket parties. Admish is $1 for 10 rides. The park is closed Monday, except holidays, and gets a steady sedate clientele but observers feel that a more 20th Century approach on the part of the Tilyou clan masterminding the venerable amusement park would restore it to its onetime fame as the fountainhead of outdoor recreational ingenuity.

More Competition

The competition Coney is getting from Rockaway Playland and the highly promotion-minded Palisades Amusement Park on the other side of George Washington Bridge, plus the newly-created Freedomland, is sufficient to land a solar plexus blow to the already gasping heart of an overwhelming portion of Coney Island.

Staging weekly fireworks, according to observers, won't restore the island to its proper place in the amusement sphere. The problems of the Coney playground are numerous and in the face of the oncoming 1964 World's Fair on Flushing Meadows, there is need for drastic plastic surgery of Surf Avenue and its endless alleys and warrens filled with fly-by-night, fleabitten catchpenny shows and rides. The Coney amusement lane is withered and with a faineance that is nothing short of shocking in this day and age of modernity. It is desperate need of contemporary showmanship and fresh breeze imagination.

A number of the island's concessionaires, game operators and landlords are shouting hallelujah, praise ye Jehovah, since Moses (Bob Moses) exited as Park Commissioner (he was responsible for the boardwalk and beach, among a zillion other duties) and Coney looks for a less arbitrary, less high-handed approach on the part of Newbold Morris, his successor. Morris has indicated that he'll confer with Coney's showmen and other localities when the season ends. It is hinted that a number of the seaside's needs, apparently denied under Moses' steel-like reign, albeit for the benefit of the masses, will be granted by the more amiable, more unbending Park Commish Morris.

Coney's current problems demanding settlement, as the local Chamber of Commerce sees it, are manifold: the need for adequate municipal parking for the amusement area; the correction of beach erosion; decent docking facilities at Steeplechase Pier and a permanent boardwalk public address system.

Only a handful of the island's leading citizenry contribute to the promotional efforts of Coney. Year in and year out, the Coney Island Chamber of Commerce, under the knowledgeable executive secretary, William Nicholson, stages an aggressive campaign to raise funds for worthy promotional stunts but there is the inevitable scant response from the cheap, smallfry operators dotting the seashore.

Consequently, the burden falls on a small number of earnest men seeking to uplift the image of the island but, as is often the case, most of the bellyaching stems from the pintsized concessionaires and thimble-rigging operators who seldom or never contribute their share toward the improvement of an amusement zone that the masses once regarded, with ample justification, but no longer look upon as the "playground of the world." There is little doubt that it is rapidly becoming the playground for the economically depressed and harassed of New York City.

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 22.

Jack Benny, Diana Trask, Charlotte Motley, Swingin' Mothers (8), Dorben Dancers and Singers (15), Leighton Noble Orch (16); $4 minimum.

Jack Benny's debuting this plush 700-seater in a 17-day stint (his only nitery date this year), and from all indications he'll command the biggest number of tablers for the full run since Red Skelton opened the club last December. And from first-nighters' response, it's suggested some of the biz will be from repeaters.

The vet comic has put together a package that follows a television spec format—with the headliner up stage for most of the turn—but it's clearly nitery reaction he receives. And even for the non-Benny addicts, there's enough diversion in the show to suit all tastes. He's surronded himself with Australian thrush Diana Trask, young and talented violinist Charlotte Motley, and the rousing Swingin' Mothers. But for most of the hour-plus show it's all Benny.

Displaying his talent for flawless timing, he opens with a series of topical quips re the two-day Reno-Tahoe blackout from a forest fire, his parsimonious habits at the gaming tables, his mother-in-law ("She works under the name of Bill Bendix"), and his fiddle playing. As his own emcee, he brings on red-tressed Miss Trask, also in her Tahoe debut.

Miss Trask, who also has the eye attraction and shows class taste in gowning, indicates she'll score well on the cafe circuit with such as "Let's Face the Music and Dance," "Turn To Me," and "Well All Right." In tandem with the headliner, and arm in arm, she woos him with "Mr. Wonderful," and Benny plays to the hilt, complete with facial expressions and a close study of her ring with a jeweler's glass. Miss Trask, as solo, scores best with the sweeter things, which fit closer with the visual appeal. But she handles the beltier stuff like a pro.

With Charlotte Motley, cute 18-year-old, Benny duets on fiddle to "Getting To Know You" and gets the laughs from his disturbance at her upstaging. Miss Motley, despite her age, works with authority. Getting in the act with the Swingin' Mothers, Benny swings with the six (older) gals on "Swanee" and a rousing version of "When The Saints Go Marching In." The six instrumentalists are introduced by two matrons who onstage from audience as the prexy and secretary of the Jack Benny Fan Club. Both get top endorsement for their carbons of impressionable Benny fans.

For exit, Benny shows his fiddling talents on "Good Night Sweetheart" while off-stage recording (in his voice) gives his impression of what a performer thinks as he concludes his act. Complete package is class entertainment, and is attracting the type of saloonites who can afford to stop by at the gaming tables. Show runs through Sept. 7. *Long.*

Trade Winds, Chi

Chicago, Aug. 25.

Lenny Kent, Castro Bros. (4), Joe Parnello Trio; $2 cover.

In terms of technique, fast-cracking Lenny Kent knows the ropes like gangbusters. His volley of gags, bracketing a yarn here and there, gets crafty delivery that for some flaws in material could have copped better laughs.

He flashed som clever lines, but nullified the cumulative effect with too many questionable angles, tending especially to overdo the ethnic and swish slants. Comic has more than enough talent to make it with fresher stuff. He recouped some with effective warbling and a good bit on the Las Vegas scene. And he generally knows how to rescue from the ad-lib vault.

Four young Castro Bros., firsting in Chi, deserved better debut reaction on the strict basis of talent. Problem in part is to overcome the overnight-flash-in-pan image quaffers conjure in this day of fuzz-cheeked "artists."

Castros offer dandy harmonizing, melding Latino with a contemporary jazz sound, and versatilize turn smartly with cha-cha footwork and often compelling instrumentation per congas, bass, piano and timbales (like traps). They have a risk, albeit sympathetic, audience gimmick too, and also plus is fact their boyish charm is still intact.

Joe Parnell combo backs Kent well and pleases with entr'acte sets. Buddy Hackett opens Sept. 8. *Pit.*

Chateau Madrid, N.Y.

Hanna Aharon, Bob McFadden, Fernanda Romero, Kali Karlo, Panchito and Ralph Font Orchs; $5 minimum.

In addition to his regular cha cha menu, Angel Lopez has added a touch of the nora to his current Chateau Madrid session and it works out to a lively and diversified hour-long show.

The Israeli flavor is supplied by Hanna Anaroni, a lammister from Leo Fuld's Cafe Sahabra. She's completely at home here, too. She has a powerful set of pipes and drives home a fine assortment of Israeli songs with lots of impact. Her repertoire is an as assortment of tender ballads and spirited marching songs and she scores on 'em all.

Bob McFadden, Yankee comic who also manages to come off well in this castanet-flavored room. His approach is easy and likable and he has some wry comments to make on tv commercials, fight announcers and baseball. His Boris Karloff spoof is a sure laugh-getter.

Show is rounded out by some hot flamenco dancing by Fernanda Romero and some hip-swinging production numbers by Kali Karlo and a flock of senoritas. Panchito and the Ralph Font Orchs get the terpsters on the floor without any trouble. *Gros.*

Flame Room, Mpls.

Minneapolis, Aug. 25.

Manolo Mera, Francis Dear Orch. (7); $1.50-$2 cover.

Billing for Manolo Mera describes him as "one of the greatest tenor voices you will ever hear." He's the third successive and final "unknown" performer in boniface Guy Lombardo's budget-tightened midsumi series which briefly has interrupted this Hotel Radisson's posh supper club's name policy. It's to be resumed when Dorothy Dandridge follows Mera Sept. 8.

A Cuban concert tenor following in the immediate footsteps of two thrushes, Mera performs creditably as a singer who boasts a voice of operatic quality and proportions. Like his two predecessors, of course, he is minus marquee value.

But for those who enjoy a higher grade of vocalistics, he more than makes the entertainment grade. On display is vocal ability and talent far superior to what one ordinarily finds in supper clubs and a presentation different from conventional nitery fare. Perhaps this is good.

What Mera, singing in Spanish, actually offers is more of a brief recital or concert rather than an act. Except for infusing dramatics into his warbling, he attempts no embellishment whatsoever. Everything is in a very serious vein and few words are wasted on introductions. He disdains the mike, and even when exiting and singing the final strains from the rear of the large, luxurious room his powerful voice fills it. *Rees.*

Village Vanguard, N. Y.

Charlie Byrd Trio, Les McCann Trio; $3.50 minimum.

With Charlie Byrd coming up from Washington and Les McCann moving in from the Coast, the Village Vanguard has a pair of out-of-towners who fit right into N.Y.'s musical scene.

Byrd, who's made his mark with his unamplified work on Washington and Offbeat disk release, is a slick showman with a solid sense of musical values. His guitar is importantly displayed on such lilters "You're A Sweetheart" and "Speak Low" and is built for strong impact on a labor song, "Which Side Are You On," and a Villa Lobos prelude. His mastery is quite evident on the latter classical piece by the way the hip audience approved. Byrd works with Bertell Knox on drums and Keeter Betts on bass.

Les McCann is in a more swinging groove. His piano lead is quite gripping and he gets lots of speed out of such as "How High The Moon," "St. Thomas," "Night In Tunisia" and a blue and melancholy item called "Pretty Lady." McCann is importantly assisted by Ron Jefferson on drum and Herbie Lewis on bass. *Gros.*

Moulin Rouge, H'wood

Hollywood, Aug. 23.

Olivette Miller's presentation of "Highlights of Harlem," with F. E. Miller, Johnny Lee, Sunshine Sammy, Bert Gibson, Louis Johnson, The 4 Tops, Venard & Landry, Tommy Roberts, Evelyn Freeman, Delores Piper, Exciting Voices (9), Gibson Girls (14), Calypso of Trinidad dancers (6); music and lyrics, Olivette Miller; director-choreographer, Bert Gibson; Brian Farnon Orch (11); $5.50 package.

Olivette Miller's "Highlights of Harlem" is a lavish, lively revue in which some exceptionally attractive talent is showcased. The youthfully exuberant, 80-minute all-sepia romp, in for a razzle-dazzle tw week stand at this spot, is hampered by lack of a unifying theme and a tendency to settle for the musical cliche rather than risk the uncertainty of original concepts, but it makes up for these shortcomings through sheer showmanship and zeal.

New offering is an extension of a recent accent on large, youthful variety-revue attractions at this Frank Sennes showplace, and figures to attract customers who don't ordinarily visit the club. Since addition of this new business isn't likely to be accompanied by a dip in attendance of regular-tourist-type clientele, "Highlights of Harlem" should enjoy a successful engagement.

Despite a run-in with the American Federation of Musicians, which reduced more ambitious plans to a hastily-arranged skeletal showcase for six Trinidadian dancers, the "Calypso of Trinidad" number, featuring some remarkable athletic agility, is the show-stopper.

Other performers, in the revue proper, who catch the eye and/or soothe the ear are Tommy Roberts, a poised, deep-voiced singer who chants a mean "Eli Eli" and wails a meaningful "Saints Go Marching In"; Delores Piper, a capable, good-looking vocalist, and Sunshine Sammy, a whale of a hoofer with an appropriate name.

There's also favorable work from The 4 Tops vocal group, singer Louis Johnson, dancer-choreographer Bert Gibson, terpers Venard & Landry, comedy team of F. E. Miller and Johnny Lee, and the Exciting Voices (9). The "Gibson Girls" (14) form a shapely, talented and vigorous front line. Show's producer, Olivette Miller, is responsible for the satisfactory music and lyrics. *Tube.*

Slate Bros., L. A.

Hollywood, Aug. 20.

Del Moore, Mike Minor, Gus Bivona Trio (3); $1.50 cover, two-drink minimum.

Del Moore, though not in the heckling tradition of this club, is competent comedian who manages to get his share of laughs and Mike Minor, billed with him, is a personable young singer who pleases the ladies.

The Gus Bivona Trio—Gus on clarinet, Ernie on piano and Danny on drums—is the element in the current program which gives the sophisticated clientele the something special they're seeking. The group is superb, with a style which harks to 1930s and to the day after tomorrow.

Moore is an energetic comic who incorporates gun-twirling, watch smashing and the like into his act. Sure of himself and polished, he provides solid entertainment but the material isn't of the avant garde stuff Slate patrons expect and seems more suited to rooms catering to a more general public.

Minor is tall, blond and handsome and has a mellow baritone voice with a good range. His attempts at styling are modest, reculting in an absence of novelty, but his good looks and forthright manner are appealing, particularly to women.

Moore, Minor and the Bivona Trio are booked through Sept. 7. *Glen.*

Beverly Hills, Cincy

Cincinnati, Aug. 26.

Milton Berle with Betty George and Leonard Sues; Moro-Landis Dancers (9), Charlie Hines, Gardner Benedict Orch (14), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Milton Berle takes over the current two-framer at Beverly Hills as if he were the new owner celebrating open house. First night's capacity throng hailed the jet yocker in a way befitting a 30-year absence since his previous Cincy date for unveiling of the RKO Albee. Aiding him in a sizzling 70-minute hokefest are Betty George, bosomy chirp, and Leonard Sues, top trumpeter and music director.

As fast as they come with lines and asides, Berle also is an ace purveyor of daring material, pinning lotsa attention on Miss George's obivous proportions. Her only vocal contribution lusty solo of "Love, Love, Love."

Trumpeter Sues, home free in a 10-minute stint, rocks reminders of Henry Busse and Clyde McCoy, and stops proceedings with a Darin takeoff of "Mack the Knife" and one-hand rendition of the tune a la Louis Armstrong. Berle clowns with him on trumpet and harmonica.

For a nostalgic windup Berle nails frequent applause with a recap of his 47 years in show biz, from kid parts in silent films through vaude, musicals, radio and tv.

Backdrop is by the Moro-Landis line, for a production opener, and the Gardner Benedict band, increased by four men for this engagement.

Georgia Gibbs starts Sept. 9. *Koll.*

Gatineau, Ottawa

Ottawa, Aug. 26.

Connie Francis, Jerry Cooper, Craig Daye Dancers (5), Russ Thomas Orch (10); $2 admission.

Connie Francis was a solid item in the diskeries when she playd the Gatineau Club a year ago almost to the week, but since then she's gained strength in several ways. The savvy she exhibited last year is still there but bigger; the girl's a natural showman and with the slicking she's had via television and picture work, her current stint is socko all the way.

This is her first nitery booking since completing picture chores in Hollywood and she told the customers she was glad to be back in a club. She acted like it, too. So did the customers who wouldn't let her go.

Canary proves she can handle, and handle well, almost any kind of tune—ballad, jump, solid beat, romantic, others. Staging is strong, piping socko in all slots and the act nicely backed by standout arrangements. Run teed (25) to big business which is likely to last for the duration (to 31).

Gatineau holds over Jerry Cooper who chants solo, plays Dixieland trombone and warbles with the Craig Daye Dancers, also h.o. indefinitely. Russ Thomas house band, augmented for this week, showbacks and plays for dancing.

Next into the Gatineau (1): Brothers Four, followed by Jimmie Rodgers (8). *Gorm.*

Le Cabaret, Toronto

Toronto, Aug. 23.

Barbara Lantz, Frank Manzell Trio; $1.75 cover.

Former "Champagne Lady" with the Lawrence Welk Show and on Don McNeill's Breakfast Club, Barbara Lantz is a fine singer whose range runs from intimacy to shout style and contrasting laments. Her arrangements are by Everett Ralston.

The reddish-blond and blue-eyed songstress—sexily poured into a heliotrope evening gown, when caught—had to do several encores on her concluding "Mack the Knife" at her opening at the posh Le Cabaret.

Lady-like and luscious, chanteuse had the high spenders in her mitt from her bouncy opening of "I Feel a Song Coming On," this leading in to her blues bailads of "I Got it Bad," "Looking for a Boy" and "That's All." (Latter number had the customers bewildered with singer's bow and should, therefore, be re-routined in her first set.)

Second stint in Miss Lantz' program, (she was on 25-minute opening), is a medley of oldtime pops. They're all done with feeling, plus that intimate singing voice. But her big hit, in belting style, was her delivery of "Mack the Knife," ending in a begoff.

On word-of-mouth reception, Miss Lantz is assured of a repeat engagement at Le Cabaret on her first visit to Toronto. Calibre of night spots and hotel chains the singer has played, plus her alternate mood-singing, illustrates her capacity. She also has an eye-catching frame and the figure. *McStay.*

Society, London

London, Aug. 26.

Ernestine Anderson, Gipsy Adam and Tony Scott orch; $3.50 minimum.

With the booking of jazz singer Ernestine Anderson, the Society makes a welcome break from convention. Hitherto this intime Piccadilly restaurant has specialized in femme pop and ballad vocalists who are easy on the ear and eye. Miss Anderson is more demanding, but also something of an individualist.

Essentially she is a blues and rhythm singer, with an acute sense of beat and timing. She looks good, has a winning way, and a voice that projects readily to ringsiders. There is nothing exceptional about her routine other than her personal style of delivery, but she adds depth to such standards as "Come Rain or Come Shine," "I've Got Rhythm," or "Love For Sale." Her showmanship is basic and elementary, yet she is a perfectionist in her own way and reacts to customer appreciation.

Shrewdly, she has trimmed her act to a neat 20 minutes which is just enough to whet the appetites without outstaying her welcome. She is vigorously backed by the Tony Scott combo with the Gipsy Adam Tzigane aggregation providing the alternate dance time music. *Myro.*

hungry i, Frisco

(FOLLOWUP)

San Francisco, Aug. 23.

The big room ($3 cover) at Enrico Banducci's eight-year-old joint was oversold for Bob Newhart's performance last week. With two legitimate "Exits" to count on, it is unsettling to see the 325-seat room cramped up additionally with an overflow of Newhart admirers, who actually crowded onto the low stage when campchairs gave out.

As for Newhart, in for a three-month stay, his material is fresh and good, but there is—after about the first 25 minutes—too much of it. The words and the ideas are invariably different as delivered by the former Chicago accountant, but his style of delivery is similar throughout and that makes it kind of hard to take for too long. Newhart has the keenness of a good actor, and perhaps he should get some straight thespic jobs as a result, but actors are not always great story tellers, even when the material (in this case Newhart's own) is of the very best.

Also on the hungry i card with Newhart is a full-voiced, richly nuanced Italian chantootsy, Olga Sbragia, whose style and catalog make her a strong potential for one of the posher N. Y. intimeries, a la the Maisonette or Persian Room. Other act is Joe & Eddy, who get the o.o. in New Acts. *Art.*

Freddie's, Mpls.

Minneapolis, Aug. 27.

Red Nichols & His Five Pennies; $2-$2.50 cover.

There undoubtedly were many yesteryear admirers of Red Nichols and the Pennnies in the filled room which greeted the musicians enthusiastically at this tony supper club. But also noticeably present at the opening dinner show was a young element of Dixieland aficianados and those attracted by the cornetist's fame.

The fame, of course, has been revived in part at least as a consequence of jazz's present popularity and the publicity attendant upon the filming of his career. His first local appearance in 10 years is thus off to a highly successful start.

Nichols' own two-plate cornet happily is much in evidence throughout. His verbal intros to the numbers are brief and simple. The 40-minute proceedings boil down pretty much to unadulterated music and that's not bad.

In addition to a lengthy opening medley, most of the numbers are ressurrected from the '20s—those associated with Nichols and the Pennies in their heyday. They provide pleasant nostalgia. But all the skillfully arranged, milder type two-beat Dixieland in this instance possesses melodic and tuneful qualities which are calculated to be enjoyable even for non-jazz addicts.

Nichols and the Pennies will be followed Sept. 6 by Mort Sahl for his first local appearance. On the show with him will be bongo-conga performer Candido, in a return engagement. *Rees.*

VARIETY BILLS

WEEK OF AUGUST 31

NEW YORK CITY

MUSIC HALL
G.W.U. Troubadors
Kovach & Rabovsky
Gary Morton
Corps de Ballet
Rockettes
R. Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
June Bronhill
Deldree Thurlow
Howell Glynne
Raymond Nilsson
John Larsen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De Tarczinska
Thea Phillips
Renee Osbourne
Douglas Stuchberry
Ronald Austrom
SYDNEY
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Moreno & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
ADELAIDE
Royal
Nat Jackley
Sonny Willis
Sammy Curtis
Seth Gee
Jackie Dennis
Trio Hoganas
Montego & Partner
Wasta & Rena Dahl
Flat Tops
Hi Fi's
Dancing Fountains
Williams & Shand
Paula Langlands

BRITAIN

BLACKPOOL
Opera House
Tommy Steele
Alma Cogan
Eddie Calvert
Wise Guys
Sid Millward
Wally Stewart
Nitwits
Harbers & Dale
Mathurins
May Warden
Freddie Frinton
Cliff Adams Singers
Malcolm Goddard Dancers
Palace
Harry Secombe
Ruby Murray
Harry Worth
Bob Williams
Amazing Marvyn Roy
Skylons
Max Russell
Palace Dancing Lovelies
Tower Circus
Charlie Cairoli & Co.
Bob Gerry Troupe
Five Amandis
Kale's Chimpanzees
Myrons
Fattini
Schaller Brothers
Two Balcombes
Three Houcs
Cycling Therons
King Kong
Gerd Siemoneit
Kale's Elephants
Kale's Horses & Ponies
Our Sammy
Little Jimmy
Circusettes
Winter Garden
Bob Monkhouse
Peters Sisters
Jerry Desmonde
Rob Murray
Karbek & Zari
Trotter Brothers
Trio Vitalitos
Candlelight Lovelies
Michael Adrian
Hector Ross
John Citroen
John Rutland
Victor Lucas
Peter Thornton
June Sylvaine
BRIGHTON
Hippodrome
Frankie Vaughn
Tommy Cooper
Roy Castle
Adele Leigh
King Brothers
Dior Dancers
Three Kims
Geo. Carden Dncrs

Cabaret Bills

NEW YORK CITY

Birdland
Buddy Rich All-Stars
Horace Silver 5
Afro-Jazziacs
Basin St. East
June Christy
Dave Brubeck
Cannonball Adderly
Chardas
Lili France
Tibor Rakossy
Dick Marta
Bill Yeoler
Elemer Horvath
Chelsey Madrid
Fernanda Romero
Hanna Ahroni
Bob McFadden
Los Guaracheros
J & M Imperio
Ralph Font Orc
Panchito Orc
Copacabana
Della Reese
Al Bernie
Paul Shelley Orc
Frank Marti Orc
Embers
Ralph Flanagan Orc
Hotel Astor
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Walter Kay Orc
International
Eddie Garson
Andrea Jaffe
Ralph Lowe
Mary Ryhal
Phil Black
Mike Durso Orc
Avila Orc
Latin Quarter
"Holiday in Japan"
Jo Lombardi Orc
B Harlowe Orc
Living Room
Arthur Tracy
Karen Chandler
Bobby Cole 3
No. 1 Fifth Ave.
Harry Noble
Fred Silver
Ely Eden
Sahara
Arie Lavie
Rena & Zahava
Yeffeth Yemen Singers
Leo Auld
Shangri-La Lantern
Monica Boyar
Tania Velia
Ernest Schoen
Harold Sandler Orc
Paul Mann
Jerry Troppl
Village Barn
George Hopkins
Carol Ritz
S & J Jenkins
Piute Pete
Bill Cimler
Lou Harold Orc
Village Gate
Nina Simone
Yusef Lateef
Village Vanguard
Charlie Byrd 3
Les McCann 3
Waldorf-Astoria
Sidney Kassimir
Violinaires

CHICAGO

Blue Angel
Mighty Panther
Carlos & Linda
Tina
Rocio de Habanas
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Jimmy Blade Orc
Gate of Horn
Martha Schlamme
Brock Peters
London House
Yvette Sister 4
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Mort Sahl
Margo Hodson
Marty Rubinstein
Marx & Frigo
Palmer House
Sid Caesar
Paul Reed
Johnny Haymer
Ben Arden Orc
Trade Winds
Lenny Kent
Castro Bros.
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
"My Fairfax Lady"
Evelyn Sharpe
Bert Gordon
Parris Sisters
Mildred & Jimmy Mulcahy
Ben Blue's
Ben Blue
Sammy Wolfe
Cully Richards
Bobby Sargeant
Sidney Fields
Richard Cannon
Bonny Bishop
Barbara English
Ivan Lane Orc (5)
Ciro's
B. Goodman's Orc
Cloister
Shecky Greene
Duke Mitchell
Geri Galian
Cocoanut Grove
'Pearl Bailey Show'
Louis Bellson
Crescendo
Billy Daniels
Lenny Bruce
Joannie Sommers
Dino's
Joan Dixon
Jack Elton
Steve La Fever
Interlude
Bobby Short
Irwin Corey
Moulin Rouge
Olivette Miller's
"Highlights of Harlem" (All-Negro Musical 60)
Slate Bros.
Del Moore
Mike Minor
Gus Bivona Trio
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Janie McFadden
Gary Wilder

LAS VEGAS

Desert Inn
Louis Prima
Keely Smith
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dale Jones
Dunes
Frankie Laine
Ford & Reynolds
Pamela Dennis
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Irene Keller
Flamingo
Joe E. Lewis
Andy Williams
Sarah Vaughan
Jack Ross and Dick Lane 4
Barry Ashton Dncrs
Jack Cathcart Orc
Fremont Hotel
Jets
Satellites
Bob & Sylvia
Joe King
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Arthur Ellen
Cooper Sisters
"Wild Bill" Davison
Hoyt Henry Orc
Nevada Club
Smokey Stover
Edi Domingo
Anita De Castro
Royal Tahitians
Johnny Paul
Los Latinos
New Frontier
Larry Alpert
N. Brandwynne Orc
"Oriental Holiday"
Billy Eckstine
Treniers
Kathy Ryan
Riviera
"Destry Rides Again"
Gene Barry
Monique Van Vooren
Lionel Hampton
Ray Sinatra Orch
Lionel Hampton Orc
Sahara
Teresa Brewer
Dave Barry
Mary Kaye Trio
Modernaires
Geo. Rock 6
Louis Basil Orc.
Sands
George Gobel
Georgia Gibbs
Bobby Cole Trio
Garr Nelson
Cope Girls
Antonio Morelli Orc
Jan August
Showboat
Harry Ranch
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Faith Dane
Sparky Kaye
Reef Marshall
Danny Jacobs
Dick Weston
Charlie Teagarden
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Roberta Linn
Hawaiian Revue
Thunderbird
"Follies on Ice"
Vicki Benet
Philly Duke
Chay Chase
Al Jahns Orc
Gene Rains
Fred & Marcy
Millionaires
Philly Duke
F & M Lane
Peter Hauk
Tropicana
Folies Bergere
Jerry Colonna
Frank Moore 4
Channing Pollock
Johnny Puleo

MIAMI - MIAMI BEACH

Americana
Ross Trio
Pupi Campo Orc
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Follies Francaise"
Harry Mimmo
Elisa Jayne
Daryl Stewart
Jacques Donnet Orc
Deauville
Henry Levine Orc
Gwen Bari & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
Jackie Heller
Rascha Rodell
Luis Varona Orc
Danito Jo
Everglades Roof
Underwater Ballet
'Stars of Tomorrow'
Don McGrane Orc
Fontainbleau
Extravaganza Latina
Freddy Calo Orc
Len Dawson Orc
Murray Franklin's
Paul Grey
Kay Karol
Dick Havilland
Frankie Hyers
Carolly
Eddie Bernard
Murray Franklin
Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader

RENO-TAHOE

Bal Tabarin
Harry Ranch
Jo Ann Jordan
Jack Schafer
Cal Neva Lodge
Dean Martin
Art & Doddy Todd
Sonny King
Marty Melnick Orc
Golden
Bell Boys
Jackie Fontaine
Joaquin Garay
Apollos
Harold's Club
Don Cornell
Judy Lynn
Idiots
Harrah's (Tahoe)
Jack Benny
Diana Trusk
Charlotte Motley
Dick Contino
Nick Lucas
Al Morgan
Don Baker
Nick Esposito
Skeets Monton
Leighton Noble Orc
Harrah's (Reno)
Deedy & Bill
Ray Anthony
Cooper Sis
Noel Boggs
Johnny McCormick
Patti Anderson
Holiday
De Castro Sis
Layne & Rushton
Millionaires
Charles Gould
Mapes
Lili St. Cyr
Gary Crosby
Sherman Dancers
Jack Melick Orc
Riverside
Billy Daniels
Davis & Reese
Starlets
Ed Fitzpatrick Orc

SAN FRANCISCO

Blackhawk
Cal Tjader
Fack's
Duke Ellington
Fairmont Hotel
Nat King Cole
E. Heckscher Orc
Gay 90's
Ray K. Goman
Be & Ray Goman
Reba Brown
Hangover
Eddie Liggins
Earl Himes Orc
Hungry I
Bob Newhart
Mabelle Mercer
Gateway Singer
Jazz Workshop
Lou Donaldson 5
Moulin Rouge
Polly Possum
Patti White
Joe Kirchen
Maynard Meyer Orc
On the Levee
Kid Ory Orc
Purple Onion
Smothers Bros.
Freddy Paris
Mel Young
365 club
Ben Wrigley
Larry Grayson
Marge Cameron
Max & Cherie
George Zork
Barry Ashton
Roy Palmer Orc

Alcoa Rescue

Continued from page 5

now see way paved for Zeckendorf's closing of the land deal, now scheduled for the spring of 1961. At that time, W&K is set to hand over remaining $38,000,000 of the $43,000,000 cash purchase price. 20th stockholders, of course, still have to approve the cash arrangement which replaces an earlier deal with W&K which called for $56,000,000 to go to 20th in payments deferred over 10-year period. Stockholders vote on issue October 17.

Alcoa obviously entered the studio purchase deal after Kratter Corp. bowed out in June because it couldn't come up with the necessary financing.

Construction of Century City project is scheduled to begin soon after 9101 takes title April, 1961.

Alcoa's primary interest in venture is said to lie in program's "unprecedented opportunity to develop new uses for aluminum in apartment housing and other structures in what is destined to be world-recognized 'showcase' of contemporary architecture."

Broadway Hale Stores already has agreed to purchase part of area for large department store. Meanwhile, plans being drawn for shopping center, cooperative apartments, middle income housing and office buildings.

More Negro P.A.s

Continued from page 3

week assignment. Young, who had been a staffer on the Los Angles Sentinel, Negro weekly, is used to arrange tieups with Negro groups and invariably seems to manage to attain Urban League awards—as witness the Chi kudos to Bartlett this week and the L.A. award to Kramer for "Defiant"), and hookins with labor unions with integrated memberships. In Chi, Young has been handling almost all the top-level tub-thumbing for "Men" to boot.

Film companies, along with other American businesses, are becoming increasingly aware of the rapidly improving economic lot of the U.S. Negro. In many border states (and even southern states) where theatres are being integrated the more perspicacious showmen have noted that many Negroes attend pix more frequently now that they no longer are arbitrarily jim-crowed.

L.A. Nitery Ops

Continued from page 47

crease," he said. "We have no indication that employment will be affected materially."

It's understood some ops have threatened either to eliminate live music entirely or curtail its use.

"Irresponsible and uncalled-for in view of the facts" is the way Local 47, AFM, prexy John Tranchitella termed the action of the L. A. nitery owners. Tranchitella said that the union had attempted to meet with the boite ops since April of this year but to no avail. "We made attempts to negotiate with the Tavern Owners Assn., but we were told by them they do not negotiate," he said.

The union, claiming to have been attempting to negotiate with the club owners not just this year, but for 60 years, called the wage hike moderate and said that the pension fund was in line with that being received by culinary workers in the same establishments.

Another thing that puzzles Tranchitella and other union reps is that the club owners would take such a stand, particularly since the AFM spent thousands of dollars and years of work in bringing about a reduction of the cabaret tax from 20 to 10%.

Gospel Fest

Continued from page 47

year-old Laura N. Smith from Ft. Worth who indicates promises in the field. Miss Jackson, of course, is one of the more prominent members of this craft, having appeared on television and in concerts throughout the country. She can move an audience to the extreme.

Gospel singing faces a larger future. In secular singing, the gospel singing has emerged in various forms of jazz and it's the direct ancestor of rock 'n' roll. The original state now seems to be coming into its own more strongly. The drive and color of this music is carried over into the modern counterparts, and its many facets are likely to emerge under new names for popular consumption. *Jose.*

New Acts

JAPANESE SPECTACULAR (36)
Variety Revue
70 Mins.
New Lotus, Washington

"Japanese Spectacular," a Jim Hetzer production brought into the U.S. in July for a series of state fair dates in the middle west and south, made its American nitery bow at the New Lotus here. It's topflight.

Plenty of talent and originality in showmanship distributed among the handsome troupe of 36. Each act stands very solidly on its own feet, but there is extra audience appeal in the staging of Orientals in the American pattern. Matzumi Maki, a looker, for instance, sounds for all the world like Annette when she belts a rock 'n' roll number. Tony Toyoda, a favorite of Yanks in Toyko's 88 Club, is garbed in the American tuxedo style when he sings "Old Black Magic" minus any accent. Junko Hara picks an ancient koto harp in a snappy chacha beat.

This east meets west (in show biz) turn has been under way in Toyko clubs for some time but it's new and refreshing to most Americans, especially when the quality of the performances match U.S. high standards as well.

Costumes are dazzlers. The chorus line of 13 comprises appealing Oriental geisha types, including the 1960 Miss Toyko winner.

The Japanese are consistently inventive. Koma Zura has devised a unique handsome set of tops (the sort of things which could become a national rage if they caught on) which he makes do many tricks. Kotsu Kagami has originality in juggling, balancing a large china teapot in various precarious ways, including on the edge of a long knife. An acrobat, Kaichi Nambi, climbs a flight of stairs on his head. Other acts are also stirring a big reaction.

The sh w runs 95 minutes at fairs, but was cut 25 minutes for this two-week club engagement. Dance routines had to be altered to fit smaller work space, the 25-by-25 New Lotus stage. Numbers vary from classical Japanese to a fiery mambo.

Albert S. Uyeno, a Ringling Bros. circus vet who went back to Japan, staged it, and Warren Richards handles the music. The New Lotus' Eddie Diamond Orch, clad appropriately in Japanese "happy coats" for the occasion, do fine for showbacking. *Carp.*

HARRY CLAYTON & LOUISE
Balloons
11 Mins.
Chaudiere, Ottawa

Harry Clayton, with wife-aide Louise, bases his stint on ability to manufacture caricatures of animals and birds with balloons. Stanza is nicely staged and closes with a brief duo session of chant and terp. But the main items are built around the windbags. Male customers are brought to the floor in a blowing-up contest, prizes being balloon-made figures: elephant, giraffe, dachshund, flamingo, swan, others. Also femme tablesitter comes up singly to be loaded down with more balloon figures.

It's nice novelty filler for any bill. *Gorm.*

NANETTE RITTER
Contortion
12 Mins.
Chaudiere, Ottawa

Stacked looker Nanette Ritter works a contortion routine based on w.k. twists but with enough fresh angles plus socko staging to make for big impact. Femme works mostly on a small under-lighted table, using her toes like fingers to pick up kerchiefs and baubles, don a silk topper while she stands on elbows and peers at the customers. She's vivacious and has plenty savvy in the showmanship slot, taking bows with flips to collect solid mitting.

The stanza is good nitery and television fare. *Gorm.*

JOE & EDDY
Songs
17 Mins.
hungry i, San Francisco

Working strictly a capella, this duo of young Negro singers (a scat and a counter-tenor) does some remarkably good contrapuntal and harmonic work through six thoroughly offbeat number. Material varies in flavor from the spiritual to folk music and nutty contemporary.

Despite their New Act status, they are sound professionals with a vast display of musical ability. Joe & Eddy, looking like handsome escapees from San Francisco's beatnik ille, have been called in reviously to cover for vacationing or travelling hungry regulars. They were reviewed Tuesday (16), when The Gateways were filling another engagement for one night.

Titles of most of their numbers would make a meaningless list to pewsters who haven't seen them i the hungry i showroom. For instance, they do a "Travellin' On," which doesn't at all resemble the "Travellin' On" most folk song buffs think of. Like most all the rest of their material, it's minor keyed, with a lot of very clever sounds for embroidery. On the humorous side, they do a smart parody of the Kingston Trio's "Tom Dooley." *Art.*

House Review

Apollo, N. Y.

Clyde McPhatter, Drifters, Bobettes, George Kirby, Johnny Darrow, Jimmie Oliver Orch; "Break at San Quentin" (Col).

The Apollo, one of the last permanent vauderies in the country, is not a house to stand still for long. Having reopened last week after a hiatus for redecorating, the Frank Schiffman operation has cut a groovy bill headed by rock 'n' roll talent. This session is illustrative of the proposition that a groove sometimes become a rut.

After some of the jazz, gospel, and concert bills viewed in this emporium, it suddenly occurs that r 'n' r can become dated and corny. The groups use virtually the same vocal curlycues, the same makeup and formations and ultimately many sound alike. It seems that the imagination of this form of entertainment in its earlier days is being vitiated. There hasn't been any new thought poured into these songs for a long time.

Yet, says Schiffman, r 'n' r is one of the more reliable b.o. propositions. The audiences are orderly even when they pour out their enthusiasms with its own form of rhythmic timing and are entertained by it. Schiffman's words seem to bear out the thesis that it has become commercial, which sometimes indicates need for a new infusion of thought.

The current bill is headed by Clyde McPhatter, on his own a rousing singer. His tenorings hav a high gloss and a strong drive. There are times when he tries too obviously for the oohs and ahs of the youngsters but generally, he carries on tastefully and in a manner that wins strong hands.

There are two vocal groups, the Drifters and the Bobettes. The Drifters, a five man team, show a lot of bounce and a strong beat. The outfit works vigorously and makes a potent impression. The Bobettes, also a quintet, are lively little youngsters, who have learned the vocal cliches of the r 'n' r genre. There seems to be a great similarity in the work of both groups. But again, most of the outfits look like they've been developed by the same instructor.

Remainder of the show comprises two singles, Johnny Darrow and George Kirby. Darrow is a likeable performer, a good singer and does well in this house. Kirby, a frequent visitor here, remains an imaginative impressionist, but stayed around to give too many portraits which seemed to diffuse his strength.

Jimmie Oliver's band is excellent at the showbacking and the single turn with Oliver on the steel guitar shows up with discipline and drive. Their endings for that number as well as those for a couple of the acts seemed to have left the audience doubtful as to whether the number was over. *Jose.*

Freefers for 'The Princess'

London, Aug. 30.

Ted Kneeland (with the support of U.S. backer Lawrence A. Wien) is making a desperate attempt to save his show, "The Princess," which opened last Tuesday (23) to bleak critical notices. Starting yesterday (Mon.) and for the rest of this week, admission at the 1,300-seat Strand Theatre will be free. Anyone who has already bought tickets may get refunds. Applications for free seats are being filled by mail. Regular boxoffice prices will be resumed next Monday (5).

Kneeland explained, "We want the public to be the critics of our ballet-musical. The cast were upset by the reactions of some of the press, and we believe that our guests this week will act as word of mouth ambassadors. We shall hand them all short questionnaires. There is color, music and romance in 'The Princess' and some excellent performances. We feel that this experiment is the least we can do to show our faith in the artists."

'Greenwich Village' at Home

Revue Will Play Off-B'way Theatre on Site of Old Cafe Society Downtown

"Greenwich Village, U.S.A.," financed at $25,000, will open Sept. 28 as the initial legit offering at a new off-Broadway theatre, One Sheridan Square. The house is on the site formerly occupied by Cafe Society Downtown.

The theatre was to have opened last season with the presentation of "Dinny and the Witches." Because of the lack of certain building permits, however, the theatre wasn't allowed to open, and "Dinny" was presented at another off-Broadway house, the Cherry Lane.

Allen Hodshire, a New York advertising executive, is producing "Greenwich Village, U.S.A.," a revue with sketches by Frank Gehrecke, music by Jeanne Bargy and lyrics by Miss Bargy, Gehrecke and comedian Herb Corey. Hodshire and Burke McHugh, who'll appear in the presentation, will direct the sketches. The choreography and musical numbers will be staged by Jim Russell and the scenery will be designed by Bob Soule.

General management of the venture is being handled by Richard Horner Associates, and Richard Barlow will be production man-

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Mayor Wagner to Raise 11G for N.Y.'s Bard Fest

Mayor Robert F. Wagner has promised Joseph Papp, producer of the N.Y. Shakespeare Festival, that he will personally raise the $11,000 needed to complete the present season in Central Park, N.Y. The Festival, which offers free Shakespeare productions each summer, had raised all but $15,000 of its estimated costs before the season opened and another $4,000 since, leaving the $11,000 deficit.

The group's current offering is "The Taming of the Shrew." The season ends next Saturday (3).

Ford Fund Okays Pledges as Coin For S.F. Project

San Francisco, Aug. 30.

The Ford Foundation is permitting the Actor's Workshop here to match the first of three yearly $52,000 grants with pledges rather than actual cash. The grant, which specifies that matching funds be raised locally, covers full-year employment of 10 professional actors at $200-a-week salaries apiece.

The Workshop has thus far raised about $12,000 of the required $52,000. The fund-raising drive has been extended to Oct. 1 and a group of local business men have promised to make up any shortage.

Paul Scofield to Play '61 Canadian Bard Fest; Schedule Native Drama

Stratford, Ont., Aug. 30.

A 14-week season, the longest to be undertaken by the Stratford Shakespearean Festival here, has been set for 1961. It will be the Festival's ninth year of operation and will run June 19-Sept. 23. The repertory program will include three Shakespearean plays, "Coriolanus," "Love's Labour's Lost" and "Henry VIII," plus a new Canadian drama, "To the Canvas Barricade," by Donald Jack.

The Jack play, first prize-winner in the recent Stratford Festival-Toronto Globe & Mail playwriting contest, will be included in the Festival Theatre's repertoire over a period of four weeks. Michael Langham, artistic director of the Festival, will stage "Coriolanus" and "Love's Labour's Lost," with decor by Tanya Moiseiwitsch. "Henry VIII" will be staged by George McCowan and designed by Brian Jackson.

London star Paul Scofield will make his first North American appearance in "Coriolanus" and Don Armado in "Love's."

The current Stratford season ends Sept. 17. Langham will then return to England to stage "A Midsummer Night's Dream" at the Old Vic, with Douglas Campbell, director of the Festival's present production of the same play, as Bottom. After that, Langham will go to Stratford-upon-Avon to direct "Much Ado About Nothing," with Christopher Plummer as Benedick.

CHI'S RAVINIA SEASON TOOK ATTENDANCE DIP

Chicago, Aug. 30.

Ravinia Park, al fresco longhair showplace in suburban Chicago, ended its 25th anniversary season Aug. 14 with attendance down 14% from 1959. The non-profit operation does not disclose gross figures until the financial report is issued during the winter.

The 38 events this year, including 18 programs by the Chicago Symphony, 14 other concerts, and six performances by the New York City Ballet, drew 99,162 patrons as against the 116,000 who attended 37 events last year. Although the ballet performances were all SRO, the standee total was smaller this year than in 1959. Unseasonal cold in the early part of the season and an unusual number of rainy evenings this summer is blamed chiefly for the decline.

The alltime Ravinia attendance record was set in 1956, when 137,000 turned out for 43 events.

'Streetcar' Will Open Boston Bandbox Season

Boston, Aug. 30.

Charles Playhouse, local off-Broadway type theatre, is setting its fourth season. Frank Sugrue and R. J. Calvin will present "A Streetcar Named Desire" as the lead-off, opening Oct. 4.

Also pencilled for the 400-seater are "The Cocktail Party," "All My Sons," "The Waltz of the Toreadors" and "Waiting for Godot."

Mass. Gov. Furcolo Sees Own Play at Mich. Silo

Traverse City, Mich., Aug. 30.

Gov. Foster Furcolo, of Massachusetts, saw his new play, "Ballots Up," performed at the Cherry County Playhouse here last Saturday (27).

The production starred Marvin Miller, known to tv audiences for his featured role in "The Millionaire." The play was adapted by Fulcolo from his own novel, "Let George Do It."

Jack Shuter has joined the Kaplan-Veit Agency.

Cambridge Fire Official Shutters Poet's Theatre

Cambridge, Mass., Aug. 30.

Poet's Theatre, 50-seat upstairs experimental playhouse here, was shuttered last week by the Cambridge fire prevention bureau. The closing forced the cancellation of a triple-bill, "Walk Against the Wind," by Thomas Dellin; "Limbo or Temptation in the Interim," by Elizabeth McGuire, and "Players' Repertoire," by Charles L. Mee Jr.

The second floor theatre has tried out orig verse dramas and playlets for several years. The Playwright's Workshop, composed mostly of Harvard summer studes, had leased the house from Poet's Theatre Workshop. "Construction of the building is such that it is not appropriate for performance of plays," deputy fire chief Francis J. Connelly declared.

The Cambridge official's complaint was of loose wiring, 50 seats in crowded room, seats not attached to one another, and cluttered premises. However, author Mee claimed the group had reduced the seats from 50 to 35, connected them with iron bars, cleaned out blocked aisles and removed the wiring.

London's Tribute To Hammerstein

London, Aug. 30.

Every West End theatre blacked out its front-of-house lights for one minute at 8 o'clock last Thursday (25) as a tribute to the late Oscar Hammerstein 2d. The lyricist-librettist's name is billed outside three theatres. The Palace has "Flower Drum Song." The Victoria Palace is playing a revival of "Rose Marie," and the Dominion is showing the film edition of "South Pacific," currently in its 123d week.

The lights-out gesture pinpointed the feeling of personal loss sustained in Britain by Hammerstein's death. Though American, he belonged to the world. The British press gave plenty of space to its tributes. The Daily Mirror called him "the King of Hearts." "The Gentle Giant," was the Daily Herald's description. "The World Was His Show Boat," said the Daily Sketch. In every obit affection as well as admiration glowed.

Britain's Daily Mail headed its full-column front page editorial, "Death of a Songsmith." The piece said, "If to bring pleasure, hope and happiness to a multitude of people is to confer immortality, then the name of Hammerstein will not die. Nor should it. " 'Oh, what a beautiful morning' was the sort of assurance that this country needed at the time. It gave us a lift. 'June is busti ' out all over,' he whooped, and made us glad."

Stressing that Hammerstein never wrote a dirty line "and for that alone he earned our thanks," the Daily Mail continued; "He dealt in something, simple, good and romantic. He did something more than the giants who shake the earth with their tread. He delighted men and women of all countries and climes. How much better than setting them at each other's throats."

And that's how Britain said farewell to an American whose work was loved here.

Ditto On Broadway

The League of N.Y. Theatres edicted a one-minute dimout on Broadway tomorrow night (Thurs.) at 9 o'clock.

PHILLY TO GET FIRST CABARET LEGIT HOUSE

Philadelphia, Aug. 30.

Cabaret Theatre will make its first local appearance this fall at The Tally-Ho-Motel, at suburban King of Prussia, Pa., near Valley Forge, about 20 miles from midtown. The spot has signed with the New York group currently operating in the Hedgerow Theatre nearby Moylan-Rose Valley, to present avant-garde plays.

The motel's convention room, with a capacity of more than 200, will be renamed the Theatre Main Line. The incorporators are H. B. "Whitey" Lutz, of the Provincetown Theatre and Jazz Gallery, New York; Ronald Reichman, owner of the Tally-ho; Thaddeus R. Trout and William J. C. O'Donnell.

Al Capp Relishes London Theatre, But Misses Tea at Intermission

By DICK RICHARDS

London, Aug. 30.

Al Capp has been having a theatregoing ball during his brief vacation-cum-biz London visit, taking in a new show almost every night. "The chief reason for me coming to London is to stay at the Savoy Hotel, live in luxury and have waiters being civil to me," he explains. In passing, he's been parlaying with Associated-Rediffusion over the possibility more tv.

On the theatre he says, "I've been to the Palladium for the first time. It's swell. Made me feel like watching vaude back home. 'Passage to India,' 'Ross,' and 'Fings Ain't Wot They Used T'Be' have also been fine evenings."

But the American cartoonist has one or two bleats. Programs, for instance. "They're getting too pricey," he says. "They're charging a shilling (14c) for nothing. It used to be swell to be able to get a program for sixpence. It used to be great to be able to get anything for sixpence." Capp also regrets that in the theatres he has attended it's no longer possible to get tea or coffee served at your seat during intermissions.

The cartoonist's comments, though good natured, pinpoint grievances mentioned by most tourist visitors to West End theatres. They argue that if the Mermaid Theatre can give away bulky, fact-packed programs at every performance other managements are tak-

(Continued on page 59)

Pledge 365G to Restore E. Haddam Opera House

Hartford, Aug. 30.

Some $365,000 has been pledged in a fundraising campaign for the restoration of the old Goodspeed Opera House at nearby East Haddam for use as a museum.

An established house for touring New York shows at the turn of the century, the building has been used in recent years as a State Highway Dept. storehouse. It was modeled after the Paris Opera House.

Pitt Will Have 7 TG-ATS Shows; 4 in Bridgeport

Pittsburgh, Aug. 30.

The Nixon Theatre here will have a seven-play subscription series this season. Barbara Silver, New York rep for the Theatre Guild-American Theatre Society, revealed plans here with Noel Briggs, subscription secretary here, during her three day visit to the city. Miss Silver is a Pitt native, her father being the late Moe Silver, regional manager for Stanley-Warner for many years.

Four plays were announced. They are "The Music Man," with Forrest Tucker; "Once Upon a Mattress," with Dody Goodman; "Raisin in the Sun," with Claudia McNeil, and Michael Flanders and Donald Swann in "At the Drop of a Hat." Three more will be added later.

Miss Briggs said that over 500 more subscriptions have been sold than at the same time last year.

Bridgeport Plans Season

Bridgeport, Aug. 30.

The Broadway Theatre League of Greater Bridgeport has been organized to sponsor legit roadshows booked through the Broadway Theatre Alliance. Four plays will be offered during the first season at the municipally-operated Klein Memorial Auditorium. They will be "Pleasure of His Company," Jan. 5; "The Andersonville Trial," Jan. 31; "Fiorello," March 15, and "Once Upon a Mattress," April 28. It had been planned to open with "J.B." in October, but there wasn't enough time to conduct a subscription drive.

Local stage enthusiasts have formed committee to push the project. Package price of four shows is scaled from $20 to $14, with any profits to go to charity.

MAY REPLACE LEGITS IN LEEDS, NOTTINGHAM

London, Aug. 30.

The Leeds Empire, a 62-year-old Moss' Empires house, is to be shuttered at the end of March, 1961, and will be replaced by shops and offices. The theatre is too small and outmoded for the type of spectacular show that Leslie Macdonnell, Moss head, is planning as replacement for the waning vaude shows.

The Leeds spot is too valuable for Moss to abandon, however, and negotiations are in progress to buy a site on which a new, bigger theatre can be built. This same applies to the Empire, Nottingham.

Meanwhile, at Clacton-on-Sea, it is being suggested that the town's band pavilion should be razed, to be replaced by a building containing shops and apartments, plus a 2,000-seat theatre, with a dancehall, restaurant and bars. An alternative suggestion is that the pavilion should be turned into a shop arcade and an indoor swimming pool. The suggestions will be discussed formally in September.

But the New Theatre in Boston is doomed. The firm of Marks and Spencer has bought it as a storage warehouse. During its career the theatre has been an ice rink and a cinema, and has also played vaude, Shakespeare and drama. The last live bill at the house was this year, when Billy Cotton and his band topped.

Sadler's Wells Mulling Portable 1,500-Seater For Provincial Touring

London, Aug. 30.

The Sadler's Wells opera company is considering the possibility of building a prefabricated portable theatre, suitable for touring. Designers have in mind a 1,500-seater of light alloy, with a canvas roof. It would have a full-size stage, a ramped floor, tip-up seats, a power unit and portable bars. Cost might be around $1,400,000.

The project is being considered because of the dearth of provincial theatres big enough to house the 150-strong Sadler's Wells company. At the moment, the King's Edinburgh is the only theatre outside London capable of taking the company's orchestra, without having to jettison two or three rows of seats.

The day of a "big top" opera is still in the planning stage. Meanwhile, 43 weeks of opera will be given in the provinces during the 1960-61 year, which the Sadler's Wells management regard as its peak. The company's repertoire will include the first British production of Janacek's "The Cunning Little Vixen," Strauss' "Ariadne," new productions of "La Traviata" and "The Barber of Seville" and a revival of "Oedipus Rex."

A couple of light operettas will also be staged. The company is looking forward to 1962, when the Gilbert and Sullivan copyright position is cleared. "We shall treat the text with respect," says director Norman Tucker.

Sadler's Wells faces a weekly deficit of around $5.500 on its provincial tour and Tucker considers that part of this loss should be met by local authorities. At the moment, the Arts Council, London County Council and ABC television provide subsidies totaliing $854,000.

Sacandaga Ends Season, Earliest Fold in Years

Sacandaga, N. Y., Aug. 30.

The Sacandaga (N. Y.) Summer Theatre ended its season with "Kismet" last Sunday night (21), the earliest closing in recent years for a Capital district strawhat. The 1,072-seater had planned the final date for next Sunday (28), but the cancellation of Miriam Hopkins in "Look Homeward Angel" for the week of Aug. 16 forced the substitution of "Kismet," which had been set for next week.

Due to poor weather and other factors, the season reportedly was a loser for the new lessees, operating as Russell-Haywood Productions. Anthony Brady Farrell vacated the spot for last year after three seasons.

Stock Reviews

The Night of the Iguana

Miami, Aug. 21.

Grove Productions, Inc. (Owen Phillips, producer), in association with Viola Rubber, presentation of three-act drama by Tennessee Williams. Staged by Frank Corsaro; settings and lighting, Paul Sylbert; costumes, Alice Gibson. Features Patrick O'Neal, Rosemary Murphy, Arthur Storch, Patricia Roe, Vivian Nathan. Opened Aug. 20, '60, at the Coconut Grove Playhouse, Miami; $4.75 top.

Maxine Faulk	Vivian Nathan
Pedro	James Farentino
Rev. Shannon	Patrick O'Neal
Hank	George Theseus
Herr Stumpfel	Edgar Franken
Frau Stumpfel	Lucy Landau
Bridegroom	Andre Pascal
Bride	Sasha von Scherler
Judith Fellowes	Patricia Roe
Hannah Jelkes	Rosemary Murphy
Her Grandfather	Arthur Storch
Pancho	Bill Jones
Charlotte	Susie Martin
Jake Lotta	Louis Guss

Tennessee Williams' latest work, in its first full-scale presentation (it was done in an abbreviated version at the Spoleto Festival in Italy last year) needs plenty of revision before being ready for Broadway. It lacks plot development, despite the author's normal quota of shock lines and bitter comments on life, morals and sex abberations.

The basic theme, as indicated by the title, relates to a Mexican lizard whose flesh, after proper fattening tastes much like "the white meat of chicken" and is eaten at feasts. The allegorical angles are based on the Iguana being tied beneath the verandah of the seedy Mexican inn, while his human captors are also at the end of their rope. The characters include a minister who has been unfrocked for "fomication" with a post-nymphet, the widow who owns the house near Acapulco, an attractive spinster-artist and her minor-poet grandfather.

Through the first act the sometimes tedious dialog and plot establish the conflict between the earthy widow and the spinster, for the ex-preacher's attention. In the third act, the only one that comes alive, the ex-minister, tied up like the Iguana for seducing another woman, blows his top and expounds his obscene philosophy. At the finale, the widow releases him, and after untying the Iguana, they go off together into the night, leaving the spinster to mourn her dead father.

Patrick O'Neal, in the role of the maverick minister, turns in a superb job, making the character believable despite the oddments and exaggerations drawn by the author. Vivian Nathan is excellent as the widow-innkeeper. As the spinster, Rosemary Murphy tends to be shrill in the early scenes but is better in the later portion. The grandfather is well played by Arthur Storch.

Paul Sylbert's single setting is good as is his lighting. Frank Corsaro's staging brings some focus to a confused script. *Lary.*

On the March to the Sea

M. David Samples presentation of two-act (four scenes) drama by Gore Vidal. Staged by M. David Samples; setting and lighting, Joe Cerson. Stars Albert Dekker; features Mark Gordon, Eileen Letchworth. Wayne Maxwell. At the Hyde Park (N.Y) Playhouse, Aug. 15-20, '60.

Mrs. Blair	Ruth Volner
Minna Hinks	Eileen Letchworth
John Hinks	Albert Dekker
Col. Sutcliffe	Gerald E. McGonagill
Amelia Blair	Barbara Dana
Aaron Hinks	Bill Galarno
Mr. Grayson	Edgar Daniels
Grayson Hinks	Wayne Mitchell
Sergeant	Stuart Michaels
Co. Thayer	Mark Gordon
Captain	Charles Gilmore Jr.

Gore Vidal, author of the smash "Visit to a Small Planet" and the current "The Best Man" wrote this Civil War drama several years ago, but a projected Broadway production didn't work out and he withdrew the script. As a boost for M. David Samples, who has taken over the Hyde Park (N.Y. Playhouse) he has released the play for this presentation. There's local significance in the fact that Vidal is the Democratic candidate for Congressman in that upstate New York district.

Vidal is a gifted writer, with proven skill in construction, characterization and dialog, and "On the March to the Sea" is an interesting play. It is unsatisfying, however, lacking the clarity or finish of the author's two successes. Whether it could be improved sufficiently for Broadway might depend on whether the playwright is willing to invest the considerable time and concentrated thought on the required revisions.

Since Vidal is an accomplished writer, it seems likely that the flaws of "On the March to the Sea" stem from unclarified original conception rather than faulty craftsmanship. Although the key situation involves the integrity of a nouveau riche southern business man in the path of Gen. Sherman's total-war campaign against Atlanta, the most arresting figure is the Union colonel who takes possession of his newly built mansion.

Perhaps this is an instance of a colorful character getting beyond an author's control, although the title, "On the March to the Sea" seems slightly to suggest that the original interest was the union officer rather than the big-talking Confederate patriot who betrays his own boasted plans and acts only in the face of the scorn of his surviving son and grief-stricken wife.

As with Vidal's other works (television as well as stage and screen), the writing is provocative and absorbing. The characters are believable, the action is adroitly managed and the dialog is propulsive and bright. But the play as a whole lacks clarity, both as to theme and relationship and background of its characters. Until the author resolves what he's trying to say and who his protagonist is, "On the March to the Sea" is likely to be a baffling evening.

The staging of Samples seems restricted by the indecisiveness of the script, but within the limits of summer stock budget and technical resources, Joe Gerson's scenery and lighting convey the idea of southern country splendor. Albert Dekker, starred as the blustering Georgie "red neck" who has made patriotism pay off, is properly authoritative. Mark Gordon is effective as the complex intellectual Federal officer whose personality is unduly interesting for a peripheral character.

Eileen Letchworth is admirably expressive in the underwritten part of the wife who has little to do but look indignant. Wayne Maxwell is plausible as the disillusioned surviving son. Edgar Daniels manages to survive an obvious makeup job as an idealistic old friend, Bill Galerno is acceptable as the sacrificial younger son and Barbara Dano is credible as the pretty girl who loved him too explicitly. Ruth Volner, Gerald E. McGonagill, Stuart Michaels and Charles Gilmore Jr. are adequate in bit parts. *Hobe.*

Amazing Grace

Lonny Chapman, Curt Conway & Robert Paschall presentation of three-act drama by Studs Terkel. Staged by Lonny Chapman; setting, Stuart Whyte; lighting, Don Sussman. At the Cecilwood Theatre, Fishkill, N.Y., Aug. 16-21, '60.

Jack Dellakamp	Lou Antonio
Peg Dellakamp	Elena Karam
Charlie Dellakamp	Peter Fonda
Mr. Guthrie	Curt Conway
Rudy Dietrich	Charles Katatsakis
Soldier	Alain Monteux
Girl	Carol Florence
Detectiv	Grayson Harding

There's a standard joke about bad plays—a deadpan remark, "Of course, this is the uncut version." In the case of "Amazing Grace," which was tried out last week at the attractively situated Cecilwood Theatre in Fishkill, N.Y., they must have produced the cuts. At least, that would be an explanation.

Lonny Chapman, Curt Conway and Robert Paschall, who operate the strawhat in the picturesque Hudson River town, have held the Studs Terkel script under option for some time for a contemplated Broadway production. It's difficult to see why, for it's a murky piece with little merit even for off-Broadway or stock.

The author, a Chicago disk jockey and jazz columnist, has written a ponderously prolix drama about an unpleasant group of characters in a fleabag hotel. Just what it's all intended to mean isn't clear, although there's apparently intended symbolism in the fact that the time is Easter morning and the venomous hotel proprietress is a psalm-singing hypocrite.

Is the aim an expose of Christianity? Perhaps. In any case, the establishment is a hate-filled horror chamber, with a cryptically philosophizing undertaker (evidently the author's mouthpiece) as a single unsmeared figure.

There's little to be done with such ill-conceived characters, clumsy plotting and repetitiously sleazy dialog. As director, Chapman has set a deliberate pace, with a complicated scheme of entrances and exits against Stuart Whyte's sketchy setting. The curtain remains up throughout the show, with scenes and acts indicated by dimmed lights.

Despite a preposterous makeup (including heavy padding and exaggerated lifts), Lou Antonio at least listens to the other actors and gives his li[illegible] the semblance of readings, although no one could do much with the part of the proprietress' loathed, illegitimate son. Elena Karam grimaces through the role of the sordid mother, a sort of caricature of a Tennessee Williams character.

Peter Fonda, a lanky, blond son of Henry Fonda, plays the adored, weakling, treacherous younger son with a suggestion of his noted father's stance and mannerisms, but he lacks the requisite experience for a leading part. Conway gives a competent performance as the largely incidental undertaker, Charles Katatskis is creditible as a pathetic hotel guest whose jovial pretense of being a rake deceives no one. Carol Florence is passable as a neighborhood tart and Alain Monteux and Grayson Harding are almost adequate in bit roles. *Hobe.*

Ready Road Co. 'Sound of Music'

A touring company of "The Sound of Music" is being planned by the Rodgers & Hammerstein office in partnership with Leland Hayward and Richard Halliday, under whose auspices the current Broadway production is running. As yet, no one has been cast for the role of Maria Rainer, played on Broadway by Mary Martin, or the other parts.

The company will begin rehearsals late in the fall aiming for a February opening with the show slated to reach the Shubert Theatre, Chicago, in November. Vincent J. Donohue who staged the Broadway production, will repeat the assignment for the road edition.

"Sound," with music by Rodgers, lyrics by the late Oscar Hammerstein 2d, and libretto by Howard Lindsay and Russel Crouse, is based on the Maria Augusta Trapp book, "The Trapp Family Singers." The Broadway production is currently in its 39th capacity-plus week at the Lunt-Fontanne Theatre, N.Y.

MISS HELBURN'S WARM POSTHUMOUS AUTOBIOG

"A Wayward Quest" by Theresa Helburn (Little, Brown; $5), is the touching and sprightly memoir of the founder and former co-director of The Theatre Guild who died Aug. 18, 1959, while at work on this tome. Book was completed through efforts of Elinore Denniston who had been assisting Miss Helburn with the manuscript, and with the aid of Lawrence Langer, Miss Helburn's Guild associate and her niece, Margaret Helburn Kocher.

Disclaiming any effort to write a formal history of The Guild, or even of theatre in her time, author deals charmingly with her own story from girlhood through schooldays at Bryn Mawr (one of her classmates was Katharine Cornell), to her first amateur efforts in theatre.

Of course the great days of The Guild, in which she participated so actively, are recalled—often in vivid anecdote. Much of Miss Helburn's reporting is of an original twist sometimes with humorous slants; always truthful, never unkind. One is never made aware, as in many stage recollections that the subject was a person of importance; yet few exerted so profound an effect on American show biz in a continuing span of more than 30 years than did Theresa Helburn. Her memories of major playwrights she encouraged are invaluable; her comments on the birth of a new type of American musical comedy with "Oklahoma!," are penetrating and stirring; nor does she neglect failures and disappointments. Always in perfect taste, the warmth of her long marriage with the late John Baker Opdycke, is lovingly set forth.

Closing with a summation of philosophy acquired in her busy, useful dedicated life, the author wrote: "There are a thousand rules and theories about the theatre and about life itself. None of them holds. Just take a long breath, dive off the cliff, and swim as hard as you can."

Work is a testimony of faith in theatre and humanity and stands as a splendid monument to a great lady of our time. *Rodo.*

Oscar Hammerstein An Immortal

Continued from page 2

But since when did goodness call for apologies?

It was typical of the 65-year-old deceased that, born of a Jewish father and an Episcopalian mother, and raised in the latter faith, that the Community Church minister would deliver the funeral service in a nonreligious vein.

The 40 of his immediate and professional "family" (latter included only the Rodgerses, attorney Howard Reinheimer, the Max Dreyfuses, Dorothy Fields, and also Lynn Farnols, the latter the R&H Boswell) heard Howard Lindsay reprise the lyric of "Climb Ev'ry Mountain," from the concurrent "Sound of Music," as the late author's personal credo:

Climb ev'ry mountain, search high and low,
Follow ev'ry by-way, ev'ry path you know.
Climb ev'ry mountain, ford ev'ry stream,
Follow ev'ry rainbow, till you find your dream!
A dream that will need all the love you can give,
Ev'ry day of your life for as long as you live.
Climb ev'ry mountain, ford ev'ry stream,
Follow ev'ry rainbow till you find your dream.

Lindsay who, with Russel Crouse, authored the book of "The Sound of Music," also made this brief eulogy at the Ferneliff, N.Y., services last Wednesday (24) morning:

"Every man whose life work is in a public medium inevitably makes a complete disclosure of himself. So Oscar is there in the lyrics he wrote. There you find his basic qualities, simplicity, sincerity, honesty. Those who knew Oscar knew these qualities were not shallow ones. They went deep. They gave him stature. As certain as one can be about a contemporary, I am convinced that Oscar Hammerstein had greatness.

"His loss is grievous and we shall grieve him. But our sorrow is for ourselves, our sense of personal loss. We shall not grieve for him. That would be to mourn him and that he would not want. On the occasion of Gertrude Lawrence's services, he said in so many words 'Mourning does not become the theatre. Mourning is a surrender to an illusion that death is final'."

Tuesday night's (23) performance of "Music" was particularly trying for the cast. It was the same SRO (28 standees) house and perhaps many of the audience, largely out-of-towners, didn't know of the librettist's death. Mary Martin, the star, broke up several times, as did others in the cast, but each faced the outfronters with verve and professional esprit, confining their personal emotions to backstage.

Miss Martin's singing of *"My day in the hills has come to and end I know. A star has come out to tell me it's time to go, But deep in the dark green shadows are voices that urge me to stay . . . ."* was particularly an emotional hurdle.

While the Ferncliff cremation and services were just for the family, friends are urging Rodgers and Leland Hayward to hold the memorial services for Hammerstei "within two weeks" It will probably be at the Lunt and Fontanne Theatres (where "Music" is incumbent) and the date will probably will be announced later this week.

Atkinson's Editorial

The N.Y. Times editorial (written by Brooks Atkinson) last Wednesday (24) perhaps best summed up the Hammerstei legend and credo:

"Although Oscar Hammerstein 2d had a genius for the musical theatre, he had something finer than that. He had character. His death yesterday shatters the remarkable collaboration of Richard Rodgers, composer of the music, and Mr. Hammerstein, composer of the lyrics and most of the books of their plays. Now we must accept the doleful fact that there will be no successors to 'Oklahoma!,' 'Carousel,' 'The King and I' and 'South Pacific.' The big four — written within the span of eight years—have become part of our cultural heritage.

"But the theatre has also lost a man of character who stood for all *that is decent in life.* His point of view was implicit in everything he wrote. The concern for racial respect in 'South Pacific,' the sympathy and respect for a difficult though aspiring monarch in 'The King and I,' the indomitable faith that runs through 'Carousel' were not clever bits of showmanship. They represented Mr. Hammerstein's faith in human beings and their destiny.

"Outside the theatre as well as inside he quietly accepted the responsibilities of a man of conscience. If his work represents something mor than surface pleasure, it is because he brought the whole force of his character to it. Like Billy in 'Carousel' he was always prepared to be 'judged by the highest judge of all.'

"Since he was at heart a seriou man, his lyrics were rarely clever. Instead of turning facetious phrases he made a studious attempt to write idiomatically in the popular tradition of the musical theatre, for he was a dedicated craftsman. But the style that is apparently so artless has brought glimpses of glory into our lives. 'There's a bright, golden haze on the meadow' sings Curly in 'Oklahoma!,' and the gritty streets of a slatternly city look fresher. 'June is bustin' out all over' sing Carrie and Nettie in 'Carousel,' and the harshness of our winter vanishes. 'Getting to know you' sings Anna in 'The King and I,' and the world becomes a friendlier place.

"In memorable songs there is a quality of transmutation that turns the common materials of life into something that seems ideal. Since Mr. Hammerstei was a craftsman it must have been a gratifying experience to have written the lyrics of so many songs that have become musical literature—all the way from 'Show Boat' to 'The Sound of Music.' To us it is gratifying that he also had the character to use his genius with faith and scruple."

While songwriters traditionally have "great obits," because the common-denominator of their tunes is a tie that binds with mass identification, Hammerstein didn't leave merely "great medley." He had a profound impact on show business, to those who knew him or knew what he stood for. He was a living exponent of th Golden Rule principle in practice, a dedication to brotherhood that transcended secular lines.

A law student, post-Columbia Univ., he literally decided to let others write the nation's laws so long as he could write the nation's songs. He was not afraid to speak up for principles without preaching. Nor was he a nice-Nellie, as witness "There's Nothing Like a Dame," as earthy a lyric as any of the late Lorenz Hart's wordage in "Pal Joey" and other shows.

Hammerstein was not dogmatic or aloof because he was "in legit." He had tremendous respect for the mass impact of television, as shown by his sundry appearances, notably on the Ed Sullivan Sunday night vaudeos.

He was not phoney in his modesty because "I've done it before and it can happen again!"— and it did —as he listed those grim flops i his career before "Oklahoma!" Arthur Gelb took that as his thesis in his feature article in the N.Y. Times last Sunday (28) on "Happy Talk—Sincerity of the Lyricist's Personality Glowed in His Work for the Stage," as he reprised Hammerstein's contributions with "Oklahoma!," "Carousel," "South Pacific" and "The King and I."

Because Hammerstein celebrated the decencies of life, he will linger long in memory and transcend generations into that 21st century conjectured upon, as above.

The 'Variety' Ad

The flop shows which Oscar Hammerstein listed in that memorable VARIETY ad, at the time of his smash "Oklahoma!", under the caption, I DID IT BEFORE AND I CAN DO AGAIN! were:

"Very Warm for May" (7 weeks).
"Ball at the Savoy" (5 weeks).
"Sunny River" (6 weeks).
"Three Sisters" (6 weeks).
"Free For All" (3 weeks).

It's a paradox that from the first emerged one of the top Hammerstein-Kern ballad standards, "All the Things You Are," long after the show folded.

Road Spotty; 'Fiorello' $40,100, Det.; 'Drum' $61,677, S.F.; 'Lady' $68,949, D.C.

The road was uneven last week. Business was great for the blockbusters, all musicals, but the straight plays generally had so-so pickings. The touring editions of Flower Drum Song" and "My Fair Lady" set new house records in San Francisco and Washington, respectively.

David Merrick's production of "The World of Suzie Wong" ended its tour in Los Angeles, but the Manny Davis edition of the play is continuing. The number of touring shows is increasing this week and will continue to swell in the next few weeks as the seasonal crop of new productions have road tryouts.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DETROIT

Fiorello, Riviera (MC-RS) (1st wk) ($5; 2,700; $75,000). Opened Aug. 23 for a two-week engagement; receiving favorable reviews. Previous week $36,600 at the State Fair Music Hall, Dallas.

Almost $40,100 with theatres parties and Theatre Guild-American Theatre Society subscription.

LOS ANGELES

Best Man, Hartford (CD-RS) (3d wk) ($5.40-$5.95; 1,024; $33,500) (Leon Ames, William Gargan, Gene Raymond). Previous week, $28,800.

Nearly $27,800.

Show Boat, Philharmonic (MD-RS) (2d wk) ($5.75-$6.50; 2,670; $79,800) (Andy Devine, Julie Wilson, Eddie Foy Jr.). Previous week, $78,000 on Civic Light Opera subscription.

About $78,800 on subscription.

World of Suzie Wong, Biltmore (D-RS) (4th wk) ($5.50-$5.95; 1,636; $53,000). Previous week, $39,900.

Over $28,300, excluding Actors Fund benefit performance Sunday night (28). Tour ended for this David Merrick production.

SAN FRANCISCO

Duel of Angels, Alcazar (D-RS) (3d wk) ($4.85-$5.40; 1,147; $37,000) (Vivien Leigh, Mary Ure). Previous week, $30,500 on subscription.

Over $26,400.

Flower Drum Song, Curran (MC-RS) (4th wk) ($6.25-$6.90; 1,758; $62,000). Previous week, house record, $61,408 on Civic Light Opera subscription.

New house record, $61,677 on subscription.

SEATTLE

Music Man, Orpheum (MC-RS) (2d wk) ($5.60-$6.60; 2,596). Previous week, $69,900.

Almost $74,200.

TORONTO

World of Suzie Wong, Royal Alexandra (D-RS) (1st wk) ($4-$5; 1,525; $40,200). Previous week, $32,000 with twofers, at the Shubert, Chicago.

Nearly $16,500 on two-for-ones.

WASHINGTON

My Fair Lady, National (MC-RS) (10th wk) ($7.90; 1,677; $68,155) (Diane Todd, Michael Evans). Previous week, $68,800.

New house record $68,949.

Seeking 300G Bankroll For Marion-Revel Tuner

"A Coach and Four," planned for Broadway production this season by Robert D. Hadley in association with Cummings Productions, is capitalized at $300,000. The musical has book and lyrics by George Marion Jr. and music by the late Harry Revel. The budget covers production costs of $250,115 and a reserve of $49,885.

The combined authors' royalty will be 6% based on the Dramatists Guild minimum of 2% of the gross for the book, 2% for the lyrics and 2% for the music.

See Ottawa-Brockville New Split-Week Stand

Ottawa, Aug. 30.

A new split-week booking between Toronto and Montreal may develop for the fall legit season. Ottawa and Brockville, 50 miles away, did well enough recently with Imogene Coca and King Donovan in "Fourposter" to hold over a second week.

The local managers are Trent Gough and Bill Butterworth, operating as Summer Theatre Productions, in the 743-seat Carousel Theatre. In Brockville it's the Civic Auditorium, run by a committee headed by Ken Eland. Both are negotiating for fall touring shows.

COHEN QUITS AS REP FOR PHILLY THEATRES

Broadway producer Alexander H. Cohen has resigned as New York representative for the Erlanger and Locust Street Theatres in Philadelphia. The two houses are operated by William Goldman, who also has a chain of film theatres.

Beyond confirming that he had quit as booker and New York contact for the Philly theatres, Cohen declined to discuss the situation. It's understood in the trade, however, that he and Goldman had a policy disagreement, particularly regarding booking terms. Goldman, it's reported, has recently stiffened the rental and sharing arrangements for the houses.

Since Cohen took over the booking two seasons ago, the Erlanger and Locust Street have had more playing weeks than any other Philly house. Previously, the indie Erlanger was rarely lighted, and the Shubert-operated Locust also played to few show.

As a producer, Cohen represented this season by "An Evening with Nichols and May," opening Oct. 8 at the Golden Theatre, N. Y., and by the touring "At the Drop of a Hat," which he presented on Broadway last season. He is also the New York representative of the O'Keefe Center, Toronto, opening Oct. 1 with the break-in of "Camelot," the new Alan Jay Lerner-Frederick Loewe musical.

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Between Two Thieves, York (2-11-60).
Connection, Living Th'tre (Rep) (7-15-59).
Country Scandal, Mews (5-5-60).
Fantasticks, Sullivan St. (5-3-60).
Krapp's & Zoo, Provincetown (1-14-60).
La Ronde, Marquee (5-8-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Man & Superman, Jan Hus (8-16-60).
Mary Sunshine, Orpheum (11-18-59).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

Top Secret, Barbizon Plaza (9-5-60).
Sign of Jonah, Players (9-7-60).
H.M.S. Pinafore, Phoenix (9-7-60).
Dance of Death, Key (9-13-60).
Here Come Clowns, Actor's (9-19-60).
Repertory, Gate (9-25-60).
Greenwich Village, 1 Sher. Sq. (9-28-60).
When We Dead Awaken, 4th St. (9-3-61).
Drums Under, Cherry Lane (10-4-60).
Valmouth, York (10-6-60).
Tiger Rag, Marquee (10-7-60).
Mousetrap, Maidman (11-5-60).
Tree in Brooklyn, Barbizon (11-28-60).

CLOSED AUG. 21

John Brown's Body, Martinique (6-21-60).

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
Art of Living, Criterion (8-18-60).
Brides of March, St. Martin's (7-13-60).
Candida, Wyndham's (6-13-60).
Caretaker, Duchess (4-27-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Follow That Girl, Vaudeville (3-17-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58).
Life of Galileo, Mermaid (6-16-60).
Majority of One, Phoenix (3-9-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Passage to India, Comedy (4-20-60).
Pieces of Eight, Apollo (9-23-59).
Princess, Strand (8-23-60).
Repertory, Lyric Opera (8-22-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Simple Spymen, Whitehall (3-19-59).
Sparrers Sing, Th'tre Royal E. (8-24-60).
Suzie Wong, Prince Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
Tomorrow Pictures, Duke York (6-27-60).
Talking Jerusalem, Royal Ct. (7-27-60).
Tiger & Horse, Queen's (8-24-60).
Visit, Royalty (6-23-60).
Watch It, Sailor, Aldwych (2-24-60).
West Side Story, Majesty's (12-12-58).
When in Rome, Adelphi (12-28-59).
Zoo Story, Arts (8-25-60).

SCHEDULED OPENINGS

Next Time Yes, Lyric Opera (9-5-60).
Waiting in Wings, Duke York's (9-7-60).
Happy Haven, Royal Court (9-14-60).
Once Upon Mattress, Adelphi (9-20-60).

Show of the Week

London, Aug. 30.

"West Side Story," which recently passed its 700th performance does something to Patricia Bathurst, of London. She's visited Her Majesty's Theatre every week since the show opened. "'West Side Story' is now almost part of my life. The more I see it the more I enjoy it," she says.

From the musical's present boxoffice pace, Miss Bathurst has plenty more visits ahead of her to keep up her record.

Raising $125,000 Capital For Kim Stanley-'Taffy'

"Taffy," in which Kim Stanley is to star on Broadway this season, is being capitalized at $125,000, with provision for 20% overcall. The Anna Marie Barlow play will be presented by George Hamlin and Malcolm Wells, in association with John Caldwell and Don LaSusa. The prospectus issued by the producers doesn't specify the star's percentage of the gross.

The weekly operating expense on the production, to be directed by Miss Stanley's husband, Alfred Ryder (whose royalty isn't revealed), will include a $300 producers' fee, besides a $300 office charge. The author's royalty will be the Dramatists Guild minimum of 5% of the first $5,000, gross, 7½% of the next $2,000 and 10% of the balance. The estimated production budget is as follows:

Building and painting of scenery, $26,000; designing of scenery and costumes, $5,750; rental and purchase of furniture and props, $3,750; electrical equipment, $5,000; wardrobe and accessories, $3,750; miscellaneous purchases and expenses, $1,500; rehearsal costs, $20,800; preliminary advertising, $9,000; other expenses, $10,950; bonds, $20,000; theatre deposits, $6,000; reserve, $11,000, and advance royalty, $1,500.

'Mousetrap'

Continued from page 1

claims about the length of run of Yank shows, arguing that Broadway productions sometimes take way tour figures are occasionally included in the final total. "The Mousetrap" record breaking run represents consecutiv performances.

How B'way Figures 'Em

Summer layoffs are not regarded as disqualifying Broadway shows for the purpose of long run records, although the "Life with Father" engagement was not thus interrupted. Its record run was continuous, and did not have the final stimulus of two-for-ones or other price reduction. The 3,213 total for the Clarence Day-Howard Lindsay-Russel Crouse comedy included only regular performances, not the nine extra benefits for the Actors Fund, Finnish War Relief, etc.

Pre-Broadway and post-Broadway tours are never included in the performance records of Broadway shows. Incidentally, the total performances to date of all current Broadway productions are regularly included in VARIETY's weekly boxoffice reports.—Ed.

'Greenwich Village'

Continued from page 53

ager. Among the backers with $500 shares are Gertrude Macy, long-time general manager for Katherine Cornell, and currently in charge of ANTA's international exchange program, and Tommy Valando, who's firm, Sunbeam Music Corp., is publishing the show's songs. Rick Besoyan, author of the hit off-Broadway musical, "Little Mary Sunshine," has a $250 stake in the venture.

The theatre, a cabaret-styled operation, opened Aug. 15 with a folk music program featuring the Clancy Bros. and Tom Makem, Logan English and Marty Lorin. Theodore Bikel, currently featured on Broadway in "Sound of Music," is scheduled to broadcast from the spot over WBAI, every other Thursday night after theatre.

Publicity for the off-Broadway is being handled by Ivan Black, who was Cafe Society Downtown for 10 years and prior to that an emcee at the spot when it was a speakeasy.

B'way Continues Seasonal Climb; 'Lady' $58,700, 'Take' 54G, 'Gypsy' 51G, 'Best' $39,200, 'Tenth' 26½G, 'Toys' 24G

Following the traditional late-August boxoffice pattern, Broadway was generally improved again last week. Although the weekend attendance hasn't gotten back to boom proportions, the influx of vacationing tourists boosted receipts during the week. Business was off a bit last Monday night (29) and it's expected that the Labor Day holiday will bring an exodus from New York, and a b.o. recession the latter part of this week.

"Bye Bye Birdie," "Fiorello" and "The Sound of Music" were again the only capacity shows on Broadway last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta) Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Best Man, Morosco (CD) (21st wk; 160 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $40,000.

Nearly $39,200.

Bye Bye Birdie, Beck (MC) (19th wk; 144 p) ($8.60; 1,280; $57,518). Previous week, $57,800. Moves Oct. 24 to the 54th St. Theatre, to make way for the incoming "Laurette."

Over $57,800.

Fiorello, Broadhurst (MC) (39th wk; 308 p) ($8.35-$9.40; 1,214; $58,194). Previous week, $58,800.

Over $58,800.

Five Finger Exercise, Music Box (D) (38th wk; 297 p) ($6.90-$7.50; 1,107; $40,107) (Jessica Tandy, Roland Culver) Previous week, $17,600 with twofers.

Almost $18,100 with two-for-ones.

Gypsy, Imperial (MC) (60th wk; 471 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $50,200.

Nearly $51,000.

La Plume de Ma Tante, Royale (R) (89th wk; 707 p) ($8.05; 1,050; $44,500). Previous week, $35,000.

Almost $37,900. Robert Dhery returned this week as star, with Colette Brosset as featured femme lead.

Miracle Worker, Playhouse (D) (44th wk; 348 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $35,000.

Over $36,400.

Music Man, Majestic (MC) (140th wk; 1,112 p) ($8.05; 1,626; $71,000). Previous week, $45,100.

About $47,000.

My Fair Lady, Hellinger (MC) (232d wk; 1,847 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $56,800.

Over $58,700. Bramwell Fletcher is subbing as costar this week and next, while Allinson vacations.

Sound of Music, Lunt-Fontanne (MD) (38th wk; 300 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, house record $75,962.

Nearly $75,900.

Take Me Along, Shubert (MC) (41st wk; 320 p) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Previous week, $50,700.

Almost $54,000.

Tenth Man, Booth (D) (42d wk; 327 p) ($6.90-$7.50; 807; $32,000). Previous week, $27,100.

Nearly $26,500.

Toys in the Attic, Hudson (D) (26th wk; 200 p) ($6.90-$7.50; 1,065; $39,600 (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week, $22,300.

Almost $24,000.

West Side Story, Winter Garden, (MD) (17th wk; 129 p) ($.805; 1,404; $64,200) (Larry Kert). Previous week, $43,900 with twofers.

Nearly $45,100 with two-for-ones. Carol Lawrence returns as costar tonight (Wed.) after a vacation.

Chi's Goodman Theatre Sets Ciceri, Schildkraut

Chicago, Aug. 30.

Leo Ciceri and Joseph Schildkraut have been signed as guest artists for the Goodman Theatre's upcoming five-play season. Ciceri will star in the opener, Shakespeare's "Taming of the Shrew," and Schildkraut in the second offering, Chekov's "Uncle Vanya." Three other plays and guest performers are to be set.

Alan Schneider, who staged "Krapp's Last Tape" off-Broadway, will direct the Chekov play. Supporting casts will be made up of Goodman students and local Equity players.

LEGIT INTEGRATION OK; HOW ABOUT CINEMAS?

Buffalo.

Editor, VARIETY:

I note with interest—and satisfaction—a story in your Aug. 17 issue from Atlanta, Ga. regarding Negroes crashing a white section at a theatrical presentation there.

In March of 1954, while on a visit to Atlanta I happened into and reviewed for VARIETY a performance by a traveling company headed by Peggy Gardner and Bramwell Fletcher of that legitimate neo-classic, "The Moon is Blue." In the course of my remarks which, incidentally you headed "Tolerance at $3.70 top" I said:

"Apparently, at $3.70 top Atlantans are more racially tolerant than at the elaborate mosque-like Fox Theatre down the street, where for a dollar Atlanta Negro citizens are shunted off to a side-street "colored entrance." At the Tower (legit theatre) all skins enter through the same sacred portals, but once inside the dark-hued disappear promptly into limbo and are seen no more until final curtain time when they emerge from the top shelf exclusively reserved for them. *How much longer college-bred, war-trained youn. Negroes will put up with this kind of unrealistic nonsense will be interesting to watch* (italics mine). At present, they can stay away rather than be subjected to it—and they do, largely."

The italics above are supplied at this writing but, after reading the story in VARIETY's current issue as to the presence of a group of Negroes in boxes at Atlanta's Chastain Ampitheatre in a section reserved for whites, I am tempted to observe that while the mills of the gods of racial discrimination grind slowly, they seem to grind exceedingly sure.

Sidney Burton.

New Bard Mark, $50,832, Stratford (Conn.) Fest

Stratford, Conn., Aug. 30.

The American Shakespeare Festival set another new house record last week with a capacity-plus gross of $50,832 for a combination of three performances each of "Antony and Cleopatra" and "Twelfth Night" and two of "The Tempest." Katherine Hepburn and Robert Ryan are the costars.

The season ends this week.

Touring Shows

(Aug. 28-Sept. 11)

Best Man (2d Co.)—Hartford, L.A. (29-10).
Destry Rides Again—Riviera, Las Vegas (28-11).
Duel of Angels — Alcazar, S.F. (29-3); Aud., Denver (6-7); Music Hall, K.C. (9-10).
Fiorello (2d Co.)—Riviera, Det. (29-4); Shubert, Chi (6-10).
Flower Drum Song—Curran, S.F. (29-10).
Irma La Douce (tryout) — National, Wash. (8-10).
Majority of One—Shubert, Det. (5-10).
Music Man (2d Co.) — Queen Elizabeth, Vancouver (29-3); Aud., Calgary (5-10).
My Fair Lady (2d Co.)—National, Wash. (29-3); Community, Hershey, Pa. (5-10).
Once Upon a Mattress (Hurok) — Erlanger, Chi (1-10).
Taste of Honey (tryout)—Biltmore, L.A. (6-10).
Tenderloin (tryout)—Shubert, New Haven (10).
World of Carl Sandburg — Ogunquit (Me.) Playhouse (5-10).
World of Suzie Wong—Royal Alexandria, Toronto (29-3); Her Majesty's, Montreal (5-10).

Show Out of Town

Show Boat

Hollywood, Aug. 16.

Los Angeles Civic Light Opera Assn. revival of two-act musical drama, music by Jerome Kern, book and lyrics by Oscar Hammerstein 2d, based on the noved by Edna Ferber. Directed by Edward Greenberg; dances and musical numbers staged by Ernest Flatt; scenery and lighting by Howard Bay; musical direction, Louis Adrian. Stars Joe E. Brown, Julie Wilson, Eddie Foy Jr.; features Jacquelyn McKeever, Richard Banke, Lawrence Winters, Helen Raymond, Virginia Capers, Ruta Lee. Opened Aug. 15, '60, at Philharmonic Auditorium, Los Angeles; $5.75-$6.50 top.

Pete ..... Grant Griffin
Windy ..... Clarence Nordstrom
Queenie ..... Virginia Capers
Cap'n Andy ..... Joe E. Brown
Parthy Ann Hawks ..... Helen Raymond
Ellie ..... Ruta Lee
Frank ..... Eddie Foy Jr.
Julie ..... Julie Wilson
Steve ..... Thomas Gleason
Gaylord Ravenal ..... Richard Banke
Sheriff Ike Vallon ..... Irwin Charone
Magnolia ..... Jacquelyn McKeever
Joe ..... Lawrence Winters
Rubber Face ..... Robert Vanselow
Backwoodsman ..... Gordon Ewing
Jeb ..... Dick Hilleary
Miss Parkington ..... Betty Telsman
Barkers ..... Gordon Ewing, Grant Griffin, Robert Turk
La Belle Fatima ..... Rachelle Reyes
Priestess of the Dahomeys ..... Toni Winstead
Sport ..... Dick Warren
Ethel ..... Margaret Hairston
Landlady ..... Belle Mitchell
Al ..... Robert Turk
Maisie ..... Yvonne Adrian
Jim ..... Irwin Charone
Jake ..... Dick Hilleary
Man with a Guitar ..... Grant Griffin
Doorman ..... Walter Hinton
Nun ..... Nancy Bramlage
Kim ..... Christy Lynn
Lottie ..... Diane Doxee
Dolly ..... Nancy Foster
Headwaiter ..... Robert Lamont
Old Lady on the Levee ..... Belle Mitchell

Singers, dancers: Nanci Adams, Renee Aubry, Nancy Bramlage, Diane Doxee, Nancy Foster, Joanna Shields, Betty Telsman, Carol Todd, Yvonne Adrian, Sandi Bonner, Barrie Duffus, Kathy Gale, Diane Barnett, Toni Rene, Rachelle Reyes, Lorene Yarnell, Robert Delany, Paul Fresquez, William Gibson, Dick Hilleary, Robert Lamont, Robert Vanselow, Dick Warren, Richard Wright, Jerry Jackson, John Moore, Carl Ratcliff, Robert Turk, Marion Bell, Margaret Hairston, Stella Herman, Jean Denice King, Jean Trevor, Geraldine West, Ivan Browning, Reginald Fields, Carl Gipson, William Gordon, John Hawker, Jester Hairston, Walter Hinton, Roy Lindsey, Ercelle Anderson, Lill Clark, Doris de Mendez, Thelma Oliver, Clessia Wade, Toni Winstead, Walter Ashford, Jimmy Fields, Carlton Johnson, Zack Thompson, Victor Upshaw, Harold Walker.

Los Angeles does itself proud with Edwin Lester's Civic Light Opera revival of "Show Boat." That the Jerome Kern-Oscar Hammerstein 2d musical stands up is a tribute to the durable appeal of its songs and a reminder of the magnitude of its initial impact. Although it is overlong (over three hours) and suffers from a second act repetitiousness, it stands tall in this sizzling re-creation. A successful six-week engagement seems assured.

The physical production is a triumph. The first act is highlighted by the arrival of a coasting two-story showboat, conveying the required illusion. There is an audible audience gasp when the curtain rises for the second act, revealing an 1893 World's Fair set complete with gushing water fountain and rotating ferris wheel. Major credit for the splendor of the spectacle is due designer Howard Bay. Colorfully and imaginatively dressing up these sets are the complicated period costumes designed by Dorothy Jeakins. Edward Greenberg's direction brings a sharp and vigorous tone to the show.

Musically, the revival benefits from the sensitive direction of Louis Adrian and choral direction by Edith Gordon and Jester Hairston. But it is the dancing and staging of musical numbers by Ernest Flatt that gives the production its meatiest moments, most notably the Charleston bash and Zulu ritual in the second act, the rousing wedding dance in the first act and the Eddie Foy Jr.-Ruta Lee soft shoe duos in both acts.

Lawrence Winters, with his dominating solos of "Ol' Man River," proves the hit of the show. Winters' big voice rings out to the rafters and never fails to score. Despite a number of opening night fluffs, Joe E. Brown, an experienced Cap'n Andy, registers solidly, despite a fractured shoulder sustained via a fall during an acro routine (Andy Devine has taken over the role in subsequent performances).

Although she fails to convey the warmth and emotional impact inherent in the big vocal solo, "Bill," Julie Wilson performs stylishly and favorably in a role dominated by the ghost of the legendary Helen Morgan. Richard Banke, as Gaylord Ravenal, labors to project his rather small, though pleasant, voice. He has a tendency to drown key words which, mikes or no mikes, probably does not make him a very popular fellow with the folks in the cavernous Philharmonic's gallery.

Jacquelyn McKeever is delightful and vivacious as Magnolia. As the old riverboat trouper, Foy is a joy, and Miss Lee comes out of tv dramas to register soundly as a musical performer. Helen Raymond is a comedy standout as the nagging Parthy Ann Hawks, and Virginia Capers whips up some nifty support as Queenie. *Tube.*

Atkinson's New Column In N.Y. Times Next Week

Brooks Atkinson's column in the N.Y. Times will be titled "Critic at Large" and will be published Tuesdays and Thursdays, beginning next week. It's understood he's been given complete freedom of subject matter. The first column, to appear next Tuesday (6), will be about the projected repertory theatre in the Lincoln Square Center for the Performing Arts.

After 35 years on the job, Atkinson stepped down as Times drama critic last June to do the general column. Contrary to the expectations of Broadway theatrical circles, he's obviously enthusiastic about his new assignment and relieved to be off the legit first-night treadmill. His successor, Howard Taubman, who was transferred from the music critic spot, will presumably cover next Tuesday night's opening of the Marcel Marceau pantomime troupe at the N.Y. City Center as his first assignment as drama critic.

Billingsley-Stork Club Sue Equity for $5,000,000

Sherman Billingsley, as owner of the Stork Club, N.Y., has brought a $5,000,000 damage suit against Actors Equity. The action, filed in N.Y. Supreme Court last week, also names as defendants Paul Dulzell and Angus Duncan, individually and in their respective capacities as Equity treasurer and executive-secretary.

The suit, brought in the name of Stork Restaurant Inc., charges that telegrams sent by Duncan to a number of theatrical celebrities caused them to cancel acceptances of an invitation to a cocktail party and reception and subsequently to boycott the establishment. It claims that the restaurant's reputation and business have been damaged.

According to the complaint, the party and reception were to have honored nominees of winners of the American Theatre Wing's annual Antoinette Perry Awards. However, it's claimed, virtually all the invited guests cancelled on short notice after receiving wires from Duncan reading, "We want to make you aware of labor controversy at Stork Club. Prestige of theatre will suffer if our allegiance to labor movement is open to question. Urge you weigh Stork Club invitation most carefully."

The suit, filed by Roy M. Cohn as Billingsley's attorney, alleges that for three years prior to last Feb. 15, members of a union picketed the restaurant, but were then enjoined by the U. S. Court

London Bits

London, Aug. 30.

Hugh Hastings is making a tuner of his click comedy, "Seagulls Over Sorrento."

Donald Wolfit and his wife, **Rosalind Iden**, are taking their extracts from Shakespeare's plays to 14 towns in the United Kingdom in a month, opening on Sept. 22 at Portsmouth.

Claude Jones, appearing in "Oliver" at the New, has been hospitalized after a street accident.

Peter Wildeblood's musical, "The Crooked Mile," is now being played in Munich.

Flora Robson will leave soon to play in "The Aspern Papers" in South Africa.

South Africa's Negro cast of the musical, "King Kong," is due in Britain in October to appear under the **Jack Hylton** banner.

Noel Coward's "Waiting in the Wings" bows Sept. 7 at the Duke of York's, replacing "Tomorrow—With Pictures," which is expected to transfer.

The sixth and final entry in the Stratford-on-Avon season opens tonight (Tues.) with **Peggy Ashcroft, Elizabeth Sellars** and **Eric Porter**. It's "The Winter's Tale," and it's **Peter Wood's** first Stratford production.

Production Assignments

BROADWAY

"Advise and Consent": Rouben Ter-Arutunian, scenery.

"Happiest Girl in the World": Cyril Ritchard, director.

"Rape of the Belt": Pierre Balmai, dress designer for Constance Cummings and Joyce Redman.

OFF-BROADWAY

"Drums Under the Windows": Robert Rines, music; Sam O'Casey, lyrics; Paul Shire, director.

TOURING

"Andersonville Trial": Lester Tapper, lighting.

"Once Upon a Mattress": George Oshrin, company manager; Dorathi Bock Pierre, pressagent.

"Pleasure of His Company": Lester Tapper, lighting.

Need $40,000 Bankroll For Off-B'way 'Valmouth'; Complex Sharing Terms

The upcoming off-Broadway production of the British musical, "Valmouth," is capitalized at $40,000. Although substantially higher than the budget for most productions on the belfry and basement circuit, that figure was topped during the 1957-58 season by a $50,000 outlay for the revival of "Girl of the Golden West" at the downtown Phyllis Anderson Theatre.

"Valmouth," adapted by Sandy Wilson from Ronald Firbank's novel, is scheduled to open Oct. 6 at the York Playhouse, N. Y., under the production auspices of Gene Andrewski, Barbara Griner and Morton Segal. The producers have the right to produce the show only off-Broadway in Manhattan. However, the contract with Wilson's firm, Sandy Wilson, Ltd., provides for the off-Broadway production to share in numerous subsidiary rights, providing the offering runs 21 consecutive performances.

If the show reaches the 21-performance mark, the production will be entitled during the 10 years following the end of off-Broadway run to share in 40% of the proceeds from the sale of the film rights and a similar percentage with respect to U. S. and Canadian rights pertaining to radio, television, second class touring, stock, amateur, foreign language, condensed and tabloid versions, concert tours, commercial use and grand opera rights.

The contract also provides for the production to receive 40% of the proceeds (other than copyright royalties) from an original cast album of the show, if one is recorded. The production is also entitled to receive 20% of the royalties from the sales of sheet music and records in the U. S. and Canada during the off-Broadway run and for a period of six months after its close.

Wilson, who's received a $2,500 advance against royalties, is to get 6% of the gross on the off-Broadway presentation. His deal stipulates a 6% cut of the gross in a theatre with no more than 299 seats, 8% of the gross in a theatre having more than 229 seats but not more than 599 seats, and 10% of the gross in a theatre having more than 599 seats. The York seats 299.

The musical, produced in England by Michael Codron, Ltd., opened October, 1958, at the Lyric Opera House, Hammersmith, London, and subsequently moved to the Saville Theatre on the West End, where it closed April, 1959. Repeating their British assignment for the off-Broadway production will be Vida Hope, director; Tony Walton, set and costume designer, and Harry Naughton, choreographer. The off-Broadway cast will be headed by Constance Carpenter and Gail Jones, the latter the daughter of Lena Horne.

The off-Broadway budget includes the following: director fee, $1,500; designer fee, $1,000; choreographer fee, $500; musical orchestrator fee, $500; salaries and expenses, $5,647.50; scenery and costumes, $6,000; advertising, $3,000; miscellaneous, $4,397.50; bonds and deposits, $2,555; theatre guarantee for three weeks, $2,400; author advance $2,500; reserve, $10,000. The office expense charge will be $150 weekly.

Lewis Allen, a production assistant and play reader for Broadway producer **Robert Whitehead**, will co-produce **Hugh Wheeler's** "Look, We've Come Through" on Broadway with Whitehead.

So They Say

"Cutting room scissors have transformed many bad performances into Academy Awards. But there are no scissors on the stage. You get out there, stand there all alone, and God help you—you or you're done for. With Shakespeare you can't lean on a mantlepiece, light a cigarette, or depend on a pair of scissors to wipe out a bad scene, or patch up a better one. Shakespeare separates the men from the boys."—**Robert Ryan**, costar of "Antony and Cleopatra" at the American Shakespeare Festival in Stratford, Conn., as quoted by **Jesse Zunser** in Cue Magazine.

"Nobody can get a word in edgewise the first two weeks when I'm directing. I'm in there every second. Ideally, I say less and less as it goes along, remaining practically silent the last week. Then they can start feeling their roles. It's the only way for me. You can't let the actors sit around picking at their furs and fiddling with cigarettes. And I don't make a speech at the start, outlining their motivations."—Legit and film director **Peter Glenville**, as quoted by **Henderson Cleaves** in the N.Y. World-Telegram.

"Do you know the hardest job for me as a playwright? It's writing the piece for the N.Y. Times the Sunday before my plays open. The best one I ever did was for 'Rose Tattoo', but they're all terribly difficult because you must interest the public in your play, but you can't cop a plea for it."—**Tennessee Williams**, as quoted by **Donald Freeman** in the San Diego Union.

"I have a tremendous loathing for this trend to sloppiness, to to Beatnikism in my profession. Some of it, I suppose, can be traced to the fan magazines who turned glamorous actresses into the girl next door—as though anyone would pay to see the girl next door. And all the impressionable young actors with their torn T-shirts—they don't know that Marlon Brando now wears $200 suits. I blame the Tennessee Williams influence, too. Me, I'm a Walt Disney fan."—**Forrest Tucker**, featured lead in the touring "Music Man," as quoted by **Donald Freeman** in the San Diego Union.

"Women are so very nice and lovable and warm. But they are a nuisance. They won't let you alone. They have to be talked to every moment."—Film and legit actor **Maximilian Schell**, as quoted by **Henderson Cleaves** in the N.Y. World-Telegram.

"You can control your wife better in France. In the United States, the American wife is constantly being tempted to spend more than her husband earns. The whole psychology of the supermarket is to let her buy things without anybody watching her. Every time three wives are seen doing nothing, they build a department store next to them."—French legit film actor **Claude Dauphin**, as quoted by **Art Buchwald** in the N.Y. Herald Tribune.

Show Abroad

The Tiger and the Horse

London, Aug. 25.

M. Tennent & Frith Banbury presentation of three-act drama by Robert Bolt. Staged by Banbury; decor, Sam Lock; lighting, Joe Davis. Stars Michael Redgrave, Catharine Lacey; features, Vanessa Redgrave, Kynaston Reeves, Alan Dobie, Jennifer Wright. Opened Aug. 24, '60, at the Queen's Theatre, London; $2.30 top.

Jack Dean ..... Michael Redgrave
Gwendoline Dean ..... Catharine Lacey
Mary Dean ..... Jennifer Wright
Stella Dean ..... Vanessa Redgrave
Louis Flax ..... Alan Dobie
Sir Hugo Slate ..... Kynaston Reeves

Robert Bolt, whose "A Man For All Seasons" is running at the theatre next door to the Queen's, again proves himself to be one of Britain's major new playwrights with this articulate, beautifully written drama. Outstanding acting by the cast of six will help to ensure that "The Tiger and the Horse" clicks, and it should rate equal success in the U.S.

However, one viewing of this play is hardly sufficient to get Bolt's message, which is really three-pronged. But the vividness of the scribing more than compensates for some bafflement over the author's theme, the title of which comes from Blake: "The tygers of wrath are wiser than the horses of instruction."

Bolt is confirmed with the dilemma of human conscience and the refusal to commit one's self. There are also observations on sex frustration and nuclear warfare, and though these may all seem diverse, they blend admirably as subjects for a study of conscience.

Michael Redgrave plays a university don who once was a brilliant astronomer, but in his later years has turned to philosophy. He is a gentle soul who so hates becoming involved that he has walled himself off from the world and even his own family.

His only desire now is to become vice-chancellor of the university and he does not see that his detachment is driving one of his daughters away from him and sending his wife near to the brink of insanity. Redgrave's performance is sensitive and dignified, and he is matched by his colleagues. His daughter, Vanessa Redgrave, plays his daughter in the drama and gives a radiant portrait of a sensitive, yet almost naive girl, growing up.

Catharine Lacey is also excellent as the wife, a strange, frustrated woman with an obsession about nuclear warfare. In desperation she eventually commits a crime which could send her to a sanitarium but, instead, provides the longsought communication with her husband.

Matching the three leading performances are those of Alan Dobie, angry young man who seduces the daughter but cannot bring himself to marry her, Kynaston Reeves as a professor of the old school, and Jennifer Wright as the other daughter, a sharp, worldly-wise young woman.

The impact of the six different temperaments on each other is skilfully portrayed by Bolt, and Frith Banbury's direction gets into its stride after a slowish but evocative first act. Sam Lock's setting is admirable. The play should be seen several times, both for understanding and enjoyment. *Rich.*

Cast Placements

BROADWAY

"Face of a Hero": Jack Bittner, Guy Sorel.

"Farewell, Farewell Eugene": Leueen MacGrath, Louise Larribee, Martha Orrick.

"49th Cousin": Marian Winters.

"Gypsy": Julienne Marie (succeeding Sandra Church).

"How to Make a Man": Vicki Cummings.

"Invitation to a March": Tom Hatcher, Jeffrey Rowland.

"Love and Libel": Robert Christie, James Edmond, John Mulligan, Leo Leyden, Amelia Hall.

"Miracle Worker": Geoffrey Lumb (succeeding R. G. Armstrong).

"Rape of the Belt": Peggy Wood.

"Tenderloin": Eddie Phillips, Ralph Dunn.

"The Wall": Marian Seldes, David Opatoshu, Leila Martin.

"Vintage '60": Mickey Deems.

OFF-BROADWAY

"A Country Scandal": Paul Ando (succeeding Marvin Peisner), Mark Lenard (succeeding Gene Peterson).

"My Son and I" (Yiddish): Julius Adler.

"Sign of Jonah": David Ford, Lorraine Serabian, Guy Sothern, Bill Whiting.

"The Idiot": Archie Smith, Peggy Allenby, Charles Caron, Nellie Talbot, Juliet Randall, John Miranda, John Heldabrand, William Myers, Andrew Fox.

"When We Dead Awaken": Franchot Tone.

Roger L. Stevens and **Frederick Brisson** will place "White Alice" into rehearsal Sept. 24 for an Oct. 31 Broadway opening.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Clean Kill" (D). Producer, Clifford Hayman (230 W. 54th St., N. Y.; JU 2-4095). Accepting photos and resumes, through agents only, of British performers, c/o above address. Available parts: three character men; two character women; woman, 27.

"Advise and Consent" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 60's, alert, powerful though ailing; man, 45, polished, attractive, articulate; man, 40, ambitious; man, 35, sincere but seemingly spiteful; woman, 30, pretty, happy, unsophisticated; woman, 45-50, realistic; man, 60, politician; man, 50's, wiry, persuasive; man, 60, simple, sincere, westerner; man, 50's, flinty-voiced, picky New Englander; man, 58-60, deep-voiced mid-westerner; man, 60's, genial, eminent New Englander. Mail photos and resumes, c/o Robert Linden, above address.

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme, eyecutive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"All the Way Home" (D). Producer, Fred Coe (234 W. 44th St., N. Y.; OX 5-9262). Part available for boy, 7, plump, whiny, unattractive; character man and woman, 65-70. Send photos and resume to Gene Lasko, above address.

"Becket" (D). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for authentic French girl, 22-29, sexy, good comedy sense, slight accent only. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Carrot Top" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Available part: title role, girl singer-dancer, 18-22. Mail photos and resources, c/o above address.

"Come Spring" (C). Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: two boys, 12-13, one Negro and one white; white girl, 16; white girl, 23; two character men, 40's, one Negro and one white; Negro character woman, 70's, grandmother. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30, and 10 reporters. Mail photos and resumes, above address.

"Do Re Mi" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Auditions: Sept. 8, Equity boy dancers at 10 a.m.; Sept. 9, Equity girl chorus at 10 a.m; Sept. 12, open dancers, boys at 10 a.m., girls at 2 p.m.; Sept. 13, Equity boy singers at 10 a.m.; Sept. 14, Equity girl singers at 10 a.m.; Sept. 15, open singers, girls at 10, a.m. boys at 2 p.m., Imperial Theatre (249 W. 45th St., N. Y.). Specially interested in strong, jazz character singers and off-beat types.

"Five In The Afternoon" (D). Producers, d'Ancona-Hilliard Productions (333 W. 11th St., N. Y.; CH 3-3052). Seeking young star as male lead; no further casting until he is set. Photos and resumes by mail only c/o above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for boy singer-dancer, 7-11, under 54 inches tall. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Hail the Conquering Hero" (MC). Producer, Robert Whitehead (165 W. 46th St., N. Y.; PL 7-5100). Available parts: girl dancer, 20-22, must also sing and act; Marine sergeant, 40's, must sing. Mail photos and resumes, c/o Terry Faye, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address.

"Little Moon of Alban" (D). Producer, Mildred Freed Alberg (c/o Milberg Productions, 200 W. 57th St., N. Y.; JU 2-8151). Parts available for seven men, 30's, British soldiers, all speaking roles. Mail photos and resumes, c/o Tom Sands, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Love and Death" (D). Producers, Mutual Theatrical Corp. & H & H Ltd. (c/o Jeff G. Britton, 129 W. 52d St., N. Y.; JU 6-0877). Available parts: woman, 60's; three Afro-Negro dancer-musicians, rhythmic. Mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; three men, 25-35, husky; two character women, 20-30, attractive; girl, 14; boy, 15; boy, 16; man, 45, must play violin. Mail photos and resumes, c/o above address.

"Once There Was A Russian" (C). Producers, Leonard Key & Morton Segal (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D). Producer, Leo Kerz (140 E. 79th St., N.Y.; BU 8-2664). Available parts: sexy, buxom young woman, 25; two character men, 45-50; distinguished, elegant man, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D). Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2630). Available parts: leading man, 55; woman, 50; girl, 32; boy, 21, all Italian types; leading man, 35; two character men, 40; character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"The Count of Ten" (MC). Producer, Busby Berkeley (c/o Bobrow, Handman & Katz, 666 5th Ave., N. Y.; JU 6-1144). Available parts: man, 25, tall, good-looking; woman, 22-28, sophisticated, attractive; intense man, 30; femme blues singer, 26; suave man, 38; likable character man 40-55; flashy man, 45; gold-digging femme, 35; operatic woman, 50; Irish man, 48; portly, humorous man, 38; gossipy woman, 38; character man, 60; small character man, absent-minded, intense; sports writers; character man, drunk; two patrolmen; bartender; stage doorman; messenger boy; city policemen; bum; cab driver; fight fans; pedestrians; thugs. Mail photos and resumes to Busby Berkeley, c/o above address.

"The Wall" (D). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Part available for boy, 9-10, as understudy, excellent dicti , must be able to carry a tune. Phone Lillian Stein, above number, for appointment.

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N. Y.; OX 5-3783). Available parts: girls, 17-30, Hawaiian types; men of various ages, mainly 20's-30's. Hawaiian and English types. No casting until leads are set, but now accepting photos and resumes through agents only, c/o Carl Sawyer, above address.

"Two Queens of Love and Beauty" (D). Producer, Jay Julien (156 W. 44th St., N. Y.; PL 7-5250). Available parts: girl, 27; woman, 45, attractive; policewoman, 35; woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

"Whole Darn Shooting Match" (C). Producer, Anthony Parella (230 W. 54th St. N. Y.; CI 6-8538). Available parts: man, 26, handsome, enthusiastic, Ivy Leaguer; girl, 21, striking brunette, quick, alert; man, 30, zany collegiate type; small man, 38, slight, dissipated; man, 40, short, stout, ladies man; man, 28, pompous, petty; girl, 25, sharp features, shrewish; man, 66, New England philosopher type; man, 60, brawny, gruff; man, 50, tall, thin, distinguished; boy, 19, obnoxious, smark aleck; man, 46, paunchy balding, genial; several women, 40-60, woman's club types. Mail photos and resumes, c/o above address, preferably through agents.

"Wildcat" (MC). Producers, Michael Kidd & N. Richard Nash (1501 Broadway, N. Y.; CH 4-6852). Available part: romantic ingenue, 22, must sing. Mail photos and resumes to Arthur Rubin, c/o above address.

OFF-BROADWAY

"Behind The Wall" (D). Producer, Ammon Kabatchnik (c/o Greenwich Mews Theatre, 141 W. 13th St., N. Y.; CH 3-6800). Available parts: boy and girl, 15-20; two boys, 10-12; boy, 8-10. Mail photos and resumes, c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (112 W. 72d St., N.Y.; EN 2-4800). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; newsboy, comic rascal type, 14; elderly matron type; three very bad ballerinas; several stuffy character women; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th Stt., N. Y.).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N. Y.; CH 2-7706). All parts available except Ruth and George Dillon. Mail photos and resumes, c/o Morrison, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"King of the Dark Chamber" (D). Producers Van Joyce and Harold Leventhal, in association with Patricia Newhall (c/o Krishna Shah, 58 W. 93d St., N. Y.). Available parts: man, ageless, serene, mystic, woman, 20's, beautiful, dynamic, vacillating, egocentric; woman, 20's, attractive; man, old wise; 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Macbeth" (D). Producers, Michael Lindsey-Hogg, Carlos Salgado (Trudaine Productions, 625 Park Ave., N. Y.). All parts available except Macbeth and Lady Macbeth. Mail photos and resumes c/o above address.

"Skin of Our Teeth" (CD) Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions next Tuesday (16), Wednesday (7) at 6-10 p.m. and Thursday (8) at 10 a.m.-6 p.m., ELT rehearsal Hall (11 W. 18th St., N. Y., second floor. All applicants must bring Equity membership cards.

"Squaring The Circle" (C). Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker (6255 Broadway, Riverdale 71, N. Y.; KI 8-5265); director, Reddick. Available parts: ingenue, cute, babyish; ingenue, warm, feminine; three men, 20's, one over six feet tall, athletic; one character man; a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Summer Pygmies" (D). Producer, Richard Mardirosian (P.O. Box 600, Buffalo 5, N. Y.). Available parts: youth, 21, lithe, goodlooking; man, mid-20's, sophisticated; tyrannical woman, 40-45; youth, 18, well-built; girl, 20, frivolous; muscular man, mid-20's. Mail photos resumes to Gerard Marchette, c/o above address.

"The Mousetrap" (D). Producer, Robert D. Feldstein (325 W. 45th St., N. Y.; CI 5-0648). Available parts: leading lady, mid-20's, attractive; man, 25-30, handsome, arrogant; man 25-35, wild-looking, neurotic; woman, 35-45, large, imposing, unpleasant; girl, 20's severe, straight-forward; man, middleaged, military bearing; man, middleaged, dark, foreign; man, 20's, cheerful, commonplace, slight cockney accent. All parts call for English accents. Have agent call Miss Blum (above number) for interview. Script available at Samuel French, Inc.

"Tiger Rag" (MD). Producers, Drummond Productions (c/o Seymour Krawitz, 50 Central Park West, N. Y.; TR 7-7450). Available parts: femme to play age 20-50, good figure, some dancing; man to play 35-55, bumbling, good-natured, some slapstick; man to play 30-40, smooth, some dancing and singing; young man, mid-20's, handsome, dynamic, some dancing, vaudeville performing; ingenue, mid-20's, bright, sophisticated, must dance and double as 1920's deb and speakeasy girl; character man, 40's, must double as politician and executive. Apply through agents only, c/o above address.

STOCK

Charles Playhouse. Producers, Frank Sugrue & R. J. Calvin (76 Warrenton, St., Boston, Mass.; DE 8-9393). Several parts available for scheduled productions of "A Streetcar Named Desire," "Waiting for Godot," and "Waltz of the Toreadores." Mail photos and resumes, c/o above address.

Playhouse-in-the-Park. Producer, Gerald Covell (1001 Celestial St., Cincinnati 2, Ohio). Year-round repertory group. Parts available: character leading man; straight leading man; male comic; two utility actors; two leading women; character woman. Mail photos and resumes, c/o above address.

TOURING

"Andersonville Trial" (D). Producers, Guber, Ford & Gross (25 W. 54th St., N. Y.; CO 5-7034). Available parts: Chipman (prosecutor), Wallace (presiding officer), Chandler, Davidson, Spencer (prosecution witnesses), understudies and extras. Script, published by Random House, available at bookstores.

"Fiorello" (MC). Producers, Knill & Tahse (1860 Broadway, N. Y.; JU 2-7650). Part available for middleaged character man, must sing. Mail photos and resumes, Room 1108, above address.

"Once Upon a Mattress" (MC). Producer, National Phoenix Theatre (322 E. 50th St., N. Y.; OR 4-7160); casting director, Frances Ann Hersey. Available parts for bus-and-truck company, casting in mid-September: three high baritones, one must dance; tenor; character man, non-singing; high soprano; soprano-comedienne; male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Miracle Worker" (D). Producer, Fred Coe (234 W. 44th St., N. Y.; OX 5-9262). Available parts: girl, 10, deaf mute, Patty Duke part; woman, 30's; character man, 40's; man, 20's; character man, 30-40, Greek; man, 30-40; girl, 10-11; Negro boy, 8-10; Negro girl, 8-10; Negro woman, 30's; character woman, 30's. Mail photos and resumes, /o, Porter Van Zant, Playhouse Theatre (137 W. 48th St., N. Y.).

"Pleasure of His Company" (C). Producers, Guber, Ford, & Gross (25 W. 54th St., N.Y.; CO 5-7034) Available parts: Japanese houseboy, 20's; ingenue; man, 24-26; character comedy actor, 50's. Mail photos and resumes, above address.

"Sound of Music" (MD). Producers, Rogers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available: Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstories.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"Camelot" (MC). Producers, Alan Jay Lerner & Frederick Loewe (120 E. 56th St., N. Y.; PL 3-6773).

"Face of a Hero" (D). Producer, Lerster Osterman (55 W. 54th St., N.Y.; JU 6-5570).

"Farewell, Farewell, Eugene" (C). Producer, Ron Rawson (16 W. 55th St., N.Y.; CI 7-1381).

"Invitation to a March" (C). Producers, Theatre Guild (27 W. 53d St., N.Y., CO-5-6170) & Leland Hayward.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St. N.Y.; LO 3-7520).

"Unsinkable Molly Brown" (MC). Producers, Theatre Guild (27 W. 53d St., N.Y.; CO 5-6170) & Dore Schary.

"Tenderloin" (MC). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N. Y.; JU 2-0600).

"The Wall" (D). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1960).

OFF-BROADWAY

"Delightful Season" (MC). Producer, New Enterprises (434 E. 59th St., N.Y.; EL 5-0855).

"Greenwich Village, U.S.A." (R). Producer, Allen Hodshire (400 E. 59th St., N. Y.; PL 9-8518).

"H.M.S. Pinafore" (MC). Producer, T. Edward Hambleton (c/o Phoenix Theatre, 189 Second Ave., N. Y.; Or 4-7150.

"Here Come the Clowns" (D). Producers, Quartet Productions, Kurt Hale & Paula Scott (c/o Actors Playhouse, 100 Sevent Ave., N. Y.; OR 5-1036).

"Man and Superman" (C). Producers, Aubrey-Archer Productions (James Forster & Peggy Shields, 12 Seaman Ave., N. Y.).

"Sign of Jonah" (D). Producer, Donald Goldman (c/o Players Theatre, 115 Macdougal St., N.Y.; AL 4-5076).

"The Idiot" (D). Producer, Gate Repertory Company (Gate Theatre, 162 Second Ave., N.Y.; OR 4-8796).

"Top Secret" (D). Producer, Everyman's Theatre (152 W. 42d St., N. Y.; WI 7-5681).

TOURING

"A Majority of One" (C). Producer, Theatre Guild (27 W. 53d St., N. Y.; CO 5-6170).

Television

"Diagnosis Unknown" (mystery series). Producer, Leo Davis (CBS, 524 W. 57th St., N. Y.; JU 5-6000). Available parts: girl, 27, long blond hair; man, 50's, tall, gray-haired, distinguished; man, late 20's, handsome; woman, 45, beautiful, petite matronly. Mail photos and resumes, c/o Robert Dale Marti above address.

"Moment of Fear" (dramatic series). Producer, Robert Stevens (NBC, 30 Rockefeller Plaza, N. Y.; CI 7-8300). Accepting photos and resumes of general male and female dramatic talent, c/o Edith Hamlin, above address.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

"Young Adventure" (adventure series). Producer, Petesco Productions (363 Roquette Ave., Floral Park So., L. I., N. Y.; PR 5-2005). Parts available for a teenage boy and girl, all-American type, with knowledge of sports and entertainment, to act as hosts. Mail photos and resumes, c/o above address. Contact will be made for appointments.

Films

"The Kingdom" (D). Producer, Creative Mart Films (507 5th Ave., N. Y., OX 7-5895. Parts available: male, 28; femme, 20 fair; Polynesian girl, 20; male and female suuporting roles. Mail photos and resumes, c/o above address. SAG membership required.

Legit-Booze As Double Bill

Continued from page 1

$6,000 a week from sales in both the theatre and the dance cabaret downstairs. After eight weeks of operation the boxoffice has grossed a total of $53,582 and the refreshment operation $49,968. The admission top at the 310-seater (whose capacity can be increased with postage stamp size tables) is $4.65 weekends and $3.65 weekights, while drinks are poured at a straight $1.25 each.

Owners Oscar and George Marienthal are so encouraged with the receipts thus far that they've extended their option on the revue through Sept. 25 and are looking over sites in Greenwich Village (N. Y.) and Los Angeles for similar operations. Their Chicago showplace, built at a reported cost of $500,000, is of excellent design and may be a model for such theatres elsewhere in future. Its location is so choice that "Medium Rare" couldn't have supported the rental if the refreshment weren't responsible for that part of the overhead.

The attractive economics of legit-plus-liquor are already evident in other cabaret theatre operations around the country. Others include the Crystal Palace, St. Louis; the Second City, Chicago, selling beer and espresso, and the Cabaret Concert and Backstage Inc., on the Coast. It's understood that H. B. Lutz, co-producer of the off-Broadway double-bill "Krapp's Last Tape" and "Zoo Story," is preparing to set up a legit-cabaret in Philadelphia.

Three Chicago strawhatters, and doubtless others elsewhere, are benefitting from liquor sales. The Drury Lane, with limited capacity, is able merely to break even at the boxoffice, and makes its profit at the Martinique bar and restaurant upstairs. The Melody Top, newest silo in this area, gets a percentage of the booze sold at the concessions stands and private club, and the Edgewater Beach Playhouse gets a break in rent from the outdoor bar that operates at intermissions.

By somewhat the same economic reasoning, some major nightclubs are thinking of booking legit shows, after the example of the Riviera in Las Vegas. The latter cabaret played an abbreviated version of "World of Suzie Wong" last spring and currently has "Destry." According to the Happy Medium management, both the Hotel Pierre, N. Y., and the New Frontier, Las Vegas, are interested in booking the "Medium Rare" revue.

As the major-scale Riviera in Las Vegas and the small-capacity Happy Medium here demonstrate, there's not necessarily any rule for the size of a cabaret-theatre, or for the type of shows to be played. Particularly with the Marienthals in the market for additional such spots, the next development might be one or more circuits for legit productions to tour. From such a trend could come a new sort of "road."

Akron's 3d Year of Bard Chalks Up $3,300 Profit

Akron, Aug. 30.

Shakespeare did not lose money during its first professional season at Stan Hywet Hall, converted community-owned mansion i Akron operated by the Stan Hywet Foundation. The season's profit was estimated at $3,300 as well as an inventory of stage platforms, props, and Elizabethan costumes for use in future productions, worth some $5,500.

Two summers of nonprofessional Shakespeare offerings have preceded this one, with little or no financial return. However, this year gross income was $29,800, including $20,600 from direct ticket sales over five-week run and $8,000 from memberships. Expenses totaled $22,500 in production costs, including wages of $14,094, a large proportion of which were Equity salaries.

The season opened July 5 and ran through Aug. 6. It included a week's run and a one-week repertory offering of "Richard II," "Henry IV, Parts One and Two," and "Henry V." Admissions were $2 and $3, or an admission coupon from a membership booklet costing $10. Seating capacity in the outdoor terrace theatre was 900.

The producer was Stan Hywet Hall Foundation, of which Arthur Lithgow is executive director. The Foundation was set up to accept the gift of the Seiberling estate in Akron and to administer the house and grounds as a museum and cultural center. The estate was established in 1915 by F. A. Seiberling, at that time the head of the Goodyear Tire & Rubber Co.

Capp in London

Continued from page 53

ing a liberty by charging as much as a shilling.

Bars come under fire on the grounds of poor service, small measures and price. Others resent that smoking is allowed in certain theatres and not in others. Delays in getting coats from cloakrooms and the fact that there is a charge for what should be a service are other sources of complaint.

Though most Americans are delighted at the low prices of West End theatre tickets, these grumbles (which many British theatregoers now tend to take resignedly for granted) are often as much against the lean theatrical season as the quality of the entertainment offered. But whatever the minor complaints, most visiting Americans express enthusiasm for the London theatre. They generally mention its welcome lack of "pressure."

Future Productions

BROADWAY

"A Bad Case of February", by Max Wilk; Henry T. Weinstein & Lawrence Feldman, producers. Planned for next February.

"A Coach and Four", George Marion, Jr. (book and lyrics); Harry Revel (music); Hal LeRoy (choreographer); Charles Naylor (orchestration). Planned for next March.

"A Stranger in the Room," by Dan Harvey; Richard Young (music); Viola Rubber and Dan Harvey (producers). Slated to test at Coconut Grove Playhouse, Miami, Fla., and open in New York in December.

"Sunset Boulevard," musical version of the film; Robert E. Griffith & Harold S. Prince, producers; tentatively planned for next season.

OFF-BROADWAY

"Cicero," by Upton Sinclair; Norman Seaman, Winston Sharples, Jr., and John Tarver (producers); John Tarver (director). Planned for early fall.

"Shoemaker and the Peddler," by Armand Anliceno; Frank Fields (incidental music); Lee Nemetz (director); Jullis Productions (producer). Opens Oct. 13 at the East 74th Street Theatre, N.Y.

REVUE UNIT TO TOUR U.S. BASES IN EUROPE

"Broadway-USA," a troupe offering a program of music, comedy and drama, will be sent on a 14-week tour of Europe by USO Shows. An all-Equity cast of 10 performers will appear in the presentation, directed by John Effrat. The show will comprise sequences from Broadway plays integrated with music from Main Stem musicals.

The 90-minute performance will be in concert style, without costume, and the cast in formal dress. The company will leave next Monday (5) from New York to entertain U. S. military personnel in Central Europe and Mediterranean areas. Included in the cast are Vienna Cobb Anderson, George Furth, Dossie Hollingsworth, Jenny Lou Law, Robert Lenn, Chester Morss, Diane Shalet, Hilda Simms, Arnold Soboloff and Fiddle Viracola.

Effrat will go to Europe with the company and after 10 days overseas will return to New York to prepare a duplicate unit booked late in October for the Pacific area.

"The 49th Cousin" is the new title for "Sweet and Sour."

Legit Bits

Maynard Morris has retired after 20 years with the legit department of Music Corp. of America. With **Edith Van Cleve** concentrating on representing established performers, **Stark Hesseltine** has moved up to handle the agency's newer clients.

Alan Dalzell, who's been on the road as advance agent for "The World of Suzie Wong," takes over Sept. 12 as company manager of "Take Me Along," with **Vince McKnight** switching to a similar assignment with "Irma La Douce."

Gil Kraft, publisher of The Playbill, program of the Broadway theatre, is vacationing in Puerto Rico.

The Theatre Guild and **Dore Schary** production of "Sweet and Sour" has been re-named "The 49th Cousi ".

John Latham Toohey has joined **Abner Klipstein** in pressagenting the Broadway productions of "Best Man" and "The Hostage."

Dorothy Masterson, character actress with the Vagabond Players at the Flat Rock (N. C.) Playhouse, suffered a mild heart attack recently and is laying off for the balance of the season.

Florence Rand will be associate producer of the upcoming off-Broadway production of "Here Come the Clowns."

Broadway producer **Ethel Linder Reiner** planed to London last week with **Hy Kraft** to confer with British managers about the possibility of a West End presentation next fall of a new untitled musical by Kraft.

The 1960 Medal Award Dinner of the Catholic Actors' Guild will be held the evening of Oct. 16 at the Hotel Commodore, N. Y. The award is given annually to the person "whose contribution as participant in or patron of the performing arts and whose further contribution to the American scene has been of outstanding significance."

Kenneth Haigh and **Peter Sallis** co-star in the London production of **Edward Albee's** two-character one-actor, "The Zoo Story," which **Henry Kaplan** directed for its opening at the Arts Theatre there last Thursday (25).

A lecture series on off-Broadway and one of its leading theatres, Circle in the Square, is planned for next fall in the New York Metropolitan area by **Theodore Mann**, co-producer of the Circle in Square, and **Gerald Lukeman**, assistant to director **Jose Quintero**, who's also a partner in the operation of the off-Broadway theatre.

In his upcoming U. S. tour, French mime **Marcel Marceau** will appear sans his usual white "Bip" makeup in the second half of the program with his entire Compagnie de Mime in "The Overcoat," a pantomime play based on a novel by Nicolas Gogol. The first part of the program will be devoted to "Bip" pantomimes.

Maurice Valency's adaptation of **Felicien Marceau's** "The Egg" is now scheduled for Broadway production at the end of the year by **Alexander Ince** and **Abner Greshler. Tony Randall**, with whom Greshler, a Hollywood agent, is partnered in legit, tv and film projects, is scheduled to star in the presentation.

'Enclosure' So-So $18,000, Philly's Park Playhouse

Philadelphia, Aug. 30.

"Royal Enclosure," a tryout starring Celeste Holm, Cathleen Nesbitt and Sandor Szabo, grossed a tepid $18,000 last week at a $3 top at the Playhouse in the Park here. The potential capacity was $26,286. The play was panned by the critics.

William Inge's "The Dark at the Top of the Stairs," with a nonname cast, is this week's bill, ending the strawhat season.

Literati

Hawthorn's Pop Mechanics Deal

Popular Mechanics Press and Windsor Press, the book publishing divisions of Popular Mechanics magazine, have been leased to Hawthorn Books Inc., under a contract unusual in publishing. PM has leased to Hawthorn the trade publishing rights for more than 50 books currently in print and will also prepare for publication by Hawthorn, under joint imprint, at least three new books a year, beginning in the fall of this year.

Hawthorn, a wholly-owned, independently operating subsidiary by Prentice-Hall, has specialized in serious non-fiction since its founding in 1952. Hawthorn, which has been issuing approximately 40 new titles each year, expects to increase its output to 50 in 1960, and to a minimum of 65 titles a year thereafter.

The Popular Mechanics Co. was acquired by the Hearst Corp. in 1958. The first book to appear under the new arrangement is "Seven Into Space" by Joseph N. Bell, the story of the United States astronauts, to be published Sept. 2. It's based on material which originally appeared in Popular Mechanics magazine.

Meantime, effective next January Mecanica Popular, the Caribbean and Southern Hempshire versions of Popular Mechanics, will be published by Fernando Chinaglia. PM has found it advantageous to publish its foreign editions in the country of sale and by local people. This is borne out by five European editions and the Brazilian edition published by Chinaglia.

Chessman's Estate

Caryl Chessman, convict-author executed in San Quentin Prison's gas chamber last May, left six unpublished manuscripts, plus $1,896.80 in a Sacramento bank account, an inventory of his estate filed at San Rafael, Cal., showed last week. The inventory form was signed by attorney Rosalie Asher, his executrix.

One of the unpublished works is a 522-page novel entitled "Nov Smoz Kapop?" The shorter works are "The Gladiator, the Disrobing Danseuse and L'Amour" (29 pages); "Autumn and Eve" (53 pages); "A Voice from Death Row" (eight pages); "Crime Doesn't Pay—Society" (nine pages), and a series of six articles entitled "The People vs. Chessman."

N.Y. News' Charity Melons

The largest amount in its 23-year history, $89,000, was distributed to charitable organizations by the News Welfare Association Inc. It represents the net proceeds from last year's Silver Anniversary Harvest Moon Ball and Silver Skates and this year's Golden Gloves and the two-night Jazz Concerts, presented for the first time. Similar contributions by The News Welfare Assn. since 1937 now total $946,248.41.

The 89G was divided as follows: Catholic Charities of New York, $13,916.67; Catholic Charities of Brooklyn, $13,916.67; Federation of Jewish Philanthropies of New York, $27,833.33; Federation of Protestant Welfare Agencies Inc., $27,833.33; American Red Cross, $2,500 and the United Hospital Fund of New York, $3,000.

Biog on Thomas Wolfe

"Thomas Wolfe" by Elizabeth Nowell (Doubleday; $5.95), is a long biography of the celebrated novelist, who died in 1938. Of special interest to show biz readers will be the recap of Wolfe's early interest in writing drama, both at Chapel Hill, N. C., under Prof. Frederick H. Koch, and later, at Harvard, in Prof. George Pierce Baker's 47 Workshop. In 1921, Wolfe's play, "The Mountains" was presented at Cambridge. He had had other scripts done by the Carolina Playmakers, but the Harvard effort was to reappear in 1929 as Wolfe's novel, "Look Homeward, Angel," which was later dramatized by Ketti Frings, and won the Pulitzer Prize and Critics' Circle Award on Broadway in 1958.

A twist, not often mentioned, lies in the fact that the character representing Wolfe in "Angel" was acted by Anthony Perkins. Another Perkins (Maxwell E., no relation), had been Wolfe's editor and mentor, the man most responsible for his literary success.

Wolfe's 1922 script, "Welcome to Our City" is considered by Miss Nowell "the best play" he ever wrote. It was rejected more than once by the Theatre Guild, Provincetown Theatre and Neighborhood Playhouse. Submission to the last-named group led to Wolfe's long, turbulent relationship with Aline Bernstein, then scenic designer for the Playhouse.

In 1935, flush with success, Wolfe visited Hollywood. He asked to meet Jean Harlow, and got on famously with her. Irving Thalberg requested Wolfe to remain at MGM as a writer. Despite the fact that the offer was lucrative, the novelist declined. *Rodo.*

Geoghegan's Promotion

John J. Geoghegan is th new president of Coward-McCann. He had been executive veepee and editor-in-chief and will with the upping, retain the latter post.

The Coward-Putnam-Minton firms are part of the David M. Minton control. Victor Thaller, who is treasurer of G. P. Putnam's Sons, relinquished the presidency of C-McC which, in effect, was already being operated by Geoghegan who has put that house importantly to the fore.

Thomson's Nigeria Deal

Roy Thomson, formerly of Toronto and already a newspaper magnate with chains in Canada and Britain and dailies in Florida (plus Scottish tv) is helping Nigeria modernize its press. Asked for help by latter's Amalgamated Press, Thomson International has become 50-50 partner with it in publishing Lagos Sunday Express and founding The Express, Nigeria's first national daily.

Notable contract stipulates that all profits shall not only remain in Nigeria but be reinvested in the business. Four Nigerians will sit on the board with Thomson and James Coltart, managing director of his British interests. Direction will be entirely in the hands of Nigerians, and Thomson International has agreed to sell out when no longer needed, thus guaranteeing continued Nigerian control.

French Press Censorshi

The Paris press has been in agitation the last few weeks over a proposed new law that could curtail the freedom of the press in France. Many editorials have been forthcoming from most leading daily and weekly papers but governmental sources have cautioned that it has not come before the National Assembly yet. However the text of the possible new law is out and causing misgivings and consternation in press circles.

After the growing film censorship the political expendiency of the possible press laws may also touch films, music, legit chansonniers and lesser forms of show biz. Heretofore pic bluepencilling has been on a social and moral level with some political aspects when pix hit touchy political attitudes of the present times.

The possible law came up mainly due to seizures of papers over the sensitive Algerian situation. If the law passes the main aspect is that all stories considered questionable by governmental bodies will have to have a response to it printed on front pages not more than twice the length of the article.

Papers may also be forbidden publication for as much as three months if proven guilty under any aspects of the proposed law in re the army, state security and general standing. However it is not certain just how much of this will ever become law and papers and show people too are watching what will happen when the Assembly convenes this season.

Abel Gance Saga

Nelly Kaplan is an Argentine femme journalist who became a friend of oldtime French film director Abel Gance, whom she had always admired as a creator and filmmaker. She worked as his assistant and acted in the first film this 70-year-old film pioneer has made in nine years, "Austerlitz," and has recorded its making in a racy, well illustrated book, "Sunlight D'Austerlitz," published by Plon in Paris.

It is of interest to film buffs as it details the troubles attendant to shooting a bigscale costumer abroad. Pic was made in Yugoslavia.

This is Gance's sequel to his famed 1927 silent, "Napoleon." He was somewhat restrained by money problems and logistics in making this coproduction. Language difficulties were also involved. Book underlines Gance's perseverance and is a telling look at the burgeoning coproduction in Europe of the epic type. It might be interesting reading for those planning such pix abroad.

Hill & Wang's Dramabooks

Hill & Wang's Spotlight Drai books will be single volumes of plays issued before Broadway off-Broadway presentation of the work, if one is set, but will not be limited to works scheduled for theatrical production.

First will be Mark Van Doren's "Last Days of Lincoln." Second will be Arthur L. Kopit's "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad."

Five titles on the regular fall list are a collection of Michel de Ghelderode Belgian plays; "Samuel Johnson on Shakespeare"; "The Poet in the Theatre" by Ronald Peacock; "Chekhov the Dramatist" by David Magarsback; and "Theory and Technique of Playwriting" by John Howard Lawson. Latter two will be issued in paperback, the others in both trade and paperback editions.

CHATTER

Jack Burby, San Francisco Chronicle reporter, has been named press secretary to California Gov. Edmund G. Brown. He succeeds Hale Champion, also an ex-Chronicle reporter, whom the governor appointed his executive secretary.

Ed Fitzgerald, editor of Sport mag, collabing on "Yogi: The Autobiography of Professional Baseball Player," by Yogi Berra, which Doubleday will publish early in 1961.

Book Stocks

(As of Aug. 30, 1960 closings)

Allyn & Bacon (OC)	(bid)	24
American Book (AS)		49⅞
Book of Month (NY)		19½
Conde Nast (NY)		10¼
Crowell-Collier (NY)		36½
Grolier (OC)	(bid)	32½
Harc't, Brace (OC)	(bid)	29½
Holt, R&W (NY)		50¾
Macfadden (AS)		9⅞
McCall (NY)		35¾
Prentice-Hall (AS)		32⅝
Random House (OC)	(bid)	29½
H. W. Sams (M)	(bid)	44
Time, Inc. (OC)	*(bid)	65
Western Pub (M)	(bid)	57
World Pub (M)	(bid)	14

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Ex.
M—Midwest
* Ex-dividend

Legion Raps Pix

Continued from page 1

order, gangsters, dope addicts, degenerates, big crooks, little crooks, prostitutes, weaklings, and characters who violate in greatest detail all the decencies."

The Legion spokesman says smutty films have, in effect, become the order of the day while American history, which was important past as theatrical source material, lies fallow.

This leads into a plug for John Wayne's upcoming "The Alamo," described as a "majestic theme." And if Hollywood should follow through with more of such pictures "it might just mean the end of such depraved efforts as 'Baby Doll,' such craven epics as 'On the Beach,' and such propaganda pieces as Brando's projected film about Caryl Chessman."

It's asserted that British pictures are pro-British and Soviet films glorify the U.S.S.R. But the American film details "the evils of our economy, our political system, and the American way of life" says Stephenson.

SCULLY'S SCRAPBOOK

By Frank Scully

Rancho Pancho, Desert Springs...

Goaded by a letter from Norman Stuckey of Beverly Hills, I opened that huge trunk which had remained closed for 25 years. Dead moths fell out of it. They had died trying to make pigs of themselves dining on an old Harris tweed suit.

Some manila envelopes dropped out too. One was addressed to "Albert Tadlewski, Nice, France." It was full of clippings and notes about Ignace Jan Paderewski, who was born 100 years ago next Nov. 6. That was the day A. Lincoln was first elected Prez.

You'll hear lots more about the railsplitter than the keypounder in the next few months. But not here.

Paderewski Short For Paddy, Eh

I first heard about Paderewski when I was a boy. A kraut grocer in Steinway, L. I., noting my red hair and Irish ways, used to call me Paderewski, short for Paddy. His name was Sohl, so I called him Solly Violinsky, which certainly showed him that two could play that game.

Who Paderewski was I had no idea at the time, but I knew who Solly Violinsky was because I had seen him perform at the old Colonial on Broadway above Columbus Circle.

Of course in time Paderewski became more than a name to me but I never met him until 1928 when he came to the French Riviera giving concerts for French war orphans. He was no longer the virtuoso with waving red hair, but a kindly old man with thinning white locks and sporting a small moustache and a tiny goatee.

Bill O'Brien was rounding up Riviera celebs for Fox Movietonews at the time and asked my help in corralling several. One of them was Paderewski.

Early Madison Avenue Approach

I asked Paderewski how he would like to see a recorded likeness of Chopin's technique?

His eyes glistened. "There is no such thing in existence," he said.

"Of course not. But maybe 100 years from people would like to know how you played."

"The critics have already told them. Very badly," he added.

I gave him his laugh. He had earned it. I remembered how when he first went on tour in England he won them over by printing bad notices as well as good in his brochure.

"Movietone will pay you $50,000 for the bit and give you print for your pupils."

He looked at me kindly but shook his head no.

An Agent? Dot's An Insult!

He asked if I were an agent.

"Hell, no," I said. "I'm the VARIETY correspondent here. I'm doing this as a favor to one of our readers."

He shook his head again. "You have a most persuasive talent."

"But not enough to land you?"

"Almost," he said.

A few years later he succumbed to playing himself in a turk whic' was made in England, called, I believe, "Moonlight Sonata."

How To Destroy Talent

My best friend in Nice in those years was another Pole, Albert Tadlewski. Before the First World War he had won the Prix de Lyon but the krauts had caught him in Vienna when the war broke out and interned him as an enemy alien.

He came out of prison four years later with his eyesight all but ruined and his digestive tract in shreds. He tried a few concert tours but collapsed in Cannes and settled in Nice for a career of teaching society sprouts how to play well enough to hook a millonaire husband.

He attended one of Paderewski's Riviera concerts and afterwards went backstage to pay his respects to the master. They walked out together from the Palais de la Mediterranee and instead of heading toward Paderewski's hotel the old boy suggested they go to Tadlewski's place and knock off a few sonatas.

How Inflation Starts

Paderewski asked Tadlewski to play. "More," he urged when Tadlewski figured he had assaulted the master's ears enough. In fact, he was commanded to play for two hours!

"Good," said Paderewski. "Now I will do something for you. I will come back in a month and play for your pupils."

Tadlewski could hardly breathe in gratitude.

"But I do it under one condition."

Tadlewski assured him any conditions would not be too much to pay for this beau geste.

"I do it on condition that you double your prices afterward!"

'Let Me Handle This'

When Tadlewski told me this story I told him, "We gotta publicize this."

"Oh no!" he begged, "the master world be offended!"

"Let me handle it," I said.

I got Paddy's okay and the small tale sailed round the world in a good deal less than 80 days.

Paderewski did as he promised and Tadlewski's biz bounced skyward in consequence.

Tadlewski Proves To Be A Big Pole

About a year later I was desperately ill and a major amputation seemed to be the only thing that could save my life. Tadlewski, who had studied medicine in Vienna, had no faith in the surgeons around Nice and offered to close his school and take me to the best surgeons in Vienna. In fact he arranged everything, but by then my conditi was too critical. I couldn't be moved.

I came out of the Riviera chophouse more dead than alive but still alive. By then Paderewski had more or less adopted Tadlewski, his wife and two little girls. He invited them to join him at his villa on Lake Geneva for the summer. Tadlewski demurred, saying he had to help me get well. Paderewski said, "Bring him along."

Paderewski Picks A Protege

Paderewski felt that with proper coaching and by rebuilding Tadlewski's health he would have a likely successor as the world's outstanding concert pianist. The saying about people being as far apart as the Poles obviously does not apply to these Poles. Certainly not to Paderewski who many times in his youth had been a sucker but always remained a generous man.

He sent Tadlewski back to Vienna. Leschetizky, of course, had been dead long since, but there were other masters of technique around Schmaltzburg-on-the-Danube. These were ordered by Paderewski to polish up his Pole.

Oh No! Not Again!

But Tadlewski obviously was accident-prone, because he got caught *again* in the net of nations at war. He got tossed into one of Hitler's vile holes and around 1941 the news seeped out that he had been starved to death by the Wagnerian head-hunter.

So here I was with a dossier of Paderewski's cute cracks and Tadlewski to send them to.

I should have stuck to my hunch and not opened that trunk.

Broadway

Publicist Ivan Black received a discharge in bankruptcy.

Anthony Quinn in from Europe yesterday (Tues.) on the Queen Mary.

Walter Kiernan ball chairman of the Catholic Actors Guild of America annual dinner-dance Oct. 16.

When Le Chateau Richelieu reopens next week, Ted Saucier will praiseagent this fancy Gallic eatery on Park and 52d.

George Solotaire's ticket brokerage is the Adelphi, not Acme, as erratumed in the obit about his late wife, Mary, a victim of cancer.

Eddie Cantor out of Cedars of Lebanon Hospital last weekend. The wire service reports sounded more ominous than actuality; it's his annual checkup.

After 10½ years at the Hotel Plaza, Ward Morehouse has taken a Beekman Place apartment, a putt away from the Irving Berlins' town house.

Jack L. Warner back from his annual summer visit to Cap d'Antibes and staying for a week for the annual WB board meeting before heading for the Coast.

After seven years Chuck Dreyfus has exited the Copacabana account because he couldn't devote enough time to "the late-hour shift" that boniface Jules Podell demanded. Don Simmons the new

Disneyland recently experienced its first heist since its opening three years ago but Freedomland, in The Bronx, only open since June, got taken for $28,836 in a daring four-man holdup Saturday (27).

Leo Jaffe, Columbia Pictures v.p.-treasurer; the Harold Lloyds, Robert Dhery and Collette Br - set ("La Plume de Ma Tante"), tv emcee Durward Kirby, Mrs. Charles Boyer and Mrs. George Shearing back from Europe Monday (29) on the S.S. United States.

Majorca

Leslie Grade here for a holiday.

Joe Hummel, retired WB veep, and wife Leona sailed their own boat to Ibi .

Top Page 1 item in Mallorca News: Turf Accountant (bookie, to you!) opens here!

Marino Marini, ace of Naples Song Festival, did turnaway weekend at Tito's, Palma.

Temple Fielding back at Formentor to begin annual revision of his bestselling European Guides.

Jack El Negro presenting Tony Sam, "harmonica champion of the world." Shades of Borrah Minevich!

Art Fatt, Gray Advertising prez, here for annual vacation, planning to fly friends in charter plane to Ibiza for one-day party.

Luis Miguel Dominquin drew 18,000 capacity to local bull ring and left arena drowned in boos for hi poor showing. Pay for his brief appearance: $16,000.

With some two dozen spots offering live entertainment, Hotel Formentor, Spain's most expensive, is having difficulty finding novel live acts for its galas. Princess Isabella Pignatelli d'Aragona is social director.

Australia

By Eric Gorrick
(Film House, Sydney)

Harry Belafonte forced to cancel four Melbourne concerts because of illness.

Cinerama Holiday" (Cinerama) inds up a 60-week run at Plaza, Sydney, for Hoyts.

Garnet Carroll is readying "West Side Story" for early production at Princess, Melbourne.

Jack Alexander, a former chief censor here, died Aug. 10 in Sydney following a long illness.

Western Australia government finally decided to grant showmen a reduction in the entertainment tax.

Garnet Carroll scoring with the Sadler's Wells production of "The Merry Widow" at Tivoli, Melbourne.

"The Music Man," after a solid run in Melbourne for Garnet Carroll, will layoff until October and then move into the Tivoli, Sydney.

Greater Union Theatres will refurbish the Victory, Sydney, in keeping with circuit facelift under the direction of Norman B. Rydge.

WB and Hoyts have signed a new contract deal covering such pix as "FBI Story," "A Summer Place," "Bramble Bush," "Odd Obsession" and "Operation Bullshine."

Universal will make a run bid with "Portrait in Black" at State, Sydney, and on blanket release through the key nabers. U hit the jackpot here with "Pillow Talk" and "Operation Petticoat."

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Charlie Teagarden Dixieland group a click in Silver Slipper lounge.

Goodson-Todman start filming "Las Vegas Beat" tv series here Sept. 14.

Barry Ashton winged his "Bimbo's" terpers in from San Francisco; adds them Ray Bolger romp at the Flamingo.

The Modernaires, appearing nightly in Sahara Casbar lounge, bicycling between there and the Sands Copa Room to pinch-hit for the ailing Georgia Gibbs.

Marty Hicks lifted option on the Thunderbird's ice revue, which features bladed nudes, to extend show six months. New edition Sept. 20 will take it into its 60th week.

Paramount's Dick Shepherd in town huddling with Riviera's Kay Stevens about a feature role in Dean Martin-Audrey Hepbur starrer, "Breakfast At Tiffany's."

Monique Van Vooren, co-star with Gene Barry "Destry Rides Again" at the Riviera, inked to co-star in Rome with Louis Jourdan in the Titanus production, "Virgins of Rome."

Mexico City

By Emil Zubryn
(Apartado 385, Acapulco)

Patrice Munsel arrived in Mexico accompanied by husband, four children and servant.

Mickey Rooney asking $25,000 a week to work in a Mexican vaude house, with agent Johnny Manso looking around for bidders.

"Folies Bergere" will debut in Mexico next November, with Olallo Rubio Jr., picking up tab for the internationally famous show.

Mylene Demongeot expected here for a brief visit on express invitation of Miguel Aleman Jr., with French actress also going to Peru for a looksee.

Cesar Romero, with Dorothy Malone, and possibly Joseph Cotten will make "Without Frontiers" in the Tijuana area, but actual shooting date is unscheduled.

Manolo Fabregas, actor and theatrical producer, said he lost $120,000 in staging of "My Fair Lady" in Mexico, blaming the 96c top as chief reason for financial flop.

Salvador Eduardo Garcia Mercado, although only 10, is a composer of 20 Mexican songs, among these "You Failed Me," with this ditty to be waxed by his Pop, tenor Salvador Garcia.

Tokyo

By Dave Jampel
(Imperial Hotel, Ext. 160)

Gen. David Sarnoff due in October.

Paul Szigeti Quartet in sixth month at Manuela's.

Roadshowing at three houses, "Sleeping Beauty" (BV) boff on opening.

Ventro Lou DuPont, long here, goes into Key Club in Manila en route to Aussie tour.

AA overseas manager William E. Osborne here for a month of lining up company's releases.

Remittance rates on film earnings expected to be hiked by 5% to 10% during second half of current fiscal year.

James A. Doolittle of L.A.'s Greek Theatre expected in October to ogle shows for import possibility as follow-up to recent Grand Kabuki tour of U. S.

Keiko Kishi, once one of Nippon's top actresses, who just finished "Spy Sorge" for her French director-husband Yves Ciampi, remains to make two Japanese pix.

Omaha

By Glenn Trump
(201 Patterson Bldg.; JA 8333)

Richard Valente, director of Omaha Civic Opera Society the past two years, resigned.

Bronc riding champ Casey Tibbs will direct Clay County Fair Rodeo at Spencer, Ia., Sept. 12-13.

Mrs. Alfred Ellick named new prexy of Omaha Playhouse, succeeding M. J. (Zack) Warren.

Vincent Emmanuel's Band wrapping up its summer concert season at city parks and at Ak-Sar-Ben.

London

(HYde Park 4561/2/3)

Bill Batchelor and Cathie O'Brien copped the studio publicity job on 20th-Fox's Cleopatra."

Janet Munro will do the annual Blackpool illuminations switch-on Friday (2). She's a Blackpool-born lass.

Producer John Bryan returned to his former craft, production designer, for Sam Spiegel's "Lawrence of Arabia."

Two Rank oldies, "Hamlet" and "Henry V," have been such clicks at the Academy that they've been held over for two more weeks.

Charles Stapley, longtime stand-in for Rex Harrison and Alec Clunes in "My Fair Lady," takes over the stint permanently from Clunes on Oct. 3.

Around town are Tina Louise (avec Moi), Annette Funicello, Tommy Kirk, Eva Le Gallienne, Joan Bennett, Capucine, Marshall Barer and George Marck.

Earl St. John, Pinewood studio boss, went to Manchester to bang the big drum for "The Savage Innocents," appearing on Granada tv and meeting the press.

"Let's Make Love," 20th-Fox Marilyn Monroe starrer, was given midnight European preem at the Carlton Wednesday (24). The cash went to Britai ' National Boys' Clubs.

Fire Island, N. Y.

By Mike Gross

Ray Eberle's orch pencilled in for annual Firemen's Assn. bash Saturday (3).

Arnold B. Horwitt hit the beach last week after a scripting summer in Hollywood.

Jazz singer Lodi Carr (Laurie Records) readying for the fall season under John Levy's managerial wing.

Legit performer Diane Hammer leaving the beach for a three-month tour of Europe in a revue under State Dept. auspices.

Larry Utall, the Madison Records topper who clicked with "Alley Oop," is preserving that title as the name of his new house.

Herman Wouk and Alexander King tangled in a "Great Debate" last Sunday (28). Topic: "The Search for an Ethnic Identity."

Director Jack Garfein and his actress wife, Carroll Baker, doubling from the Island to location shots in Gotham for their "Something Wild" pic.

Architect Julie Kabat, who did several of the Ocean Beach houses, handling architectural chores for Charles Kasher's new off-Broadway theatre in Greenwich Village.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 1A; 356156)

Film star Kai Fischer badly hurt in car crash.

Dimitri Mitropoulos inked for Oc. 1 and 2 by Vienna Philharmonics.

Mozart-Winter Fest week will be held in Salzburg next Jan. 22 to 29, 1961.

"Marriage-Go-Round" was voted best play by Josefstadt Theatre patrons in annual referendum.

Mundus Film began shooting "Not This Way, Gentlemen," a crime comedy, directed by Michal Burk.

Robert Stolz's musical-on-ice "Land of Dreams" will for the first time play all of Scandinavia and Switzerland.

Gartenbau Kino razed and will be rebuilt close to its former site. Will reopen in December with "Ben-Hur" (M-G).

Salzburg 1961 festivals again will have a modern opera preem, Rudolf Wagner-Regeny's "The Mines of Falun" having been selected.

Radio Free Europe's President Archibald S. Alexander, on inspection here, estimated East countries spend $125,000,000 alone for "disturbing relays."

San Francisco

By William Steif
(EVergreen 6-9201)

C. Y. Lee, "Flower Drum Song" author, slipped and broke his leg on a Frisco hill.

Bing Crosby put up his 14-room Pebble Beach home for sale: ad says it "couldn't be duplicated for $250,000."

Irving M. Levin, Frisco Film Fest boss, back from six-week European jaunt, which included Berlin and Karlovy Vary fests.

Kingston Trio bought the eight-story Columbus Tower building across street from lowercase hungry i, where singing group made its first hit. Price was $325,000.

Run Run Shaw, of Shaw Bros., with 127 southeastern Asia theatres, in Frisco on combined biz and pleasure trip. He's making three Chinese historical films at Hongkong and expects to release them in U. S. through an American distrib.

Minneapolis

By Bob Rees

Tenor Manolo Mera continuing at Hotel Radisson Flame Room.

Arthur Fiedler guest conductor with "Music Under the Stars" orchestra for series' final concert.

Suburban St. Louis Park civic theatre and Theatre-in-Round underli ing "The Visit" and "The Man in the Dog Suit," respectively.

Annual 10-day Minnesota State Fair, Aug. 27-Sept. 5, has five days of stock car races, the Barnes- Carruthers No. 1 grandstand show and Royal American Midway again.

Red Nichols & His Pennies, current at Freddie's, jump from here to the New York Roundtable.

Trumpeter Donald Byrd and his combo with baritone sax man Pepper Adams held over at Herb's.

Financed by a Recording Industries Trust Fund grant, Minneapolis Musicians Union and Park Board presented second annual "Parade of Jazz" Aug. 28 at U. of Minnesota stadium with nine Twin Cities' bands participating and admission free to the public.

Pittsburgh

By Lenny Litman
(HA 1-2739; 6359 Burchfield)

Lennie Martin has his own record company now. It is called "Bobbee."

Carlos Montoya set for Carnegie Music Hall Oct. 11. The Four Freshmen at the same hall Nov. 18.

More than 30 of the small private clubs in the area have discontinued shows for the summer.

Del Monaco, bandleader at the Holiday House, opened a restaurant with his brothers across the street.

Nixon, now dark after 14-week run of "Can-Can," will open season in September with "World of Suzie Wong."

Kennilworth Restaurant, which used talent for many years, been sold and will be a restaurant called "Studio One."

Local singer Tiny Irvi , once with the Dizzy Gillespie Orch, signed with the Billy Williams org and now is with them in Wildwood. Williams auditioned her while he played the Town House here.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; Locust 4-4848)

Cecil Felt, former operator of a chain of nabes, now in realty business.

The Troc, town's only burlesque house, relights for new season on Sept. 5.

Jackie Mason, Coast comic, set for local bow at Celebrity Room, Sept. 29.

Ogontz Theatre will reopen next month with "Wish Me Mahzeltoff," starring Irving Jacobson and Friedale Oysher.

Franklin Pease, new Broadway theatre manager, is in Honolulu, working on two film shorts, "Hula Hoopla" and "How to Judge a Beauty Contest."

Richard Fielder, son of Mae Desmond and Frank Fielder (owners of touring Children's Theatre), in Hollywood working on five scripts for "Four Star" tv series.

Berlin

By Hans Hoehn
(760264)

Federal German TV has 11 reporters at the Olympic Games.

West Berlin's annual Industrial Fair will run Sept. 10-25 this year.

Stuart Schulberg in town to direct a documentary on Berlin for CBS-TV.

Laurie London waxed "Itsy Bitsy Teenie Weenie" for Electrola in Munich.

German radio, tv and phono exhibition here from Aug. 25 thru September.

Fritz Kortner picked Romy Schneider for his tele play "Die Sendung der Lysistrata."

Bert Brecht's "Fright and Misery of the Third Reich" next preem at Tribuene. Frank Lothar is staging it.

Paris

By Gene Moskowitz
(66 Ave Breteuil; SUF. 5920)

International Television Festival in Monte Carlo set for November.

Sandra Gitlis, Yank wife of Israeli violinist Ivry Gitlis, writing her first screenplay.

Horst Buchholz, winding "Fanny" (WB) here, has been signed by Billy Wilder for five films.

Pierre Brasseur into horror film, "The Mysterious Chateau," to be directed by Georges Franju.

Louis Jourdan through on way to Yugoslavia to star in "The Virgins of Rome." Title is tentative.

Two pix directed by Gene Kelly, "Happy Road" (M-G) and "Tunnel of Love" (M-G), in for first-runs.

Growing film censorship may also possibly be applied to film trailers, ads and stills displayed before theatres.

Maurice Chevalier to play a priest in his next Yank film role in "Apple Pie Babe," to be done in Italy next season.

The Radiodiffusion Television Francaise, the governmental setup running radio and video here, got a $90,000,000 budget this year.

Simone Signoret will be making a French pic, "The Hard Knocks," in September about the time hubby Yves Montand comes back to do Anatole Litvak's "Time on Her Hands" (UA) here.

Warner Bros. has taken two pix of local producer Gilbert De Goldschmidt for release in France, Belgium and Switzerland. They are "Vacation in Hell" and "The Girl with the Golden Eyes."

Yank avant garde filmmaker, Kenneth Anger doing a pic on the banned novel, "Histoire D'O," which will have only about 30 copies made and sold to private collectors sans any regular film showings.

Chicago

(DElaware 7-4984)

Kim Sisters reprising at Edgewater Beach Hotel's Polynesian Village.

James Meredith joined Dick White's ad-pubrel dept. at the Conrad Hilton.

Dody Goodman and Buster Keaton in "Once Upon a Mattress" open tomorrow (Thurs.) at the Erlanger.

"Let's Make Love" (20th), Marilyn Monroe-Yves Montand costarrer, set to follow "Elmer Gantry" (UA) at Eddie Silverman's Woods Theatre.

Lloyd B. Carswell, who chieftained the five Sheraton properties in Hawaii, has replaced Michael McGarry at Sheraton Towers topper.

Pete Largus and Tom Kalopeses, ex-Chez Paree, are two thirds of management of new Eros eatery formerly known as Ciro's. Greek menu is to be stressed. Third partner, incidentally, is Harold Moskowitz, son-in-law of Chez co-owner Don Medlevine.

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

Paul Anka current at Denny Mulcahy's Salisbury Beach Frolics.

Roy Sedley's "Blackouts of 1960" holding at Murphy's, Revere.

Sally Keith opened Louis Cohen's Gilded Cage with "Girlorama Girls" line.

Lynn Charnay in to discuss new musical revue with Louis Cohen for his Jewel Room.

Judy Valentine, Hub pop singer, into tv moppet show, "Judy and Goggle" on WHDH-TV.

Myron Cohen in for dates at Music Box Theatre, West Yarmouth, and Frolic, Revere.

Sam Vine at the Bowery, Salisbury, with his hypno act which won approval of the town fathers after a hearing.

Steuben's opens Sept. 15 for the season with Arnold Benak hosting; shows hold two weeks with Don Dennis returning as singing emcee.

"Tenderloin," starring Maurice Evans, booked for the Shubert, first musical of new season for Sept. 20, for three weeks, before Broadway.

[illegible] Richard opening his Up[illegible] [illegible]om Black Angus to co[illegible] [illegible]t of legit season here [illegible] [illegible]ck Donald Van Wa[illegible] [illegible]aker.

2,000 Olympic Newsmen

Continued from page 2

pics into print and under sports' fandom's naked eye will be astronomical.

To the U.S., fee per word is 8c. To Venezuela, $1, and to Hong Kong and China points about 85c an urgent word. Odd feature of the quotes for world service is that Ethiopia, of all listed nations with electronics links, has a regular word rate of 17c but no figure is quoted for urgent (like who's in a hurry there, anyway?).

The pooling arrangement for all press services in Melbourne (1956) for event results has been abandoned here. More lines are in than to Aussieland, so this prosaic but necessary tabulation is duplicated in every agency and is a part of the flashed competitive scramble. Still photos are in a combine, however, with American AP and UPI; Italian Ansa and Italia; British Keystone-International, and European Press Union, of multi-national membership, all in and assigned from one desk to blanket all contests.

RAI has had more than 300 people at work on this for months, and the most hard-bitten and competitive newsmen in the ether area find it hard to see where they have not anticipated and solved problems in advance. From the Rome stadiums to the U.S. and Japan (the latter especially), it becomes a fascinating exercise in logistics.

CBS and Sports producer Bill McPhail have Rev. Bob Richards, Gil Stratton and Bud Palmer on the scene, but tied to them at Ciampino Airport are three taping machines with Peter Molnar riding shotgun (he'll kill himself if it doesn't work), and Dick Sedia and George Zavales, editing specialists, at the scissors. When the first hour of tape is spooled, the cuts begin. These are loaded onto Alitalia Airlines until the last takeoff for the U.S. at 2:30 p.m. each day.

The editing then continues and is piped through to Paris (Orly Airport) where one tape machine takes it off the Eurovision splice. Pan-Am, TWA and Air France have planes going jet to the U.S. at 5:30, 6:10 and 6:30 p.m., with arrivals in the U.S. at around 8:40 p.m. The trans-Atlantic phone gives the CBS unit at Idlewild the events, times, cuts, slates and all the rest while the tape is in flight, and Jim McKay is the anchor man at CBS in a live studio with a go-time on the net for the east coast at 9.

Not all the races will be run in the Olympic stadiums by any means. RAI will be on every event in its 98 hours, and CBS hopes to have every win, a lot of color, and a lot of background, plus interviews in its alloted 20 of those 98 (this includes canoeing and cycling, the like).

Rome has been tried and found guilty of being a tourist trap, high order thereof, in these Olympic Games. What's more, modern experience has shown that the gladiator who died in the arena in Ancient Rome did so with serenity; it was the winner who had to get home in traffic afterward.

Each night, the Olympic stadiums explode around 6 p.m., like a half dozen Broadway theatre districts around 11 p.m. The difference is that the Roman crowd is probably still trying to get home when the New Yorkers are so engaged, even though the clock favors them by five hours.

Of all the technicians who were assembled for advice, Rome could have used some tips from a man like Los Angeles police chief Bill Parker whose minions manage to smuggle a 100,000 pro football crowd from the L.A. Coliseum into the suburbs in almost nothing flat.

The Italian Olympic Committee's organizing on top of organizing has made arrangements to work by press, radio, tv and pictorial hands one of agonizing and furious protest. This highly restrictive atmosphere has only now begun to abate, but many of the press types who could not get through the accreditation maze except on a daily run at the gauntlet are making early exit. Rome's eyes will surely be blackened in myriad sports columns and commentaries as result of the IOC stands.

It has always been tough to get bigtime sponsor interest in simon-pure sports, where the tendency is to over-protect, over-nitpick, but to expect those who would pick up the tab to overlook these idiosyncracies." Now that the Olympics have literally come of age and a large slice of money can come into the coffers from tv as its electronic maturity is shown this time, it is incredible how much potential jeopardy is left in the act.

Mostly they are nonsense items—access passes to stadiums for the crews, a car sticker to get close to the stadium so a sports-caller can be dashed from pressbox booth to studio to voice-over, if there's some failure, nine different directions to a key point from nine different police or ushers when minutes are precious—yet they could cost a national network like CBS-TV heavily. What a viewer or reviewer can't know, as CBS-TV is making this big presentation, is that people like Gil Stratton, Bud Palmer and Bob Richards have sometimes fought a better scrap offscreen than the fans will see on it to get it to them.

RAI (Radiotelevisione Italiano) has nearly two dozen nations suckled to its corporate bosom, and has been bending and breaking rules all over the place to make its end work. While the radio and tv crowd were getting this done, the press had a cannonade going to get an interview room set aside under the stadium where they could get post-event data and color. This has been a must since WW II at all games, but the Italians had not thought necessary and were resisting. It's available now.

Since the world pretty well knows now that Castro is speaking by rote, and that Lumumba is on a shakedown cruise in the Congo without a paddle, Rome could have been one of the most pleasant producers of summer-and-dog-days-relief in the news. As it is, the rancor against the IOC is making about as much news as new records normally do.

The paper-work of being a member of the "working press" is a lot more than meets the typewriter. Press credentials won't admit to the Olympic Village or the stadium, for instance, they only take out the first door and get the holder up to a counter where he gets another tag which carries admission with it.

When it came time for the Papal audience for all athletes—probably the greatest endurance test this side of the Marathon (the Pope spoke in Latin, and he was translated into 18 other languages through which they all stood)—the Vatican issued a special press pass, too. In the middle of the 13th translation, AP's Murray Rose moaned: "How does a guy get an exit visa?"

On the amusing side, the Papal audience provided a big upsurge in the artful dodger, some foolish and some financial. So high on the Olympic team buttons are some collectors, coat lapels of press and athletes were literally ripped to get these souvenirs in hand. In the Olympic Village there has been a rash of minor pilferage.

The pickpockets did business during the Papal audience. As one Italian policeman puts it: "When a man's got his mind on Heaven, he forgets about his hip pocket."

The Olympic roadbuilders, characterized as men of vision in their super-street endeavors which was to take chaos out of traffic, found themselves with a built-in stymie at one point. Going into an overhead arrangement near the Olympic village, it ran by the women's quarters at just the right angle for a good look inside on the boudoir lives of the femme contestants. This resulted in a furious papering of the windows by the gals since the curtains hadn't arrived, and the cops made a high speed zone out of it—loiterers being ticketed. This has broken up the parkway peeping tomfoolery, nipped in the bud.

So much has the nature of fandom changed in Rome for the Olympics when Rock Hudson came into Ciampino last week sandwiched between arriving teams, one woman straighted with the news that "there's a guy from Southern California!"

"Yeh," said another femme, obviously a track and field buff, probably one of the shotputters.

Olympic Once-Over: A non-amateur athletic note was added by the presence in Rome of Brascia & Tybee, the dance team. He runs a tougher training table than the Olympic track coach, slaps her hand when she orders anything with more than five calories. He orders big, however. "Remember," says he through a mouth full, "I'm the one who has to eat to be strong enough to lift you."

Raoul Walsh, the 20th-Fox director, strolls through the Olympic Village when he has Sundays off from "Esther and the King." Told L.A. sports columnists Paul Zimmerman and Sid Ziff that even the marathon would be a pipe for him. "I've been in Italy since April 1," he said, "with two stars who talk no Italian (Richard Egan and Joan Collins) and 10 Italians who speak no English—and will you tell me what ever happened to steak as a food?"

Since the press is billeted in two Vatican hostels, the irreverant refer to their homes away from home as "God's Country."

The Papal and Vatican hand appeared just before gametime with a reg for all Catholic clerics to stay away from girly Olympic events on the grounds that the girls show more than athletic prowess. At the same time, there is enthusiasm being churned up inside the International Olympic Committee to modernize (cut down) the bodily area which must be covered in femme competition costumes now considered by sophisticated sportswomen to be pretty Mother-Hubbardy, presaging new conflicts in the future between church and state (of undress).

Suevia Films' US rep Carlos J. Montalban (Ricardo's older brother) passed up the Olympics to go on to the Venice Film Festival. "Rome doesn't have my sport," he said. "I'm for bullfighting." His WNEW-TV "Bullfight" drew 19,000 letters, and it has a network chance this autumn.

UA's Saturation

Continued from page 7

spend at least $800,000 in the overall promotional campaign.

David E. (Skip) Weshner, the producer's representative, indicated that the Mirisch Co. had spent a total of $2,425,000 in promoting its last three pictures—"Some Like It Hot," "The Horse Soldiers," and "The Apartment"—or approximately $800,000 per picture. On the basis of the returns reported so far on "The Apartment," out in release for eight weeks, Weshner predicted that the film can't do less than $6,000,000 in the domestic market.

He added that the decision to launch "The Magnificent Seven" in the south and southwest was based on the knowledge that "outdoor pictures do proportionately better in the southern areas than in other territories." He described the releasing technique being employed as "striking a new note in distribution for a costly picture." Present plans call for a four-week playoff in the south and southwest, and three weeks in the midwest. Under the releasing plan, it's anticipated that 80% of all top situations will be played off during the first three months.

The advertising campaign, geared around a symbol of the numeral seven, was outlined by advertising manager David Chasman. The picture, based on the Japanese film, "The Seven Samurai," stars Eli Wallach, Steve McQueen, and Horst Buchholz in addition to Brynner. John Sturges directed.

Hotel Off-B'way

Continued from page 1

rooms for residents, at a rental of $25 a week.

A company has been formed, Renaissance House Inc., with Marshall Carlbom as president, and $500,000 capital is being sought for the project. It's hoped to take possession of the property in mid-September and begin immediate renovations. It will be held under lease from the owner, the Edwards Management Co. Carlbom describes himself as an inventor and writer.

It's planned to rent the two theatres at $1,500 a month for the presentation of off-Broadway productions under Equity rules. The deals would also call for the house to get a percentage of the show's gross. In addition, theatrical talent, as well as writers, painters, sculptors and others in the arts would be eligible as residents. There would be a different section for men and women residents.

The Mills Hotel, built in 1896, has long been noted as a shelter for down-and-outers. Under the proposed new setup, these derelicts would be sent elsewhere, presumably to municipal institutions.

Goldwyn Comments On H'wood

Continued from page 2

changed my mind about the importance of quality in pictures. Picturemakers must have ideals about their work because entertaining the public is an art, and no art can be successful without having ideals—as well as ideas. I am not at all fearful about the future of Hollywood. Hollywood will continue and commented, "It's time for me to be going home, don't you think?"

Goldwyn didn't allow time for a reply and rushed on as follows:

"Everyone seems to think I should say something very profound. If you ask the right questions maybe I will. I'll tell you one thing," he said. "I have not intention to be the world's motion picture capital, artistically and financially, just as long as enough picture makers continue making pictures with the quality we are capable of."

That was the cue to ask what he thought about the boiling controversy over "runaway" production.

"I have never really made a complete picture outside of Hollywood," he began. "I've sent units on location when it was necessary for background shots. Some backgrounds for 'Hurricane' were filmed in Samoa, but most of the picture was made right in this studio and I challenge anybody to say it didn't look realistic. I never will criticize people who think they can do a better picture by making it in Europe, particularly if the story has a European background. England, France, Germany and Italy, for example, have many great film artists who make important contributions to Hollywood pictures made abroad. But to take a story with an American locale and change it into a foreign setting just so a director or a star can have a nice trip at the producer's expense is something else. I don't object to filming abroad. In fact, I encourage it, if the story requires that and if it will help to make a better picture.

"Today, however, some companies say pictures can be made cheaper in Europe. I don't agree because the organizations and the facilities in Hollywood are so great. It costs a great deal of money to transport people overseas and to maintain them. It takes longer to make pictures abroad and the time thus consumed is greater than the expenses of working here. We show our pictures in Europe, so it is perfectly just that we should take some pictures in other countries. But now it's become foolish. Just because some actors want to save income taxes they tell you where to make a picture or they won't work. I don't think that is fair, that it is right. Most of them have been getting assured income over a period of 10 to 15 years, so that argument doesn't hold. How many people in other jobs have that kind of earnings guaranteed by contract? The whole thing is becoming ridiculous."

Goldwyn, however, is convinced the migration will never reach the stage where "Hollywood will cease to be the production flagship" of the motion picture business. Reminded that he said two years ago that Hollywood was going into a revolution, Goldwyn added, "and I said somebody was going to get hurt." The revolution is in full swing now, he allowed, and said all of the things now happening are part of the great change, which also has opened the way for excursions into sex previously taboo.

"I'm not against sex," Goldwyn said. "It's part of life and can be a very beautiful thing. But it must be treated with good taste. It should not be made sensational and vulgar just for a quick dollar. I'm very disappointed in some of the things I've seen on the screen, but I think you will soon notice a change for the better. There are producers, writers, directors and actors who feel as I do and they will help to bring about a change before the situation gets too far out of hand. These are the people who think ahead six months or more and know from experience that in the long run cheap sex exhibitionism will do the business more harm than good."

Long a champion of pay-tv, Goldwyn said he expects "that in the near future we are going to hear some most important announcements" which will give substance to his predictions that pay-tv would "open up a whole new field for motion pictures. Right now," he emphasized, "I feel that it is practically just around the corner."

He feels, too, that tv is experiencing problems not dissimilar to those of the motion picture industry. "Some of those half-hour shows are starting to get pretty sour," he commented, "so they stretch the same material out to an hour which will only make it twice as sour. It's the same way when you shoot a bad story on 65m. film. You increase the scope of the weakness. You can't cheat the public. Eventually you have to give them quality. Hollywood may never make as many pictures at it used to, but it is gradually making better pictures and it is on the basis of quality that Hollywood will maintain its leadership as the film center."

Does Goldwyn have any thoughts of retiring?

"Definitely," he shot back. "I'm working on my next picture and that's one of the reasons why I've made two trips to the Middle East this year." (Another reason that took him to Europe as well was, of course, openings of "Porgy and Bess." "Undertaking a picture is a very expensive operation. I want to make certain that my thinking is right before engaging a writer. Of course I'll have no guarantee even when I make that decision, but at least I'll feel I am right."

Rev. Mal Boyd

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deals with religious images in mass culture.

Father Boyd just returned from Europe where he chaired an international seminar on "Communications and Propaganda" at the World Teaching Conference—Strasbourg, France. Delegates to his seminar represented South Africa to Uruguay, Norway to Mexico, New Zealand to Ghana, Indonesia to Canada. German television filmed Father Boyd's seminar in session due not only to its subject matter but also its wide racial and geographical representation. At the Strasbourg conference some 700 Church leaders and students from 86 countries met for two weeks to discuss the life and mission of the Church.

In Communications

"I learned that we cannot generalize about communications problems," Father Boyd said. "A communications problem in Ghana may be not only unlike a communications problem in the U. S., it may be almost incomprehensible to American thinking and experience. Yet it remains a valid communications problem which an American must become familiar with and help to solve.

"I found that there is also a world of difference between communications problems in Indonesia and Japan, yet both Asia. The same thing can be said about Mexico and Brazil, yet both are in Latin America. We are going to have to break out of existing rigid molds concerning communications theory and practice. This is most evident in the challenge to advertisers who are operating internationally, to producers and to Church leaders."

Before returning to his Chaplain duties at Colorado State University in Fort Collins, where he is entering his second year as Episcopal Chaplain to students and faculty, Father Boyd spent 10 days in London getting caught up on the new plays and films and then paid his first visit to Spain and Portugal.

Roadshows

Continued from page 7

becoming "second-class citizens" because of the inability to obtain the hardticket films when they are "fresh and new," it's obvious that the roadshow trend, rather than diminishing, will increase substantially in the years to come. More pictures geared for the roadshow treatment than ever before are on the drawing boards. To be sure, there will be a supply of general release films, and it's these pix, a number of which may be sleepers, that the sub-run operators will get a greater opportunity to show on a first-run basis.

OBITUARIES

VICKI BAUM

Vicki Baum, 64, novelist playwright and film writer died Aug. 29 in Hollywood after a brief illness. She was best known for her novel "Grand Hotel" which was based a longrunning play, later made into a film. The novel, originally written as a magazine serial in the Berlin Illustriete Zeitung "Menschen Im Hotel," was seen by an agent who asked her to adapt the novel into a play, which she did in two months. Max Reinhardt presented "Hotel" in Berli Herman Shumlin, in association with Harry S. Moses, produced it in New York. It was said to have grossed more than $1,250,000 during its Broadway run.

Success of "Grand Hotel," which was later made into a film musical, "Weekend at the Waldorf," nd a stage muscical, was inspiration for other attempts at a similar format. She wrote "Summer Night" in 1939 with Benjami F. Glazer and a 1943 film was titled "Hotel Berlin." Born in Vienna Hedwig Baum, she changed her first name to Vicki. She studied the harp at th Vienna Conservatory, but turned to writing in her teens. She first married a writer at the age of 18 and wrote short stories under his name. She later founded a magazine in which she was the sole contributor under many pseudonyms. She remarried Richard Lert, conductor of the Pasadena Symphony Orchestra, who survives s do two sons.

BARRY THOMSON

Barry Thomson, actor, and husband of actress Ruth Chatterton, died Aug. 19 in Danbury, Conn.

He began his career playing leading roles opposite Muriel Starr in Australia. He later went to San Francisco with Leo Carillo, playing with him in "The Bad Man" and "Lombardi Ltd." He then acted on the Coast with Helen Gahagan in "Mary of Scotland," in "Hedda Gabler" with Anne Q. Nilsson, and with Phili Merivale in "A Tale of Two Cities.

He also had a long association with the Theatre Guild, appearing in three plays with Alfred Lunt and Lynn Fontanne, "The Taming of the Shrew," "Amphitryon 38" and "Idiot's Delight." With Miss Chatterton, he then toured in "Pygmalion," "Private Lives" and "Tonight We Dance." He played with Katharine Hepburn in "Without Love." He also acted in the title role of the "Dick Tracy" radi program and more recently was active in tv.

His wife survives.

JOSEPH SANDERS

Joseph Sanders, 82, pioneer in the invention of the phonograph record and in development of the phonograph itself, died in Washington, Aug. 20 after a year's ill-

A German by birth, he came to Washington in 1886 and worked with his uncle, Emile Berliner, on the invention of the Disc Record Talking Machine which later became the Victor Talking Machine.

He returned to Germany and built and put into operation the first disk plant in Europe. Later he established the first disk plant in England and one in Canada, both becoming affiliates of RCA Victor. He became active in Washington banking and financial circles and was placed in charge of civil defense evacuation planning for Washington during World War II.

A daughter, two sons and three sisters survive.

CHARLES F. HARING

Charles F. Haring, 77, form realty developer, motion picture exhibitor and nitery operator, died Aug. 26 in New York following surgery. He had been president of Haring & Blumenthal, a realty firm formed with the late Louis F. Blumenthal which ran a national chain of film houses as well as the French Casino, one of the largest niteries of its era, located on the site of the former Earl Carroll Theatre, N. Y. For a while, he published the Exhibitors Trade Review which was later purchased by the Hearst organization.

Surviving are his wife, son, daughter, brother and three sister

HARRY M. DUNLAP

Harry M. Dunlap, 62, publisher of Good Housekeeping magazine, and a veteran of 34 years with Hearst Magazines died Aug. 24 in New York.

He began his career with the Curtis Publishing Co. and joined the Hearst organization in 1926 on the sales staff of Good Housekeeping. A year later he was named business manager of House Beautiful and in 1938 became advertising manager of Cosmopolitan and was appointed its publisher in 1942.

In 1953 he became publisher of American Druggist and two years later he was named publisher of Good Housekeeping magazine, the position he held at the time of his death.

He is survived by his wife, son and daughter.

LOUIS KRAMER

Louis Kramer, 89, violin dealer, connoisseur and collector who ran the Ye Ole Fiddle Shoppe in the Broadway area, died Aug. 24 in New York. At his death, he had a collection of over 200 rare violins ranging in value from $5,000 to $25,000. He had played one time in the Metropolitan Opera Orchestra.

He was the father of the late Alex M. Kramer, a Tin Pan Alley songsmith best known for his talents as a "tune detective." Kramer had amassed one of the largest sheet music libraries in the country and was frequently called as an "expert witness" in song plagarism cases.

Surviving are two other sons.

ROBERT LANDRY

Robert Landry, 46, prominent still photographer for Life magazine, other publications and motion pictures, died in London yesterday (Tues.) of a cerebral hemorrhage. He was in the British capital working on "Guns of Navarone," Carl Foreman production for Columbia release.

A native of Los Angeles, Landry for years was major name in camera work, his coverage of the attack on Pearl Harbor being most notable.

It was just 10 days before his death, on Aug. 20, that he was married to Doreen Wood, British film publicist.

TOM JACOBSEN

Tom Jacobsen, 32, announcer and moderator of WHB "Nite Beat" in Kansas City, Mo., was found dead in his apartment Thursday (25) apparently a suicide according to police. A .25 calibre pistol was found lying under his body and he had been shot once through the head.

Jacobsen had come to WHB recently to handle the "Nite Beat" show, its public comment program. He had not been seen at the station since the previous Friday, and was found by two station employes who went to his apartment to investigate.

MRS. WILL H. HAYS

Mrs. Jessie H. S. Hays, 84, widow of Will H. Hayes the motion picture czar from 1922 to 1945, died Aug. 27 in Crawfordsville, Ind., after a long illness. She was married to Hayes in 1930 when he was a lawyer who had been Republican National Committee chairman in 1920 and was named postmaster-general by Pres. Harding in 1920. He resigned that post to become first "czar" of the motion picture industry.

Survived by stepson, Will H. Hays Jr., a sister and four brothers.

RAYMOND ABRASHKIN

Raymond Abrashkin, 49, author and film producer, died Aug. 25 in Weston, Conn., after a long illness.

He wrote and produced the 1953 film, "The Little Fugitive," under the name of Ray Ashley. He also made a number of records for children, the best known being "The Emperor's Clothes." With Jay Williams, he wrote the Danny Dunn series of children's books.

His wife, two sons, mother and brother survive.

D. C. MULHOLLAND

Donald C. Mulholland, 50, director of planning and operations for Canada's National Film Board, and one of Canada's leading film makers, died Aug. 22 in St. Augustine, Quebec. He joined the film board 14 years ago, named director of production in 1950 and became director of planning and operations in 1957.

His wife, daughter and two sisters survive.

JACK FRASER

Jack Fraser, 67, director of the Canadian National Exhibition, Toronto, died of a heart attack in that city Aug. 24 while attending opening ceremonies in the Band Shell of the CNE.

Owner of some 30 clothing stores across Ontari , Fraser was also a director of the Royal Winter Fair, Toronto.

Survived by wife, son and daughter.

SHERMAN FITCH

Sherman Fitch, 65, former manager of the RKO film exchange in Omaha, died recently in Sioux Falls, S. D. He managed the Omaha Film Booking Office and held the same position when it was taken over by RKO. He later was transferred to Sioux Falls as head of that exchange and, when RKO went out of biz, ran theatres at Hartley and Moville, La.

Survived by his wife.

BERTHA GLASER

Bertha Glaser, 90, mother of Joe Glaser, president of the Associated Booking Corp., died Aug. 28 in Chicago, after a lengthy illness. She was the widow of famed Chicago surgeon Dr. George M. Glaser.

Survived also by a daughter.

MARRIAGES

Sunny Back to Michael Medwin, Longon, Aug. 24. He's an actor.

Celia Burnett to David Kosky, London, Aug. 24. Bride is ex-wife of Al Burnett, and partner with him at the Pigalle and Society cafes; he is a company director.

Wilhelmina Wahl to Sir Alfred Butt, Marseilles, France, Aug. 24. He is an 82-year-old theatre magnate; she was his nurse.

Sarah Jan Wareham to Bradley Russell Jr., Stowe, Vt., Aug. 21. Bride is on WCAX-TV staff in Burlington, Vt.

Judith Sacks to Charles Patterson, Oakland, Cal., Aug. 27. Bride is daughter of David Sacks, general manager of KGO-TV, San Francisco.

BIRTHS

Mr. and Mrs. Donald O'Connor, son, Santa Monica, Cal., Aug. 21. Father's the actor.

Mr. and Mrs. Jules Seidman, son, Hollywood, Aug. 19. Father's an NBC-TV associate director.

Mr. and Mrs. Roger Mayer, son Santa Monica, Cal., Aug. 19. Mother, Pauline, formerly was story analyst at 20th-Fox; father is exec assistant to Columbia Pictures' Gordon Stulberg.

Mr. and Mrs. Huw Wheldon, daughter, London, Aug. 19. Father is a BBC tv producer.

Mr. and Mrs. Gerald Adler, daughter, New York, Aug. 16. Mother, former Helen Beldock, was a staffer in the N.Y. office of Hecht-Hill-Lancaster.

Mr. and Mrs. Red Benson, son, Philadelphia, Aug. 19. Father is a WPEN deejay.

Mr. and Mrs. Leonard Sarnecki, son, Schenectady, Aug. 24. Father is a director at WRGB-TV.

Mr. and Mrs. Don Lamonica, son, Hollywood, Aug. 26. Mother is former Sonya Moonjean, ex-DAILY VARIETY staffer; father's an actor.

Mr. and Mrs. Arnold E. Van Leer, daughter, Aug. 30, Boston. Father is the son of vet publicist Arnold Van Leer.

IN MEMORIAM

Marcus Loew

September 5th, 1927

HARRY C. GREEN

Sept. 3, 1957

In Loving Memory, Beloved 'Pinky'
Miss You

Your Lady Bea

Tisch, Loew's

Continued from page 3

hotel field. With two new hotels and a motel planned for erection in N.Y., the hotel business has become almost as large a factor in the company's operation as the theatre business.

Although Laurence Tisch only maintains the title of chairman of the executive committee and his brother is listed only as a director, they control the policy-making decisions of the company. It's expected that Laurence Tisch will become chairman of the board when Leopold Friedman, the present 70-year-old board chief, decides to retire. In addition, it's anticipated that Preston R. Tisch will become president of Loew's Hotels, Inc., a recently organized wholly-owned subsidiary. Eugene Picker will continue as company president, but his activities are expected to be mainly concerned with the operation of the theatre chain.

The hotel and motel building program instituted by the Tisches will expand to other cities. Plans are already in the works to convert the site of Loew's old Columbia Theatre in Washington, D.C., now a parking lot, into a motel. When Loew's originally razed the house, it announced to build a new theatre. However, the theatre project has been abandoned in favor of the motel.

The hotel program of the Tisches does not mean they have given up the theatre business. With two Loew's houses on N..Y's plush east side being abandoned for a hotel and a luxury apartment building, the company is actively engaged in assembling property in the area for a new intime theatre. Negotiations for a theatre site are presently taken place, but the company is keeping the exact location under wraps until the deal is closed.

Fear Reprisals

Continued from page 3

touchy situation, but has become of vital importance since U.S. film companies today derive more than 50% of their earnings from the overseas market. Conceivably, reasons the indie producer, retaliation against U.S. film companies, via new and/or refurbished economic sanctions, could result in dwindling U.S. receipts from overseas and further cutbacks in Hollywood production schedules. As a consequence, there might be even more union members out of work.

Indie also points out that the unions' agitation is coming at a time when Motion Picture Export Assn. prexy Eric Johnston is doing his best to sell foreign governments on the idea that international film trade must be two-way to be healthy. In the last year, Johnston has had particular success in loosening controls governing export of films and remittable funds with Britain, Germany and France. This trend towards "liberalization," says the producer, could well be reversed should the unions get their way.

Foreign producers might be the first to lobby for retaliation against Yank union restrictions. They have never understood, for example, why, if American films are so big in their countries, they have not been able to get a comparable slice of boxoffice receipts in the U.S. As a result, the foreign producers have regarded overseas activities of U.S. producers, which often have served to keep native studios and producing facilities alive, as no more than their just desserts.

Rackin Credo

Continued from page 7

tion deals with Paramount. There is no ceiling on Studio productions from now on, Rackin maintained. "We'll make as many as we possibly can."

Rackin explained the studio program must operate via what he called "picture starters," noting further that the term includes (1) "a big star"; (2) "a big producer and/or director"; or (3) "big material." It is the third category on which Rackin will concentrate, feeling the owning of important stories means the luring of important filmmakers and stars. He said Paramount will be in a competitive position on all story material.

Studio also is interested in signing multiple-picture deals with top stars and to make Paramount "an easy and comfortable place for top film-makers." On latter point, Rackin declared that Paramount's overhead includes no "hidden charges" and that "in the long run it is cheaper to make a picture here than at any other studio."

Pictures will be made abroad when the script demands it, Rackin said. "We're hoping not to be in the position of buying foreign pictures after they're made but instead being involved in the initiation of the projects." Production exec noted two examples of Paramount films being planned for overseas shooting which subsequently were rescheduled for Hollywood lensing.

Contract producers at Paramount now number nine—Ed Beloin & Maurice Richlin, Henry Blanke, Edward Dmytryk, Henry & Phoebe Ephron, Bryan Foy, Stuart Millar and Norman Taurog. Indie producers releasing through Par include Howard Hawks, Alfred Hitchcock, Martin Jurow & Dick Shepherd, Steve Parker-Shirley MacLaine-Norman Krasna, William Perlberg & George Seaton, Melville Shavelson & Jack Rose, Ray Stark and Hal Wallis.

To put it in Rackin's words, "The pot is boiling."

Venice Directors

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Catholic Film Office background, felt incompatible with the functions of a free and uncompromising event such as the Venice fest should be. Among the signers, naturally, were the four directors.

Irony is that at the time, talk was that none of their pix (Visconti's "Rocco and His Brothers," Vancini's "Long Night in '43," Maselli's "Dauphins," and Pietrangeli's "Adua and Her Colleagues") were thought possible Venice contestants, as all had had censorship trouble of one kind or another. Venice, it was thought at the time and after the threat of increased moral restrictions, would never accept them, especially under Lonero. But it did, and now directors would all like to come but feel themselves bound to their vow. A compromise solution is being sought to resolve the predicament.

Silents Not Golden

Continued from page 4

by Kodascope, the authorized seller. He dismisses the contention that the agreement between seller (Kodascope) and the owner (Paramount) restricted the use by any purchaser to "on-theatrical exhibitions" by stating that the copyright law does not provide for such a restriction since there is "no such agreement between the owner and the purchaser."

The brief, citing previous decisions, maintains that it is established by law that the purchaser of a positive print of film acquires the right to exhibit it for profit and "that a transfer without an express reservation gives the purchaser reproduction rights."

Roxy Theatre

Continued from page 1

the Roxy Theatre about 25% demolished and will be completed by year-end when the Sommers plan construction of the new office building. Details of height and cost have not been finalized on that edifice.

The Zeckendorfs first recent major Manhattan realty deal was when it sold off the 6th Ave. and 51st St. site (19,000 square feet). That was to have been "the first New York hotel to be built in the past 30 years," and which was to bear the "Z" name, until Uris Bldgs. Corp. acquired it for an office site.

Next scale was the 40,000 square feet on 6th Ave. at 52d-53d St., to be the new CBS Bldg.

No. 3 Webb & Knapp sale was the 60,800 square feet on 7th Ave. and 52d-53d St. (a block north of the Roxy), formerly the Manhattan Storage Warehouse, to Loew's Theatres Corp. as the site for the new Americana of New York, companion to the Tisches' (Loew Theatres' major stockholders proposed new Americana Hotel East on the former Loew's Lexington Theatre site on Lexington Ave. and 50-51 St.